

Gettysburg  
COLLEGE

Sunderman Conservatory  
of Music

*Believing without Seeing*

SENIOR RECITAL

KELSEY HULL

*Flute*

*featuring*

JACK KANE, *Flute*

DR. SCOTT CROWNE, *Piano*

“The best and most beautiful things in the world cannot be seen or only touched—they must be felt with the heart.”-Helen Keller



FRIDAY, MARCH 21, 2025 · 8:30PM  
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.*

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## PROGRAM

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Aria Antigua

Joaquin Rodrigo (1901-1999)

Kelsey Hull '25, *flute*  
Dr. Scott Crowne, *piano*

Drei Duette für Zwei Flöten op. 5 No. 3 Friedrich DülonIII (1769-1826)

I. Allegro

III. Canon Menuetto - Trio

Kelsey Hull '25, *flute*  
Jack Kane '24, *flute*

Air and Dance

Frederick Delius (1862-1934)  
arr. by Eric Fenby

Kelsey Hull '25, *flute*  
Dr. Scott Crowne, *piano*

La Calinda from the Opera *Koanga*

Frederick Delius (1862-1934)  
arr. By Eric Fenby

Kelsey Hull '25, *flute*  
Dr. Scott Crowne, *piano*

Aria Antigua by Joaquin Rodrigo (1959)



*This recital is in partial fulfillment of the requirements for  
the Bachelor of Arts in Music.  
Kelsey is a student of Dr. Sarah McIver*

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## PROGRAM NOTES

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Joaquin Rodrigo was born in 1901 in Sagunto in the province Valencia of Spain as one of ten children. His family attended the Apollo Theater in Valencia, where Rodrigo was drawn to the music in the performances. He began receiving music lessons at the Valencia Conservatoire at the age of sixteen, despite not being enrolled. His first works were small, but by 1924, he had completed his first large orchestral work.

Between 1922 and 1987, Rodrigo wrote about 170 pieces in various styles, including 11 concertos. In 1939, Rodrigo premiered his *Concierto de Aranjuez*, his most well-known piece, featuring a classical guitar with orchestra, emphasizing his Spanish heritage.

In October 1959, Joaquin Rodrigo premiered *Aria Antigua* for flute and piano in Madrid, Spain. Although originally accompanied by piano, there are versions with the flute accompanied by guitar and orchestra. I would like to dedicate this piece to my flute professor, Dr. Sarah McIver, for helping me through both challenging music and challenging events.

Drei Duett für Zwei Floten Op. 5 No. 3 by Friedrich Dülön (Approx 1800)

Friedrich Dülön was born in 1769 in Oranienburg, Germany a town north of Berlin, but spent most of his childhood in Stendal which is west of Berlin. Dülön's father was a skilled flautist, who taught him to play. Dülön was a child prodigy who toured Europe in his early teenage years.

Through a connection with his father, Friedrich Dülön met the composer and Kapellmeister of Hamburg, Carl Philipp Emanuel (C.P.E.) Bach. Bach enjoyed watching Dülön perform and discussed composition and the importance of using improvisation. Dülön wrote 16 duos for flutes, as well as 11 caprices and a flute concerto.

Drei Duett für Zwei Flöten, or Three Duets for two flutes, consists of four movements, all structured in canon. I would like to dedicate this

piece to my friends, whether I met them here in Gettysburg, or they supported me through my journey at Gettysburg College.

### Air and Dance by Frederick Delius (1915)

Frederick Delius was born in the United Kingdom in 1862 to German parents. Delius's father worked for a manufacturing firm, so when Frederick was old enough, he was sent to live on an orange plantation in Florida, where he wrote music. It was here that Delius wrote his pieces such as the *Florida Suite*.

With his interest in music, Delius eventually moved to Leipzig, Germany in 1887. While in Leipzig, Delius studied music with Edvard Grieg. Grieg was also working with Percy Grainger around this time, and Grainger met Delius. Grainger allowed Delius to listen to a tenor sing a folk song known as "Brigg Fair". Delius later wrote an orchestral rhapsody *Brigg Fair* and dedicated it to Grainger.

*Air and Dance*, was originally written for strings, in a concerto style with the first violin as a solo voice, while the second violin, violas, cellos, and basses play as an accompaniment. This arrangement adapts the orchestral chords for piano, while the flute retains the first violin's solo line. I would like to dedicate this piece to my family for all their support in my college journey.

### La Calinda by Frederick Delius (1897)

La Calinda is a movement from the opera, *Koanga*, which is based off a story *The Grandissimes: A Story of Creole Life* by George Washington Cable. Set in 18th-century New Orleans, the story follows a slave ship bringing Mioko-Koanga. He is a large man from Congo and is brought to work on a plantation. When he is told to work, he becomes angry. In his rage, he harms other individuals, and ends up killing another slave. He is then shot when he attempts to run away. Because of his wound, he will die if he continues to work on the plantation. A female slave, Palmyre is persuaded to talk to Mioko-Koanga into submission despite her fear of the large man. As a result, he falls in love. The slave owner promises that the two can marry as long as Mioko-Koanga keeps out of

trouble, ignoring Palmyre's distress.

*La Calinda* is based on a traditional Martinique dance that incorporates singing, rhythmic playing, and drumming. This dance was spread by slaves as an expression of culture and a celebration of life. Because of the opera's text and heavily racial topic, the opera in itself is not frequently performed. Even though this story had a central theme of slavery, this opera was one of the first operas to feature African-American music. Due to its lack of lyrics "La Calinda" is still performed by itself, in this version for a soloist with an accompaniment.

I would like to dedicate my last piece to my Uncle Kenny who passed away in January. He was such a supporter of me, so I want to use this piece as a way to celebrate his life.



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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

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