
UPCOMING SUNDERMAN CONSERVATORY EVENTS

- 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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Gettysburg
COLLEGE

Sunderman Conservatory
of Music

SENIOR RECITAL GREER GARVER

Piano

featuring

VIVIAN DAVENPORT, *Soprano*

AINSLEY GREEN, *Piano*



SATURDAY, MARCH 29, 2025 • 7:00PM
PAUL RECITAL HALL
SCHMUCKER MEMORIAL HALL

This recital is dedicated to my family, friends and teachers. Thank you to my family for supporting me, encouraging me, and attending my recitals for so many years. Thank you to all of my friends, those at Gettysburg and outside of Gettysburg, my wonderful Blue Note housemates and everyone in SAI. You all mean so much to me. And, thank you to all of my teachers and professors. I have learnt so much from every one of you and I would not be the person or musician I am today without that. I am so truly grateful.

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.*

WORKS CITED

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Piano Sonata No. 2, Op. 57 (1921)

Dora Pejačević was a Croatian composer, pianist and violinist. Daughter to Count Theodor Pejačević, later to become governor of Croatia, she was born in Budapest and studied at the Croatian Music Institute and later in Dresden and Munich. Pejačević's life was shaped by an intense creative curiosity that led her to travel and meet with many composers and intellectuals across Europe. Her vocal works included poetry by the likes of Karl Kraus, Rainer Maria Rilke, Friedrich Nietzsche. Her piece *Verwandlung* was praised by Arnold Schoenberg, but he was concerned about having it performed in Vienna because she was a woman. Pejačević is most known for being the first Croatian composer to write a modern style symphony, her symphony in F-Sharp minor. Her works exemplify those of many fin-de-siècle composers; while she never left the world of tonality, she departed from the romantic composers before her by experimenting with form, expression, and complex harmonic structures. Her mature works are the best example of the distinct musical style she developed over her life before she died from childbirth complications at 38.⁹

Pejačević's *Piano Sonata No. 2, Op. 57* in Ab Major was one of the last works she composed. It is a sonata in one movement in which she merges the typical sonata allegro form, used within a sonata movement, with the form of a whole sonata, often three movements: fast- slow- fast. It is the second sonata she wrote for piano and a clear example of her movement away from standard form; her first sonata in B Flat minor still consisted of a traditional three movement form and was more romantically styled.¹⁰ As the second sonata travels through its three parts the first theme, consisting of a dotted eighth note followed by a sixteenth, can be heard throughout the piece. It weaves throughout the many textures, creating a through line for the musical idea.

Pejačević wrote to a friend in the summer of 1920 that she "composed in a trance of musical exaltation," which seems fitting for the intensity of expression she captured in her music.¹¹

⁹ "Dora Pejacevic," Croatian Music Information Centre, October 25, 2022.

¹⁰ Ivan Zivanovic and Davor Merkas, ed., *Dora Pejacevic Piano Sonata in A flat Major Op. 57*. (Zagreb: Croatian Music Information Center, 2005), ix.

¹¹ Zivanovic and Merkas, ed., *Dora Pejacevic Piano Sonata in A flat Major Op. 57*, xi-xii.

PROGRAM

Valses Op. 8	Marie Jaëll (1846 - 1925)
I. Allegro con brio	
XII. Allegro dolce fantastico <i>Ainsley Green, piano</i>	
Estampes.....	Claude Debussy (1862-1918)
1. Pagodes	
3. Jardins sous la pluie	
Clairières dans le ciel	Lili Boulanger (1893 - 1918)
1. Elle était descendue au bas de la prairie	
2. Elle est gravement gaie	
3. Parfois, je suis triste	
9. Les lilas qui avaient fleuri <i>Vivian Davenport, soprano</i>	
Piano Sonata No. 2, Op. 57.....	Dora Pejačević (1885 - 1923)



*This recital is in partial fulfillment of the requirements for
the Bachelor of Arts in Music.
Greer Garver is a student of Dr. Jocelyn Swigger.*

Valses Op. 8 (1874)

Marie Jaëll was a French pianist, teacher and composer. Jaëll studied at the Paris Conservatoire where she won a *premier prix* in 1862. Later she performed concerts throughout Europe with her husband, pianist Alfred Jaëll. She was the first French pianist to play all of Beethoven's 32 sonatas, and performed significant bodies of both Schumann's and Liszt's work. As a performer she was close with Saint-Saens, who dedicated his first concerto to her and she was both a student and friend of Liszt. Jaëll took a special interest in the physiology of the hand and body as they relate to piano playing. She worked with Dr Charles Féré, the medical superintendent of the psychiatric clinic at Bicêtre, near Paris, to develop methods of practicing scientifically planned to adapt to the hand's anatomy. Her work to understand muscle behavior, the movement in the striking of the keys, and the production of tone, was pioneering in the field and played a key role in how she taught her students. She espoused a method of "economy of movement" and strove for her students to have a mental image of sound.¹

Jaëll's *Valses op. 8* include 12 waltzes and a finale for four-hands piano. Perhaps exemplifying Jaëll's focus on the hands' anatomy, the two parts often interweave, requiring dexterity to avoid collision as both players enter the same octave. Some of the waltzes are energetic, almost akin to circus music, while others are contemplative. The first waltz, "Allegro con brio" in G Major, introduces the set with an energetic carnivalesque mood. A motif in straight eighths followed by rolled chords jumping upward invites the listener into a world of mischief and fun. In contrast, the twelfth waltz, "Allegro dolce fantastico" in E minor, while also an allegro, sets a more contemplative mood with its sparser texture that often leaves the melody nearly unaccompanied. It ends with a question leaving the listener curious as to what comes next.

¹ Horst Leuchtman and Charles Timbrell, "Jaëll [née Trautmann], Marie," Grove Music Online, 2001.

Les lilas qui avaient fleuri

Les lilas qui avaient fleuri l'année dernière
vont fleurir de nouveau dans les tristes parterres.
Déjà le pêcher grêle a jonché le ciel bleu
de ses roses, comme un enfant la Fête-Dieu.
Mon cœur devrait mourir au milieu de ces choses,
car c'était au milieu des vergers blancs et roses
que j'avais espéré je ne sais quoi de vous.
Mon âme rêve sourdement sur vos genoux.
Ne la repoussez point. Ne la relevez pas
de peur qu'en s'éloignant de vous elle ne voie
combien vous êtes faible et troublée dans ses bras.

The lilacs which bloomed

The lilacs which bloomed last year
will flower again in their sad beds.
Already the frail peach tree has bedecked the blue sky
with its roses, like a child on the feast of Corpus
Christi.
My heart should die amid all these things,
for it was among white and pink orchards
that I had hoped for I don't know what from you.
My soul sleeps soundly in your lap.
Don't push it away. Don't awaken it,
for fear that when it leaves
it will see how you are weak and troubled in its arms.⁸

⁸ English translations © 2003 Faith J. Cormier

Elle est gravement gaie

Elle est gravement gaie. Par moments son regard
se levait comme pour surprendre ma pensée.
Elle était douce alors comme quand il est tard
le velours jaune et bleu d'une allée de pensées.

She is solemnly happy

She is solemnly happy. Sometimes she looked up
as if to see what I was thinking.
She was as soft as the yellow and blue velvet
of a lane of pansies late at night.

Parfois, je suis triste

Parfois, je suis triste. Et soudain, je pense à elle.
Alors, je suis joyeux. Mais je redeviens triste
de ce que je ne sais pas combien elle m'aime.
Elle est la jeune fille à l'âme toute claire,
et qui, dedans son cœur, garde avec jalousie
l'unique passion que l'on donne à un seul.
Elle est partie avant que s'ouvrent les tilleuls,
et, comme ils ont fleuri depuis qu'elle est partie,
Je me suis étonné de voir, ô mes amis,
des branches de tilleuls qui n'avaient pas de fleurs.

Sometimes I'm sad

Sometimes I'm sad, and then suddenly I think of her
and I'm happy. Then I'm sad again
because I don't know how much she loves me.
She is a bright-souled girl,
and in her heart she jealously protects
the one passion she will bestow on only one.
She left before the lindens opened.
They have flowered since then
and I was amazed, my friends,
to see linden branches with no flowers on them.

Estampes (1903)

French composer Claude Debussy was strongly influenced by the French symbolist movement, circa 1885-1900, which emphasized a rejection of naturalism, realism, and clearcut forms and sought out the indefinite, mysterious, and esoteric. Although influenced by the paintings of Monet and considered by many to be the first Impressionist composer, he himself disagreed with that descriptor. He described his pieces as “realities” or “what imbeciles call impressionism.” Debussy never had a formal education before he started at the Paris Conservatoire as a teenager, and was influenced by a large variety of art and literature, with some examples being the Belgian playwright, Maeterlinck and Edgar Allen Poe. He also turned to absorbing new musical styles, especially the non-European styles he discovered at the Universal Exposition in Paris, 1889.²

Estampes consists of three movements, each depicting a different place. The first movement, *Pagodes*, is meant to conjure up pagodas (a broad term used to describe tiered temples found in Asia) on the island of Java in Indonesia. The second movement, *La soirée dans Grenade*, invokes an evening in Granada, Spain and the third movement, *Jardins sous la Pluie*, depicts a garden during a summer storm in Normandy, France. *Pagodes* is one of the best musical examples of the Orientalist trend and a result of Debussy's experiences at the 1889 Universal Exposition in Paris. Orientalism describes the representation and misrepresentation of Eastern cultures in Western society. The fair, which featured an enormous display of Europe's various colonial holdings - complete with people from those locations living in mock villages - was a major tourist attraction, and one that Debussy visited frequently. He was especially drawn to the display of a Javanese village in the Dutch section and the Gamelan music, a type of Indonesian ensemble music played mostly by percussion instruments.³ In *Pagodes* he attempts to imitate that sound with a steady sense of time to be played “sans nuance” and a clear melodic theme that repeats throughout the piece against an increasingly varied accompaniment. In the third movement, *Jardins sous la Pluie*, Debussy, returning to a world he knew better, creates the feel of a

² François Lesure and Roy Howat, "Debussy, (Achille-)Claude," Grove Music Online, 2001.

³ Sylvia Parker, “Claude Debussy's Gamelan.” College Music Symposium 52 (2012), 3.

summer storm in a garden. Similarly to Pagodes, the melody is brought out over a densely textured background, this time taking inspiration from the melodies of two French children's songs: "Nous n'irons plus au bois" and "Dodo, l'enfant do." The piece alternates between sections of intensity and respite, mimicking the storm and creating a type of imagery through the music, or as Debussy would call it, "*realitie*."

Clairières dans le ciel (1914)

Lili Boulanger was a French composer most known for being the first woman to win the *Prix de Rome* for music in 1913. Boulanger, born in Paris, came from a musical family; both of her parents were musically trained and her sister Nadia was to become one of the foremost music teachers of the twentieth century. Boulanger, who suffered from bronchial pneumonia as a child, remained chronically ill her whole life until her death at 24. Much of Boulanger's music focuses on death, unsurprising considering her condition, however she was also incredibly affected by world events. Her residency in Rome was never completed due to her ailing health and the outbreak of WWI, and much of her music reflected the war.⁴

Boulanger's *Clairières dans le ciel*, composed during her stay in Rome in 1913-14, is a song cycle of 13 poems set to music. The poems are her personal selection made from the French poet Francis Jammes's 24 poems in *Sadnesses*. They tell the story of a young woman observed by an unknown narrator. The woman disappears, either the love goes wrong, or she dies. This haunting story of love and grief is told throughout the poems. However, Lili's selections from Jammes's work are also deeply personal. Lili's sister Nadia said that Lili felt a connection between the young women in the poems and herself.⁵ In her selection of Jammes's poems she was very deliberate. Lili is known to have had a connection to the number 13; research suggests she composed her first piece at 13, she frequently composed music for biblical texts with a form of 13 in their title, and her signature LB was written to appear as the number.⁶

⁴ Annegret Fauser and Robert Orledge, "Boulanger, (Marie-Juliette Olga) Lili," Grove Music Online, 2001.

⁵ Bonnie Jo Dopp, "Numerology and Cryptography in the Music of Lili Boulanger: The Hidden Program in 'Clairières Dans Le Ciel'" *The Musical Quarterly* 78, no. 3 (1994): 560.

⁶ Dopp, "Numerology and Cryptography in the Music of Lili Boulanger," 558-560.

Today you will hear the first three pieces in the cycle as well as number nine. Pieces 1 and 2 are joined together and introduce the character of the girl. Piece 3, also symbolically joined to number 1 by way of an incomplete measure, connects the two creating the number 13, and laments the loss of the girl.⁷ The ninth song is similar in its lament of loss, but the tempo is quicker paced.

Elle était descendue au bas de la prairie

Elle était descendue au bas de la prairie,
et, comme la prairie était toute fleurie
de plantes dont la tige aime à pousser dans l'eau,
ces plantes inondées je les avais cueillies.
Bientôt, s'étant mouillée, elle gagna le haut
de cette prairie-là qui était toute fleurie.
Elle riait et s'ébrouait avec la grâce
dégingandée qu'ont les jeunes filles trop grandes.
Elle avait le regard qu'ont les fleurs de lavande.

She had gone down to the bottom of the meadow

She had gone down to the bottom of the meadow,
and because the meadow was full of flowers
that like to grow in the water,
I had gathered the drowned plants.
Soon, because she was wet, she came back to the top
of that flowery meadow.
She laughed and moved with the lanky grace
of girls who are too tall.
She looked the way lavender flowers do

⁷ Dopp, "Numerology and Cryptography in the Music of Lili Boulanger," 565.