

Gettysburg  
COLLEGE

Sunderman Conservatory  
of Music

SENIOR RECITAL

ANA MARIA

GRIFFIN MORIMOTO

*Soprano*

*featuring*

DR. SCOTT CROWNE, *Piano*

MOXÉ MEIRI, *Violin*



SATURDAY, MARCH 22, 2025 · 7:00PM  
PAUL RECITAL HALL  
SCHMUCKER MEMORIAL HALL

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**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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*I am deeply grateful to every mentor who has shared the gift of their knowledge and generosity with me. I thank my family for bringing me to this beautiful country, and I thank all those who have gifted me their love - you are why I am here today. This is my gift to you. Thank you!*

La mi sola, Laureola  
Corazón Porqué pasáis  
Fernando Obradors (1897-1945)  
*Canciones Clasicas Españolas*  
Dr Scott Crowne, Piano

El Majo Olvidado Estrellita  
Enrique Granados (1867-1916)  
Manuel Ponce (1882-1948)

Moxé Meiri, Violin

Cinq Mélodies Populaires Grecques  
Maurice Ravel (1875-1937)

There's nae lark  
Will There Really Be a Morning?  
Monica's Waltz from *The Medium*  
Samuel Barber (1910-1981)  
Ricky Ian Gordon (b. 1956- living)  
Gian Carlo Menotti (1911-2007)

Ridente la calma  
Dolente immagine di Fille mia  
Quando M'en Vo  
Wolfgang Amadeus Mozart (1756-1791)  
Vincenzo Bellini (1801-1835)  
Giacomo Puccini (1858-1924)

Neue Liebe  
Waldesgespräch  
Das Veilchen  
Selige Nacht  
Felix Mendelssohn (1808-1847)  
Robert Schuman (1810-1856)  
Wolfgang Amadeus Mozart (1756-1791)  
Joseph Marx (1882-1964)



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

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## PROGRAM NOTES

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The first two pieces belong to a set of music by the Spanish composer Fernando Obradors (1897-1945). He began learning music from his mother but much of his influence and advice came from his friend Antonio Nicolau who was a composer like himself. Obradors studied in Paris and regularly conducted in Barcelona after the Spanish Civil war, which strengthened his understanding for vocal writing.

He is best known for his *Canciones Clasicas Españolas*, 4 volumes of Spanish poetry set to music.

The set which I will perform from is Classical Spanish Songs by Obradors and was published in 1921.

### **La mi sola, Laureola**

La mi sola, Laureola  
La mi sola, sola, sola,

My only Laureola  
My only Laureola

Yo el cautivo Leriano  
Aunque mucho estoy ufano  
Herido de aquella mano  
Que en el mundo es una sola.  
alone

I am the captive Leriano,  
and though I am proud  
I've been hurt by the hand  
that goes through the world

La mi sola Laureola  
La mi sola, sola, sola.

My only Laureola  
My only Laureola

### **Corazón, por qué pasáis**

¿Corazón, por qué pasáis  
Las noches de amor despierto  
Si vuestro dueño descansa  
En los brazos de otro dueño?

Heart, why do you go  
The nights full of love awake?  
If your owner rests  
In the arms of another?

Enrique Granados (1867-1916) is a celebrated Spanish composer and pianist, renowned for his rich and expressive romantic style. Among his many works, his opera *María del Carmen* earned the admiration of King Alfonso XIII, while his piano suites *Goyescas* brought him international fame.

In 1900 Granados founded a short-lived classical-concerts society and his own piano school, which produced a number of distinguished players. His interest in the 18th century is reflected in his *tonadillas*, songs written “in the ancient style.”

### **El Majo Olvidado**

Cuando recuerdes los días pasados,  
piensa en mí, en mí.

When you think of days passed  
Think of me

Cuando de flores se llene tu reja,  
piensa en mí, piensa en mí.

When your gates are filled with  
flowers  
Think of me

Cuando en las noches serenas,  
cante el ruiseñor,  
piensa en el majo olvidado  
que muere de amor.

When the nights are serene  
and a song bird sings  
Think of the forgotten man  
Who dies for love

¡Pobre del majo olvidado!  
¡Qué duro sufrir, sufrir, sufrir!  
Pues que la ingrata le dejó,  
no quiere vivir.

¡Poor man, who dies for love!  
¡It is so hard to suffer!  
Because his lover left him  
he does not want to live

Manuel Ponce (1882-1948) is one of the most celebrated Mexican musicians of the twentieth century. He made his greatest contributions as a composer who was able to connect the concert hall to the world of Mexican folk song. He wrote for piano, chamber ensemble, and orchestra, and is best known for impressive works for guitar. In a period where folk and popular music was segregated, composers like Ponce encouraged national cultural pride in his country's musical heritage. The Mexican artist made an enormous contribution to the development of the classical guitar and its acceptance as an instrument on par with other concert instruments.

Some of his great guitar works are *Prelude in E* for guitar and *Suite in A minor*.

## **Estrellita**

Estrellita del lejano cielo	Little star from a faraway sky
Que miras mi dolor	Who witnesses my pain
Que sabes mi sufrir	Who knows my suffering
Baja y dime	Come down and tell me
Si me quiere un poco	If he loves me a little
Porque yo no puedo sin su amor vivir	Without his love I cannot live
¡Tu eres estrella mi faro de amor!	¡You are my star my lighthouse of love!
Tu sabes que pronto he de morir	You know soon I will die
Baja y dime	Come down and tell me
Si me quiere un poco	If he loves me a little
Porque yo no puedo sin su amor vivir	Without his love I cannot live

French composer Maurice Ravel (1875-1937) is known for his innovative harmonies and mastery of orchestration. His works are recognizable by their vivid colors, technical precision, and beautiful use of sound. Ravel lived in the same era as Claude Debussy and although their music shared similarities, scholars suggest Ravel was best known for his formality and rigorous technique.

*Cinq Mélodies Populaires Grecques*, composed in 1904, display Ravel's ability to marry the French art song tradition with Greek folk music

### ***Cinq Mélodies Populaires Grecques***

Réveille-toi, réveille-toi, perdrix mignonne, Ouvre au matin tes ailes. Trois grains de beauté, mon cœur en est brûlé!	Wake up, wake up, pretty partridge, Spread your wings to the morning, Three beauty spots - and my heart's ablaze. See the golden ribbon I bring you To tie around your tresses. If you wish, my beauty, let us marry!
Vois le ruban d'or que je t'apporte, Pour le nouer autour de tes cheveux. Si tu veux, ma belle, viens nous marier! Dans nos deux familles, tous sont alliés !	In our two families all are related.

Là-bas, vers l'église, Vers l'église Ayio Sidéro, L'église, ô Vierge sainte, L'église Ayio Costandino, Se sont réunis, Rassemblés en nombre infini, Du monde, ô Vierge sainte, Du monde tous les plus braves!	Down there by the church, By the church of Saint Sideros, The church, O Holy Virgin, The church of Saint Constantine, Are gathered together, buried in infinite numbers, The bravest people, O Holy Virgin, The bravest people in the world!
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Quel galant m'est comparable,  
D'entre ceux qu'on voit passer?  
Dis, dame Vassiliki?  
Vois, pendus à ma ceinture,  
Pistolets et sabre aigu ...  
Et c'est toi que j'aime!

What gallant can compare with me?  
Among those seen passing by?  
Tell me, Mistress Vassiliki?  
See, hanging at my belt,  
Pistols and sharp sword...  
And it's you I love!

Ô joie de mon âme,  
Joie de mon cœur,  
Trésor qui m'est si cher;  
Joie de l'âme et du cœur,  
Toi que j'aime ardemment,  
Tu es plus beau qu'un ange.  
Ô lorsque tu parais,  
Ange si doux  
Devant nos yeux,  
Comme un bel ange blond,  
Sous le clair soleil,

O joy of my soul, joy of my heart,  
Treasure so dear to me;  
Joy of the soul and of the heart,  
You whom I love with passion,  
You are more beautiful than an  
angel.  
Oh when you appear, angel so  
sweet,  
Before our eyes,  
Like a lovely, blond angel  
Under the bright sun -

Hélas! tous nos pauvres cœurs soupirent!

Alas, all our poor hearts sigh!

Tout gai! gai, Ha, tout gai!  
Belle jambe, tireli, qui danse;  
Belle jambe, la vaisselle danse,  
Tra la la la ...

So merry,  
Ah, so merry;  
Lovely leg, tireli, that dances  
Lovely leg, the crockery dances,  
Tra la la.



Samuel Barber (1910-1981) was an American composer who is considered one of the most expressive representatives of the lyric and romantic trends that occurred during the 20th century in classical music. Although his writing was considered forward moving and modern, it was not experimental. Barber was a prolific composer of instrumental music, with his best-known piece being *Adagio for Strings*, which gained fame after Arturo Toscanini conducted it in 1938. However, he also had a remarkable ability to transform poetry into powerful and deeply moving art songs.

### **There's nae lark**

There's nae lark love, the light my dear  
There's nae ship loves the sea,  
There's nae bee loves the heather hills  
That love like I love thee my love,  
That love like I love thee.

The wind shines fair, upon the fell  
The blithe broom of the lea, the Moorside wind is marry at heart  
It's a for love of thee my love  
It's a for love for thee.

Ricky Ian Gordon was born on May 15, 1956, in Oceanside, New York. He studied composition at Carnegie Mellon University and settled in New York City. In 2001, *Bright Eyed Joy: The Music of Ricky Ian Gordon*, was presented at Lincoln Center as part of the American Songbook Series, and the New York Times said, "If the music of Ricky Ian Gordon had to be defined by a single quality, it would be the bursting effervescence infusing songs that blithely blur the lines between art song and the high-end Broadway music of Leonard Bernstein and Stephen Sondheim."

## **Will There Really Be a Morning?**

Will there really be a Morning?  
Will there really be a “Morning”?  
Is there such a thing as “Day”?  
Could I see it from the mountains  
If I were as tall as they?

Has it feet like Water lilies?  
Has it feathers like a Bird?  
Is it brought from famous countries  
Of which I have never heard?

Oh, some Scholar! Oh, some Sailor!  
Oh some Wise Man from the skies!  
Please to tell a little Pilgrim  
Where the place called “Morning” lies!

Gian Carlo Menotti (1911-2007) was an Italian composer whose operas gained wider popularity than any others of their time. His realistic operas and his own librettos represent a successful combination of 20th-century dramatic situations with the traditional form of Italian opera. Menotti used largely traditional harmonies including dissonance and polytonality to heighten dramatic effect and make scenes feel more expressive. He was very good friends with Samuel Barber who he met studying at Curtis. They were lifelong friends, colleges and often collaborators.

Monica’s Waltz is an aria that belongs to the opera *The Medium*, published and performed in 1947.

The story itself is about a fake Psychic who finds herself in the middle of a murder investigation. This specific aria, however, is about the Psychic’s daughter and her relationship with Toby, a servant boy who tries to amuse Monica. Toby is a mute servant boy that spends his time with Monica while she cares for him. In this song Monica explores her feelings and imagines what Toby would tell her if he was able to speak.

## **Monica's Waltz**

Bravo! And after the theatre, supper and dance  
Music! Oom pah pah, oom pah pah...

Up in the sky, someone is playing a trombone and a guitar  
Red is your tie, and in your velveteen coat, you hide a star  
Monica, Monica, dance the waltz  
Monica, Monica, dance the waltz  
Follow me, moon and sun  
Keep time with me, one two three one

If you're not shy, pin up my hair with your star and buckle my shoe  
And when you fly, please hold on tight to my waist  
I'm flying with you, oh...  
Monica, Monica, dance the waltz  
Monica, Monica, dance the waltz  
Follow me, moon and sun  
Follow me, follow, follow me Follow me, follow, follow me  
What is the matter, Toby? What is it you want to tell me? Kneel down  
before me  
And now tell me  
Monica, Monica, can't you see  
That my heart is bleeding, bleeding for you?  
I loved you Monica all my life  
With all my breath, with all my blood  
You haunt the mirror of my sleep, you are my night You are my light  
and the jailer of my day  
How dare you, scoundrel, talk to me like that! Don't you know who I  
am?  
I'm the queen of Aroundel!  
I shall have you put in chains!

Follow me, follow, follow me  
Follow me, follow, follow me

What is the matter, Toby?  
What is it you want to tell me?  
Kneel down before me  
And now tell me

Monica, Monica, can't you see  
That my heart is bleeding, bleeding for you?  
I loved you Monica all my life  
With all my breath, with all my blood  
You haunt the mirror of my sleep, you are my night  
You are my light and the jailer of my day

How dare you, scoundrel, talk to me like that!  
Don't you know who I am?  
I'm the queen of Aroundel!  
I shall have you put in chains!

You are my princess, you are my queen  
And I'm only Toby, one of your slaves  
And still I love you and always loved you  
With all my breath, with all my blood!  
I love your laughter, I love your hair  
I love your deep and nocturnal eyes  
I love your soft hands, so white and winged  
I love the slender branch of your throat

Toby! Don't speak to me like that...  
You make my head swim

Monica, Monica, fold me in your satin gown  
Monica, Monica, give me your mouth  
Monica, Monica, fall in my arms!

Why, Toby. You're not crying, are you? Toby, I want you to know that  
you have the most beautiful voice in the world

Wolfgang Amadeus Mozart (1756-1791) was born in Salzburg, Austria. He brought to its height the achievement of the Viennese Classical school. He wrote in all the musical genres of his day and excelled in every one of them. His taste, his command of form, and his range of expression have made him seem the most universal of all composers but, it may also be said that his music was written to accommodate the specific tastes of audiences.

### **Ridente la calma**

Ridente la calma nell'alma si desti;	Smiling, calmness awakens in the soul;
Né resti più segno di sdegno e timor.	There remains not a trace of anger or fear.
Tu vieni, frattanto, a stringer mio bene,	You come, meanwhile, to embrace my delight,
Le dolce catene sí grate al mio cor.	The sweet chains so pleasant to my heart.
Ridente la calma nell'alma	Smiling, calmness awakens in the soul;
Né resti più segno di sdegno e timor.	There remains not a trace of anger or fear.

Italian operatic composer Vincenzo Bellini (1801-1835) was a central figure of the Bel Canto era of opera. He had a gift for creating vocal melodies pure in style and evocative in expression. His music balanced perfectly complex embellishments of pieces and simple lyric lines. Some of his famous operas are *La sonnambula*, *I Puritani* and *Norma*.

His influence is reflected not only in later operatic compositions, including the early works of Richard Wagner and Verdi, but also instrumental composers such as Liszt and Chopin.

### **Dolente imagine di Fille Mia**

Dolente immagine di Fille mia,	Sad imagine of my Phyllis
perché s'è squallida mi siedi accanto?	Why do you sit next to me with such
misery	
Che più desideri? Dirotto pianto	what more do you want?
Uncontriolable tears?	
io sul tuo cenere versai finor.	I have pour upon your aches until now
Temi che immemore de' sacri giuri	Do you fear that I forgetting my
sacred vows	
io possa accendermi ad altra face?	I could become enamored by another my
Ombra di Fillide, riposa in pace;	ghost rest in peace
è inestinguibile l'antico ardor.	My love for you in inextinguishable

Giacomo Puccini (1858-1924) Is an Italian composer, one of the greatest creators of operatic realism. His mature operas included *La Bohème*, *Tosca*, *Madama Butterfly*, and *Turandot*. Puccini carefully selected the subjects for his operas and spent considerable time on the preparation of the librettos. These mature works tell a moving love story, one that centers entirely on the feminine protagonist and ends in a tragic resolution.

Quando M'en Vo belongs to the opera *La Bohème* which was published in 1896 and tell the story of a woman artisan and her four bohemian friends. In this aria, Musetta speaks to her ex-lover who she still loves telling how everyone who sees her can appreciate her beauty, and wondering why her lover won't come to her.

### **Quando M'en Vo**

Quando men vo soletta per la via,  
La gente sosta e mira  
E la bellezza mia tutta ricerca in me  
Da capo a pie'...

When walking alone in the street  
People stop and stare  
And examine my beauty  
From head to Toe

Ed assaporo allor la bramosia  
Sottil, che da gli occhi traspira  
E dai palesi vezzi intender sa  
perceived  
Alle occulte beltà.

And then I savor the cravings That  
from their eyes transpire And from the  
obvious charm they  
There is beauty hiding

Così l'effluvio del desio tutta m'aggira,  
Felice mi fa!  
E tu che sai, che memori e ti struggi yearns  
Da me tanto rifuggi?

The scent of desire is all around me  
it makes me happy  
and you knows, remembers and  
to refuse me

So ben:  
le angoscie tue non le vuoi dir,  
anguish  
Ma ti senti morir!

I know why  
you don't want to tell me of your

But, you feel like dying

Felix Mendelssohn (1808-1847) was a German composer, pianist, musical conductor, and teacher. He is one of the most-celebrated figures of the early Romantic Period. In his music, Mendelssohn largely observed classical models and practices while initiating key aspects of Romanticism—the artistic movement that brought out feeling and the imagination above rigid forms and traditions.

### **Neue Liebe**

In dem Mondenschein im Walde  
Sah ich jüngst die Elfen reiten,  
Ihre Hörner hört' ich klingen,  
Ihre Glöcklein hört' ich läuten.

In the moonlight of the forest  
I saw the elves riding late,  
I heard their horns resounding,  
I heard their little bells ring.

Ihre weißen Rößlein trugen  
Gold'nes Hirschgeweih' und flogen  
Rasch dahin; wie wilde Schwäne  
Kam es durch die Luft gezogen.

Their little white horses  
Had golden antlers and flew  
Quickly past; like wild swans  
They came through the air.

Lächelnd nickte mir die Kön'gin,  
Lächelnd, im Vorüberreiten.  
Galt das meiner neuen Liebe?  
Oder soll es Tod bedeuten?

With a smile the queen nodded to me,  
With a smile she rode quickly by,  
Was it to herald a new love?  
Or does it signify death?

Robert Schuman (1810-1856) was a German composer and influential music critic. He is widely regarded as one of the greatest composers of the Romantic era. Schumann left the study of law, intending to pursue a career as a virtuoso pianist. He had been assured by his teacher Friedrich Wieck that he could become the finest pianist in Europe, but a hand injury ended this dream. Schumann then focused his musical energies on composing.

Schumann published exclusively for piano until 1840, and later composed works for piano and orchestra, many Lieder (art songs), choral and chamber works. *Kinderszenen*, *Album für die Jugend* and *Blumenstück* as some of his famous works.





Und an dem Busen matt gedrückt!      And crushed me against her bosom!  
Ach nur, ach nur      Ah only, ah only  
Ein Viertelstündchen lang!      For a single quarter hour!

Ach! aber ach! das Mädchen kam      But alas, alas, the girl drew near  
Und nicht in Acht das Veilchen nahm,      And took no heed of the violet,  
Ertrat das arme Veilchen.      Trampled the poor violet.  
Es sank und starb und freut' sich noch:      It sank and died, yet still rejoiced:  
Und sterb' ich denn, so sterb' ich doch      And if I die, at least I die  
Durch sie, durch sie,      Through her, through her  
Zu ihren Füßen doch.      And at her feet.  
Das arme Veilchen      The poor violet!  
Es war ein herzigs Veilchen!      It was a dear sweet violet!

Joseph Marx (1882-1964) was a Viennese composer born in Graz. He pursued studies in philosophy, art history, German studies, and music at Graz University, earning several degrees including a doctorate in 1909. His thesis was an expansion of a 1907 scholarly study of tonality, in which he coined the term "atonality." He began composing seriously in 1908 and over the next four years he produced around 120 songs. In 1914 he joined the faculty of the Vienna Music Academy, later becoming the institution's director in 1922. When the school was reorganized as the Hochschule für Musik in 1924, he was appointed to the position of rector, holding that post for three years.

## Selige Nacht

Im Arm der Liebe schliefen wir selig      In love's arms we fell blissfully asleep.  
ein.      The summer wind listened at the open  
Am offenen Fenster lauschte der      window,  
Sommerwind,      and carried the peace of our breathing  
und unsrer Atemzüge Frieden      out into the moon-bright night. –  
trug er hinaus in die helle Mondnacht. –      And from the garden a scent of roses  
Und aus dem Garten tastete zagend sich      came timidly to our bed of love  
Ein Rosenduft an unserer Liebe Bett      and gave us wonderful dreams,  
Und gab uns wundervolle Träume,      ecstatic dreams – so rich in longing!  
Träume des Rausches – so reich an  
Sehnsucht!

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## UPCOMING SUNDERMAN CONSERVATORY EVENTS

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March 23 • 2:30pm *Sr. Recital: Vivian Fritz, harp* Paul Recital Hall

March 27 • 12:00pm *Notes at Noon: Audeamus* Musselman Library

March 28 • 7:00pm *Songs of Support: A Sigma Alpha Iota Benefit Recital* Paul Recital Hall

March 29 • 7:00pm *Sr. Recital: Greer Garver, piano* Paul Recital Hall

March 29 • 8:30pm *Sr. Recital: Ethan Hankins, tuba* Paul Recital Hall

March 30 • 2:30pm *Sr. Recital: Isaac Masters, cello* Paul Recital Hall

April 4 • 8:00pm *Wind Symphony Concert* Majestic Theater

April 5 • 8:00pm *Choir Concert* Christ Chapel

April 6 • 2:30pm *Sr. Recital: Libby Carpenter, voice* Paul Recital Hall

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

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