

THE SUNDERMAN CONSERVATORY OF MUSIC
AT GETTYSBURG COLLEGE

presents a

JUNIOR RECITAL

AUSTIN NIKIRK

Soprano

Featuring

DR. SCOTT CROWNE, *Piano and Fortepiano*
and JENNA PAVIS, *Saxophone*



FRIDAY, MARCH 1, 2019 · 3:30 PM
PAUL RECITAL HALL
SCHMUCKER MEMORIAL HALL
GETTYSBURG COLLEGE

PROGRAM

Quia ergo femina..... Hildegard von Bingen
(1098-1179)

Per la più vaga e bella..... Francesca Caccini
(1587-1641?)

Se spiegar..... Maria Szymanowska
(1789-1831)

Erlkönig..... Corona Schröter
(1751-1802)

Dr. Scott Crowne, fortepiano

Ecstasy, op. 19, no. 2..... Amy Beach
(1867-1944)

When Far From Her, op. 2 no. 2..... Amy Beach

Dr. Scott Crowne, piano

On voit dans ces plaines fleuries..... Elisabeth-Claude Jacquet de la Guerre
(1665-1729)

Dr. Scott Crowne, fortepiano

Six Chansons..... Germaine Tailleferre
(1892-1983)

II. Souvent un air de vérité

Dr. Scott Crowne, piano

VI. Les Trois Présents.....

I never saw another butterfly..... Lori Laitman (b. 1955)
III. Birdsong
IV. The Garden

Jenna Pavis, saxophone



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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.

This recital is a partial fulfillment of the requirements

for the Bachelor of Music degree.

Austin is a student of Dr. Susan Hochmiller.

PROGRAM NOTES

Quia Ergo Femina

Hildegard von Bingen (1098-1179) was the single most prolific female composer of her time. She lived in a monastery for most of her life, and composed hundreds of antiphons, sequences, hymns, and other secular music for the nuns to sing during the offices throughout the day. Though she lived and wrote for over eighty years, her music probably did not leave her monastery until well after her death. The piece I have chosen, *Quia ergo femina*, is one of the seventy-seven antiphons Hildegard wrote, and is a psalm antiphon for the Virgin. Due to Hildegard's lack of formal education, her Latin texts and musical expression are much freer than those of her contemporaries, and her mostly pneumatic text setting further emphasizes important words set melodismatically, such as "virgo" and "feminea." The chant melody also uses more frequent and larger intervals than were standard, a contrasting feature in many of Hildegard's antiphons. It is notable as well that while the Virgin Mary is strongly implied throughout this antiphon, she is never named.

Quia Ergo Femina

<p><i>Quia ergo femina mortem instruxit, clara virgo illam interemit, et ideo est summa benedictio in feminea forma pre omni creatura, quia Deus factus est homo in dulcissima et beata virgine.</i></p>	<p style="text-align: center;"><i>For Since a Woman</i></p> <p style="text-align: center;">For since a woman drew upon death, a virgin gleaming dashed it down, and therefore is the highest blessing found in woman's form before all other creatures For God was made human In the blessed virgin sweet.</p>
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Translation courtesy of The International Society of Hildegard von Bingen Studies

Per la più vaga e bella

Francesca Caccini (1587-1641?) was the daughter of Giulio Caccini, a composer and poet who was a member of the famed Florentine Camerata. After making her debut as a solo vocalist at the age of 13, she traveled around Europe with her family before becoming a composer for the Medici family in Florence. Her oeuvre includes five operas, only one of which, *La liberazione de Ruggiero dal Isola d'Alcina*, is extant. This work is widely considered as the first opera composed by a woman, and was also the first Italian opera to be performed outside of Italy in 1628. This aria, more commonly known as the "Aria of the Shepherd," is set in a strophic form, with two almost-identical stanzas framed with a ritornello. There are slight rhythmic differences between the stanzas, and though mostly syllabic, there are occasional melismatic text-settings.

Per la più vaga e bella

*Per la più vaga e bella
Terrena stella,
Che oggi oscuri de Febo i raggi d'oro
Mia core ardeva;
Amor rideva,
Vago di rimirare il mio martoro.*

*For the most charming and beautiful
Earthy star,
That today hides Phoebus' golden rays
My heart once burned;
Love laughed,
Longing to tell of my anguish*

*Ma d'avermi schermito,
Tosto pentito,
Con la pietra di lei mi sana il petto.
Ond' io fo fede,
A chi nol crede,
Che Amore è solo il dio d'ogni diletto.*

*But having been scoffed at,
Deeply repentant,
Your devotion healed my heart.
Therefore I keep the faith,
With whoever does not believe,
That Love is the only god of all delights.*

By Fernando Saracinielli, translation by Carol Kimball

Se Spiegat

A native of Poland, Maria Szymanowska (1789-1831) grew up and married in her home country but moved to Russia, where she lived for most of her life and enjoyed a full performing career as a pianist. Though a pianist by training, most of Szymanowska's compositional output was songs, most of which fit into the ballad style of the time. The text allows for the incredibly rhythmic style in which Szymanowska chose to set it in, and is often driven by the relentless motion of the piano accompaniment, trading between hands frequently. Most of the text is also repeated, and on similar if not exactly the same music, except for two lines: "forse alor fatta pietosa votgeresti a me lo spero," or "maybe then, mercifully, he will turn to me I hope." This is also the only time that another key area is suggested, which coincides with the first time that the speaker's change of heart about her loveless fate.

Se Spiegat

*Se spiegar potessi oh!
Dio leccessivo moi dolore
Desterrei nel tuo core
Qualche segno di pietà.*

*Explain
Explain if you can, oh!
God, my excessive pain
Find in your heart
Any sign of pity.*

*Forse alor fatta pietosa
Votgeresti a me lo spero
Uno sguardo lusinghiero
Della mia felicità.*

*Maybe then, mercifully
He will turn to me, I hope,
A flattering glance
Of my happiness.*

By Anonymous, translation by Maria Anna Harley

Erlkönig

This strophic poem, made famous by Franz Schubert when he set it in 1815, was actually set first by Corona Schröter (1751-1802) in 1780. Though a very famous poem, the story is still very intriguing and an interesting challenge for the performer. While many composers have set the poem in a through-composed form, where no sections of melody return, Schröter's strophic setting of the eight verses allows for the subtleties of the text which are still present in the word underlay, dynamic, tempo, and intensity shifts that a performer can add at will. The melody of this eight bar piece only spans an octave, and gives the vocalist an almost blank slate on which to emoté and express the text, and the captivating story of four characters.

Erlkönig

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind;
Er hat ein Knaben wohl in dem Arm,
Er faast er sicher, er hat ihm Warm.

Elf-King

Who rides so late through night and wind?
It is the father with his child;
He holds the boy embraced in his arm,
He clasps him tightly, he keeps him warm

„Mein Sohn, was birgst du so bang dein Gesicht?“

My son, why do you cover your face in fear?

„Siehst, Vater, du den Erlkönig nigh?“

You see the elf-king, father?

Der Erlkönig mit Kron und Schwelr“

The king of the elves with crown and train?
My son, it is just mist.

„Mein Sohn, es ist ein Nebelstreif“

My son, it is just mist.

„Du liebes Kind, komm, geh mit mir!
Gar schöne Spiele spiel' ich mit dir;
Manch bunte Blumen sind an dem Strand,
Meine Mutter hat manch gülden Gewand.“

Sweet child, come and go with me!
Such pretty games I will play with you;
Many colorful flowers are on the shore,
My mother has many garments of gold.

„Mein Vater, mein Vater, und hörest du nicht,
Was Erlkönig mir leise verspricht?“

My father, my father, can you not hear,
What the elf-king is promising me?

„Sei ruhig, bleibe ruhig, mein Kind;
In düren Blättern säuselt der Wind.“

Be calm, stay calm, my child;
The wind is rustling in the dried leaves.

„Willst, feiner Knabe, du mit mir gehn?
Meine Töchter sollen dich warten schön;
Meine Töchter führen den nächtlichen Reihn
Und wiegen und tanzen und singen dich ein.“

Will you, sweet boy, come with me?
My daughters shall care for you,
My daughters shall dance their nocturnal dance,
They'll rock you and dance you and sing you to sleep

„Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Tochter am düstern Ort?“

My father, my father, and can you not see
The elf-king's daughters in the dark?

„Mein Sohn, mein Sohn, ich seh es genau,
Es scheinen die alten Weiden so grau.“

My son, my son, I see it clearly,
The old willows are shining gray.

„Ich liebe dich, mich reizt deine schöne Gestalt,
Und bist du nicht willig, so brauch ich Gewalt.“
„Mein Vater, mein Vater, jetzt fährst er mich an!
Erlkönig hat mir ein Leids getan!“

I love you, your beautiful form charms me,
And if you are not willing, I will use force.
My father, my father, now he grasps my arm!
Elf-king has cruelly harmed me!

Dem Vater grauset's, er reitet geschwind,
Er hält in Armen das achzende Kind,
Erreicht den Hof mit Mühe und Not;
In seinen Armen das Kind war tot.

The father shudders, he rides quickly,
He holds in his arms the groaning child,
He reaches the courtyard with effort and dread
In his arms, the child was dead.

By Johann von Goethe, translation adapted from Edwin Zeydel

Ecstasy

When Far From Her

Amy Marcy Cheney Beach (1867-1944) was a composer and performer in the late 19th and early 20th centuries. Married young to Dr. Henry Beach, she halted her fledgling performance career to take up composing full-time. The years of their marriage, 1885 until 1910, were some of her most productive compositionally, and all of her large-scale works were composed during this period. Beach would often "store" melodies in songs to use later in larger works, which helps to explain her large output. Beach's music is stylistically romantic throughout her oeuvre, shown well in these two selections. Though the strophic song form was very popular in Europe and America during the Romantic period, Beach preferred a modified sound, and often developed harmonies and textures as her songs during what would traditionally be the repeat of the same melody.

"Ecstasy," (Op. 19, no. 2, from 1892) is a song set to her husband's poetry. The poem consists of two mostly strophic stanzas, with a prelude, interlude, and postlude, which are all very similar in structure and melody. This provides continuity in the song, helpful for the listener, especially since the verses are very different harmonically. "When Far From Her" (Op. 2, no. 2, 1889) is also set in a modified strophic form. All of the phrases in this song begin on pickup notes, serving both as an introduction to the musical idea and also the poetic phrase. Many begin with the word "and", which creates a feeling of breathlessness the speaker projects while thinking of their lover, far away. The harmonic movement and the lush accompaniment is the perfect companion for the simple melody.

On voit dans ces plaines fleuries

Elisabeth-Claude Jaquette de La Guerre (1665-1729) was a child prodigy on the harpsichord, the instrument which her father, Claude Jaquet, was famous for building. She was among the first composers in France to publish books of cantatas, and ran a musical salon and studio out of her home, where she also gave regular recitals. Her first opera, *Cephale et Procris*, premiered in 1694, and was well-received but never revived. The story of the opera, based in Ovid's *Metamorphoses*, is a classic *tragédie lyrique*, where the two main

characters, Cephalé and Procris, try and fail to find love amidst the thwarts of rivals. Flore, the character who sings this aria in the prologue of the opera, is the goddess of spring and youth, and sings of the return of the sun to the sky. In the French baroque style, the aria was very prescriptive, and almost always included a repeat of the first two lines, used to signal a change of emotion, such as a lament, or to announce another sort of major shift in the story line.

On voit dans ces plaines fleuries
 On voit dans ces plaines fleuries
 Le dieu des jours et des saisons
 Mèler l'or de ses rayons
 À l'émali de nos prairies
 Par tout mille oiseaux divers

See in the flowered plains
 See in the flowered plains
 The god of days and seasons
 Adding gold from his rays
 To the brilliance of our prairies
 By thousands of diverse birds

Célébrent le retour
 De ce flambeau du monde
 Et par les plus tendres concerts
 Accordent leurs chansons
 Aux murmures de londe
 Que le zéphire emporte dans les airs ?

Celebrating the return
 of the beacon of the world
 And by the most tender concerts
 Harmonizing their songs
 With the murmurs of the sea
 That the zephyr brings to the air

By Joseph-François Duché, translation by Austin Nirkirk

II. Souvent un air de vérité XI. Les trois présents

During the tumultuous two and a half years of her first marriage, Germaine Talliferre (1892-1983) describes in her memoirs an interruption of her musical career. In June 1929, had just divorced from her first husband, miscarried, and returned to France after living in the US for a few years. Just two months later, this set of six songs was published. This song cycle is widely regarded as Talliferre's response and processing of the immense grief, pain, and recovery following these traumatic life events. Despite being celebrated as a member of the prestigious French composition group "Les Six," Germaine Talliferre was most often met with praise and criticism of her body, rather than her music. American and French critics alike regularly referred to her as "the most attractive member of Les Six," and compared her works to those of other male composers, using subtle adjectives like "pleasant," "sensitive," or "pretty," to devalue her music.

All of the songs in this set are dedicated to strong female characters in Talliferre's life. The second was to Charlie Talliferre, her sister-in-law, and the sixth was to Suzanne Peignot, a singer who performed many of the songs of Les Six, including this set of Six Chansons. Both of these songs explore themes of love and infidelity; emotions Talliferre would have been processing herself

as she composed them. The angular lines in Souvent un air are contrasted by the arpeggiations of Trois Présents, and in both songs the piano is an equal participant in the melody. Though both songs are very short, they convey a wide range of musical and emotional ideas.

Souvent un air de vérité
 Souvent un air de vérité
 Se mêle au plus grossier mensonge ;
 Une nuit, dans l'erreur d'un songe,
 Au rang des rois j'étais monté.
 Je vous aimais, alors, et j'osais vous le dire.
 Les dieux, à mon réveil ne m'ont pas tout ôté
 Je n'ai perdu que mon Empire.

Often an air of truth
 Often an air of truth
 Meddles with the greatest lie;
 One night, in the error of a dream,
 I was risen to the rank of kings
 I loved you, and I dared to tell you
 The gods at my awakening did not take everything
 I only lost my Empire.

By Voltaire

Les Trois Présents
 Je vous donne, avec grand plaisir,
 De trois présents, un a choisir
 La belle, c'est à vous de prendre
 Celui des trois qui plus vous plait.
 Les voici, sans vous faire attendre :
 Bonjour, bonsoir, et bonne nuit.

The Three Gifts
 With great pleasure, I give you
 Three gifts, of which to choose one
 The best part, the choice is yours
 Which of the three pleases you most
 Here they are, as to not make you wait :
 Good morning, good evening, and good night.

By Sarasin

Translations by Austin Nirkirk

III. Birdsong IV. The Garden

American composer Lori Laitman (b. 1955) wrote this set of six songs, entitled "I never saw another butterfly", in 1998. Each of the songs is set to poetry written by children during their imprisonment in the Theresienstadt concentration camp. Other works in her oeuvre include the opera "Come to Me in Dreams", a one-act chamber opera created from selections of Laitman's songs, including both songs I will perform, by David Bamberger, and three other song cycles of Holocaust poetry, a subject that Laitman is very familiar with. The two selections from this set I have chosen are very different. "Birdsong," the third song in the cycle, uses mode shifts and frequent changes of key to express the uncertainty of the speaker. The melody which appears at the beginning of the piece in F# Minor is later repeated in F Major, and includes the same soaring motive heard earlier on "ah", suggesting a sort of continuity in this otherwise turbulent poetry. It is in this motive that the saxophone is the most correspondent with the voice, and beautifully supports the melody. "The Garden," song four of the cycle, divides the two stanzas of poetry into two

modified strophes, and contrasts the growth of a garden to the growth and subsequent death of the little boy. In this song, the saxophone and the voice collaborate more, sharing rising lines and equally emotive melodies.

