

3-26-2006

## Senior Recital: Hannah Braud, soprano, and Emily Schmalz, soprano

Department of Music, University of Richmond

Follow this and additional works at: <https://scholarship.richmond.edu/all-music-programs>



Part of the [Music Performance Commons](#)

---

### Recommended Citation

Department of Music, University of Richmond, "Senior Recital: Hannah Braud, soprano, and Emily Schmalz, soprano" (2006). *Music Department Concert Programs*. 380.

<https://scholarship.richmond.edu/all-music-programs/380>

This Program is brought to you for free and open access by the Music at UR Scholarship Repository. It has been accepted for inclusion in Music Department Concert Programs by an authorized administrator of UR Scholarship Repository. For more information, please contact [scholarshiprepository@richmond.edu](mailto:scholarshiprepository@richmond.edu).

MX060326 P

UNIVERSITY OF RICHMOND  
DEPARTMENT OF MUSIC CONCERT SERIES  
UNIVERSITY OF RICHMOND LIBRARIES



.3 3082 00940 5647

SENIOR RECITAL

Hannah Braud, soprano  
Emily Schmalz, soprano

assisted by

Joanne Kong, piano  
Kevin Farrelly, piano  
Andrew Schutte, double bass  
Margaux Lesourd, mezzo soprano

---

MARCH 26, 2006, 3:00 PM  
PERKINSON RECITAL HALL

## PROGRAM

- From Gloria  
Laudamus Te<sup>o</sup>  
Hannah Braud, soprano I  
Emily Schmalz, soprano II  
Joanne Kong, piano  
Antonio Vivaldi  
(1678-1741)
- Liebesbotschaft  
Lachen und Weinen  
Gretchen am Spinnrade  
Die Forelle  
Emily Schmalz, soprano  
Franz Schubert  
(1797-1828)
- From Siroe  
Ch'io mai vi possa  
Georg Frideric Handel  
(1685-1759)
- From Serse  
Frondi tenere, recitative  
Ombra mai fù, aria
- From Giulio Cesare  
V'adoro, pupille  
Hannah Braud, soprano
- From 10 American Songs  
Simple Gifts  
Long Time Ago  
At the River  
Zion's Walls  
Emily Schmalz, soprano  
Aaron Copland  
(1900-1990)

INTERMISSION

Op. 106 No. 1, Ständchen  
Op. 105 No. 1, Wie Melodien zieht es mir  
Op. 96 No. 4, Meerfahrt  
Op. 84 No. 4, Vergebliches Ständchen  
Hannah Braud, soprano

Johannes Brahms  
(1833-1897)

From Cuatro Madrigales Amatorios  
1. Con qué la lavaré?  
2. Vos me matásteis  
3. De dónde venís, amore?  
4. De los Alamos vengo, madre  
Emily Schmalz, soprano

Joaquin Rodrigo  
(1901-1999)

From Porgy and Bess  
Summertime  
From Oh, Kay!  
Someone to Watch over Me  
From Shall We Dance  
They Can't Take that Away from Me  
Hannah Braud, soprano  
Kevin Farrelly, piano  
Andrew Schutte, double bass  
Margaux Lesourd, mezzo soprano

George Gershwin  
(1898-1937)

## NOTES, TEXTS, TRANSLATIONS

### Vivaldi, Antonio

(b. Venice 1678, d. Vienna 1741)

The brilliant Italian composer and violinist Antonio Vivaldi is one of the most prominent and significant Baroque composers, creating numerous concertos as well as a number of operas and sacred vocal works. Among his more noteworthy sacred vocal works is the *Gloria*. The *Gloria* contains twelve parts: nine chorus numbers, one soprano aria, two alto arias, and one duet for two sopranos. The duet is titled *Laudamus Te* and is the third movement in the *Gloria*. This particular work sings the praises of God, glorifying His name. The upward sweeping of the opening phrase "Laudamus te" as well as the ascending sixteenth notes in the accompaniment at the beginning and close of the song possibly symbolize the worshippers' offering of praise and adoration and glory to the Almighty God.

### Works Cited

Denis Arnold, Elizabeth Roche "Vivaldi, Antonio (Lucio)" *The Oxford Companion to Music*. Ed. Alison Latham. Oxford University Press, 2002. *Oxford Reference Online*. Oxford University Press. University of Richmond. 15 February 2006 <http://www.oxfordreference.com/views/ENTRY.html?subview=Main&entry=t114.e7183>

"Vivaldi, Antonio (Lucio)" *The Canadian Oxford Dictionary*. Katherine Barber. Oxford University Press 2004. *Oxford Reference Online*. Oxford University Press. University of Richmond. 15 February 2006 <http://www.oxfordreference.com/views/ENTRY.html?subview=Main&entry=t150.e76556>



## Schubert, Franz

(b. Vienna 1797, d. Vienna 1828)

Franz Schubert is one of the most prolific and gifted composers of German lieder known today. At age fourteen, Schubert started his composing career, and by the end of his brief life, he had written over six hundred songs. At age seventeen he composed the work of art *Gretchen am Spinnrade* that demonstrated a mastery of music and a maturity beyond his years. While Schubert was a young musician, a teacher said of him, "I have nothing more to teach him; he has been taught by God." (Glass, vii)

According to Michael Vogl, a prominent singer of the time, Schubert had the "unique ability to capture the essential mood of a poem in his music and to bring the words to new and vivid life. These songs have a remarkable spontaneity and youthfulness, overflowing with feeling, whether joyful, serene, melancholy, or desperate; no matter how sad the subject, there is pain without bitterness." (Glass, vii) Vogl points out a sprightly, youthful quality found in *Die Forelle*, despite its message of a loss of innocence as a childlike bystander witnesses the tragic victimization of an ingenuous trout as a result of a fisherman's afternoon outing. The repetition of lively, fluid sixteenth notes in the accompaniment that symbolize the flow of the brook and the swift movements of the trout betray the song's appalling conclusion while beautifully setting the scene of the banks of the babbling brook.

Schubert's ability to capture unique moods shines through in *Lachen und Weinen*, in which one ponders the many contrasting and capricious emotions when in love. The composer artfully

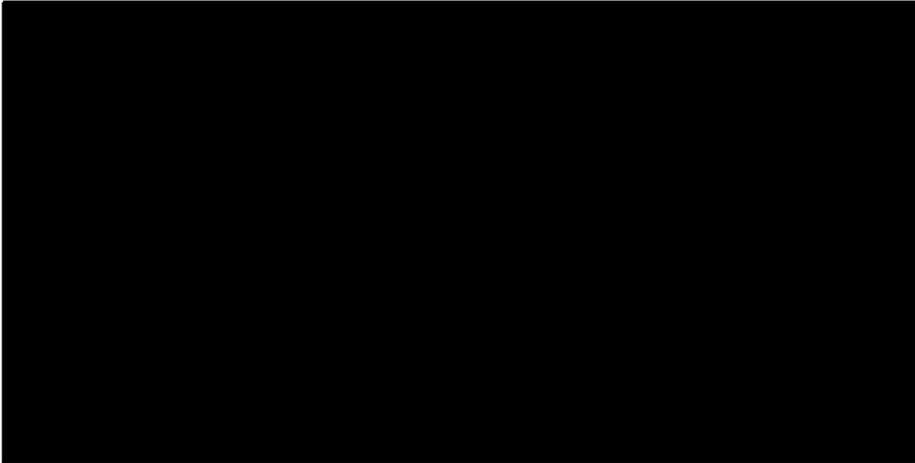
employs shifts in tonality from E major to e minor to reflect the contrast between laughing and crying.

In the song *Gretchen am Spinnrade*, whose text is taken from Goethe's *Faust*, the social outcast Gretchen sits at her spinning wheel thinking of Faust, the object of her desires, her partner in a short-lived love affair, and the father of her unborn child. Once again, Schubert sets the scene in the accompaniment: the repetitious stream of sixteenth notes conjures up the movement of her spinning wheel as she furiously sets about her work in an attempt to forget her lover. She is hopelessly drawn back into her visions of him and, when reflecting on his kiss, she is unable to go on with her work, as reflected in a break in the flow of sixteenth notes and *sforzando* dotted half notes on the words, "and ah, his kiss!" She hopelessly repeats the refrain, "My peace is gone, my heart is heavy..."

*Liebesbotschaft* is the first of fourteen songs in a song cycle called *Schwanengesang*, or "Swan Song." These pieces are the last that Schubert composed before his death and were grouped under this title because, according to ancient legend, swans sing as they die. As Schubert so masterfully crafts in many of his songs, the rushing notes in the accompaniment set the scene: here the piano depicts the faithful course of a brooklet by which a man stands, thinking of his lover. The moving thirty-second notes carry the song to completion as well as his message of love ("liebesbotschaft") to his beloved so far away.

#### Works Cited

Glass, Beaumont. Schubert's Complete Song Texts, vols. I and II. Leyerle Publications 1996.



## Georg Frideric Handel (1685-1759)

Handel, today, is rarely known for his operas, particularly compared to *Messiah* and his orchestral works, although he composed nearly forty of them. Handel was born in Germany but wrote operas predominantly for England based on the Italian style. Castrati were permeating the opera world during the early eighteenth century. Audiences desired to be awed by the extremely high range that these men could exhibit, and composers were therefore encouraged to write arias that would allow the castrati and soprano soloists to showcase their talent. The aria changed from short, simple songs to intricate, drawn-out mini-performances. The da capo aria was one such development in that the beginning A section of the aria was repeated but with added ornamentation; the middle B section provided contrasting color. Handel did use operatic conventions of the time, but his attention to detail even in his recitatives displays his desire for continuity and purpose throughout the entire opera. About Handel's recitatives, Winton Dean and John Merrill Knapp say that "The recitatives are the sinews of the opera, setting up the context of the arias, which they prepare in a variety of ways, dramatic and musical."<sup>1</sup>

Handel was employed by the Royal Academy of Music in London from 1720 until 1728. Due to lack of funds, *Siroe* was one of his last

operas for the Academy. This opera was composed for four of the most popular performers of the time, including Faustina Bordoni as Emira. Faustina Bordoni and Francesca Cuzzoni, who played Laodice, were highly publicized for their on-stage cat fight that had taken place the season before *Siroe* opened. The high demands of the cast contributed heavily to the loss of profit for the Academy and Handel himself.<sup>2</sup> *Siroe* contains many romantic sub-plots; the primary plot between Emira and Siroe climaxes with Emira's confession of her deep love for Siroe in her long, dramatic aria, *Ch'io mai vi possa*, in da capo form.

The opera, *Serse* (Xerxes), opens with the recitative, *Frondi tenere*, and aria, *Ombra mai fu*, in which the title character, while reclining in his garden, expresses his strong love for his simple tree. This aria is not in da capo form but is instead through-composed with no repeated sections. While the recitative suggests the passion Serse feels for the tree through expressive imagery, short phrases and crisp rhythms, the aria provides a dramatic contrast of serenity and contentment through long phrases with tied notes and simple, repetitive language. A soprano soloist can sing *Ombra mai fu* in its original key because the part of Serse would have been played by a castrato whose range was similar to that of a soprano.

One of the most sensual operas, *Giulio Cesare*, portrays the extramarital love between Caesar and Cleopatra. Dean and Knapp claim that Cleopatra "begins as a tease and a scheming minx; when she falls in love with Caesar she passes through passion, anxiety, and desolation before emerging as a mature woman."<sup>1</sup> In *V'adoro, pupille*, Cleopatra uses the large leaps between pitches, passionate text, and highly ornamental repeated A section to seduce Caesar while he is waiting in the Parnassus. Yet again, the repeated text allows the focus of the audience to luxuriate in the expressively clear soprano voice placed before them.

## Copland, Aaron

(b. Brooklyn, NY 1900, d. North Tarrytown, NY 1990)

Aaron Copland, an American composer, pianist, and conductor of Russian descent,<sup>6</sup> is considered to be the first American composer whose music was recognized by other countries as markedly national music. Throughout his career he sought to promote American music by teaching and lecturing on the subject as well as touring the world as a conductor and ambassador of his nation's music. He assumed prominent roles in a number of organizations that worked to foster a greater appreciation of American music.

Among his compositions in this style of music are his two volumes of *Old American Songs*. The first was written in 1950 and premiered in England with Peter Pears and Benjamin Britten; Copland finished the second volume in 1952, which premiered in Ipswich, Massachusetts, performed by William Warfield and accompanied by Copland himself. This collection of ten songs represents the diversity of American tradition and pulls from many sources of popular melodies including hymns, minstrel songs, and folk songs. Copland's rendition of *At the River* sets the old hymn by Rev. Robert Lowry in a stately, majestic manner, the full chordal arrangement giving it the feel of a large, open landscape. His changes to the original are minimal, in which certain phrases end on the third of the chord, waiting until the end of the chorus for the melody to end on the tonic. *Simple Gifts* is also based on a popular hymn most likely composed by Joseph Brackett in a Shaker community in Alfred, Maine in 1848. This tune from the Shaker sect first reached audience's ears in an earlier work by Copland: *Appalachian Spring* in 1944. The melody is also popularly known as *Lord of the Dance*. An anonymous minstrel tune provided Copland with the melody for *Long Time Ago*, and *Zion's Walls* was originally a revivalist song by composer and tune-book compiler John G. McCurry, a tune Copland later used in his opera *The Tender Land*. The *Old American Songs* were originally composed for voice with piano accompaniment and later with orchestral accompaniment. Many choral arrangements also came from this rich compilation of musical heritage.

## Works Cited

- “Copland, Aaron” *The Concise Oxford Dictionary of Music*. Ed. Michael Kennedy. Oxford University Press, 1996. *Oxford Reference Online*. Oxford University Press. University of Richmond. 15 February 2006 <<http://www.oxfordreference.com/views/ENTRY.html?subview=Main&entry=t76.e2135>>
- Dickinson, Peter. *rom Copland: Old American Songs; Ives: Songs*. London: Boosey and Hawkes, 1991.
- Hamilton, David. from *Aaron Copland: 81<sup>st</sup> Birthday Concert at the Library of Congress*. Bridge Records, Inc., 1993.
- “Simple Gifts” *The Concise Oxford Dictionary of Music*. Ed. Michael Kennedy. Oxford University Press, 1996. *Oxford Reference Online*. Oxford University Press. University of Richmond. 15 February 2006 <<http://www.oxfordreference.com/views/ENTRY.html?subview=Main&entry=t76.e8402>>

### Johannes Brahms (1833-1897)

Craig Bell claims that it is universally agreed that Schubert, Schumann, Brahms, Wolf, and Fauré are the Big Five of Song and that “careful study of his almost two hundred songs tells us unequivocally that the Lied [German art song] meant as much to him as it did to Schubert and his other compeers, and was not, as it was for Beethoven, Mendelssohn, and Strauss..., a ‘part-time occupation,’ but rather a serious art form demanding a lifetime’s devotion and study.”<sup>1</sup> I agree with Bell wholeheartedly and have heard and seen the precision and creativity that Brahms uses to project the text of the song. Brahms was criticized for not often setting poetry from the greats of his time, Goethe and Heine, but he rebutted by stating that Schubert was able to improve on Goethe’s text in his *Suleike* songs but that “All the rest of Goethe’s poems seem to me so perfect that no music can improve them.”<sup>2</sup> It seems as though Brahms saw the beauty in poetry as an art form and picked texts that he thought his music would enhance. Each

piece in this set contains text by a different writer, one of which is Heinrich Heine, displaying how Brahms could be inspired by an array of sources.

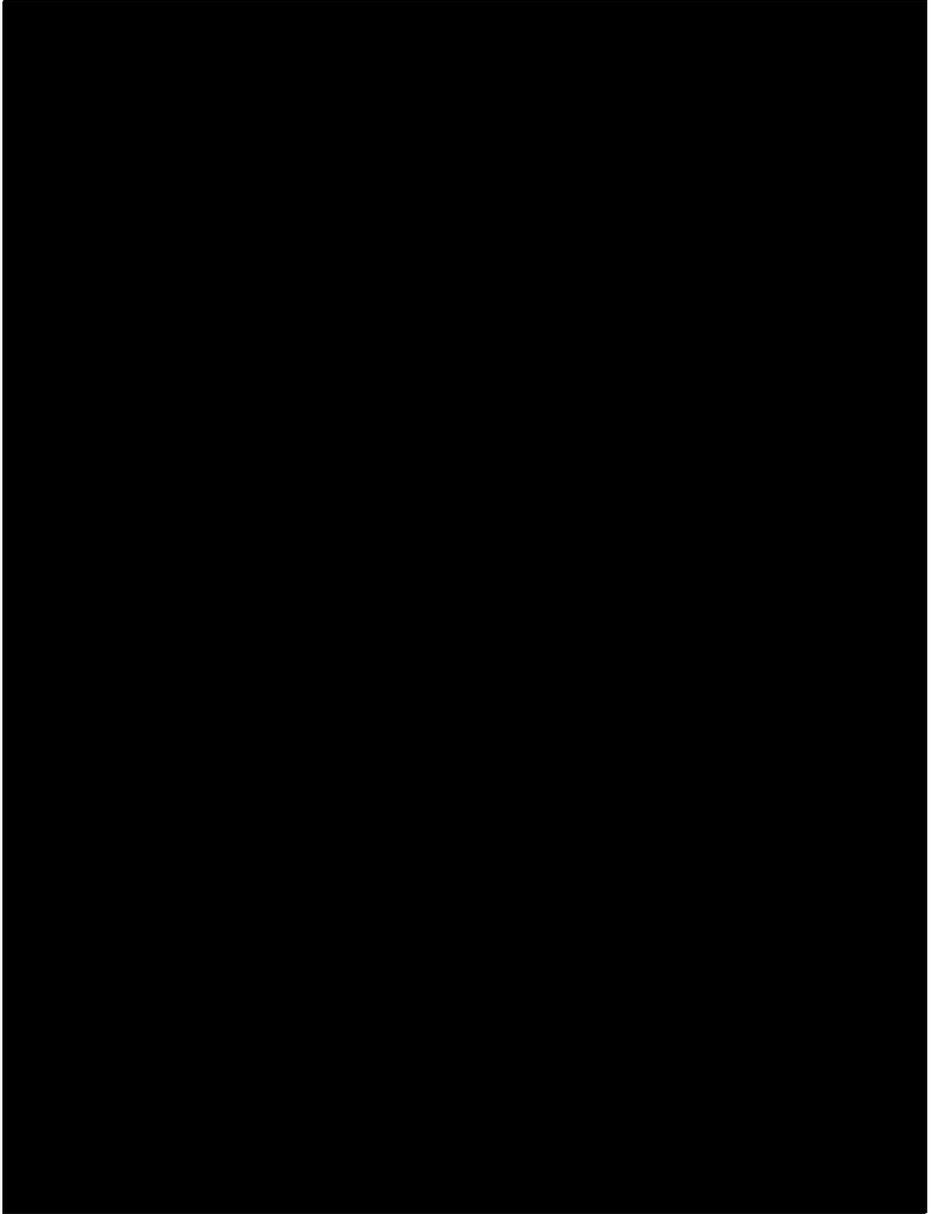
In *Ständchen*, the singer recounts the setting in which he serenades his lover while she sleeps. Listen for the differences in mood and text in both the voice and the piano between this piece and the final *ständchen* of the set. Here, the singer simply desires that his lover sleeps well and remembers him in her dreams. The staccato, bouncy quality that begins in the accompaniment remains until the final chords of the piece and reflects the child-like innocence of the lovers.

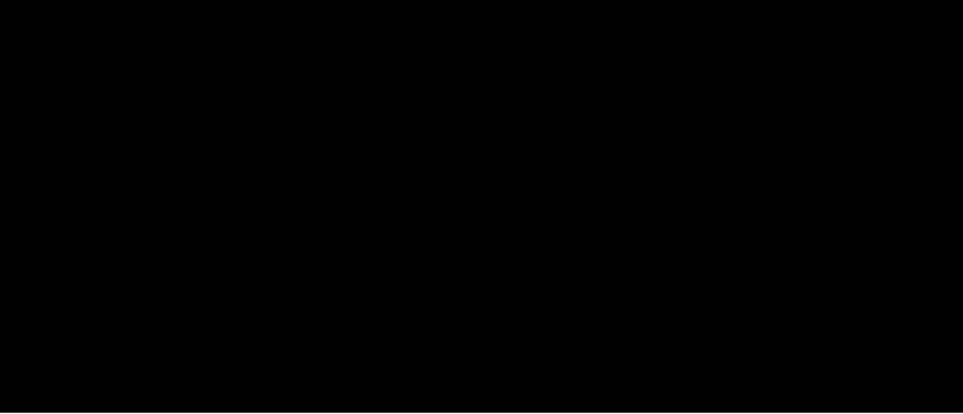
Bell gives credit to the singers who attempt to memorize *Wie Melodien zieht es mir* because this song is “one of the most cunningly varied, in that while each of the three verses begins with the same melody, each of the middle sections is different, giving greater nuance to the words.”<sup>3</sup> In each verse, the singer expresses the ways in which words and song evoke emotions in her. The variations in metaphors are exhibited in the slight harmonic and rhythmic differences between the verses.

*Meerfahrt* tells the disturbing tale of two lovers adrift at sea. As they sit together in their rowboat, they hear beautiful chimes coming from the nearby Ghost Island, but although the sounds call to the lovers, they resist and continue to float through the sea. The rocking of the boat from the waves in the sea can be felt in both the piano with the descending movement in the left hand and in the strong duple feeling in the vocal line. The text for the lied comes from the highly honored Heine, through which he acknowledges the uncertainty of life and possibly death through the reference of the Ghost Island.

The final song in this set, *Vergebliches Ständchen*, was one of Brahms' favorites. Although it is fairly simple in its harmonies, light text, and strophic form, Brahms added his own flair to the Northern Rhine melody with the contrasting third verse in a minor key and the change in accompaniment in the fourth verse.<sup>4</sup> This serenade contrasts sharply with *Ständchen* in that the male lover is wanting more than the sweet

slumber of the woman he loves and the woman does not reciprocate his desires. Brahms could not have written a more apt title.





**Rodrigo, Joaquín**  
(b. Sagunto 1901, d. Madrid 1999)

To create this musically diverse and exciting song cycle, the maestro Joaquín Rodrigo, a prolific Spanish composer of the twentieth century, found his inspiration in the Spanish music of the sixteenth century. He establishes himself in the Baroque Spanish folk tradition, employing emblematic rhythms and chord structures as well as sectional dynamic changes. For example, the Spanish folk flavor shines through in the colorful guitar *rasgueado* strumming patterns utilized in the fourth song in the cycle, *De los álamos, vengo, madre*.

Rodrigo originally arranged this song cycle for voice with piano accompaniment in 1947. The subsequent year, he composed an orchestral accompaniment, including two flutes, a piccolo, two oboes, one clarinet, one horn, one trumpet, a triangle, and strings. Each song in the cycle is dedicated to a different vocal student of Lola Rodríguez Aragón, a well-known musician in the Spanish postwar era. In the 1950's and 1960's, these students went on to have thriving performance careers.

The texts are all love poems chosen from a collection entitled *Recopilación de sonetos y sonatos y villancicos a cuarto y a cinco* from 1560, which includes poetry from Juan Vasquez and other prevalent poets of that time period. Eduardo Bautista García speaks

highly of Rodrigo's ability to set poetry to music: "He has set the most sublime poetry to music, and traversed Spanish musical geography with an inspiration which goes beyond the mere craft of composition...[he is] a remarkable human being, gifted with a great capacity for work, a refined sensibility, and abundant inspiration" (7).

These songs have found their way into the hearts of many due to the delicate, beautiful poetry, the variety of emotive accompaniment, and the artful and sensitive setting of the text. The hopelessness of the maiden in *¿Con qué la lavare?* and the bitter heartbreak of the youth in *Vos me matasteis* are illuminated musically through the songs' dismally slow tempos and minor tonality. These pieces are contrasted with the indignation and coquetry of the lover in *De dónde venís, amore?* and the joy and delight of the love-struck youth in *De los álamos, vengo, madre* whose song's beat, dance-like qualities emit an altogether distinct flavor.

#### Works Cited

Draayer, Suzanne Rhodes. *A Singer's Guide to the Songs of Joaquín Rodrigo*. Lanham: The Scarecrow Press, Inc., 1999.

García, Eduardo Bautista, *Joaquín Rodrigo: A Compilation of Articles for the 90<sup>th</sup> Anniversary*, trans. Elizabeth Matthews and Raymond Calcraft (Madrid: Sociedad General de Autores de España, 1992), 7.

*Cuatro madrigales amatorios*  
Four Madrigals of Love  
Translation by Suzanne Rhodes Draayer

I. *¿Con qué la lavaré?* (*With what shall I bathe myself?*)  
With what shall I bathe myself?  
The wives and mothers bathe with lemon water.  
I will wash my marks of anguish with tears wrung from my sorrow.



## George Gershwin (1898-1937)

George Gershwin and his brother Ira worked together until George's untimely death in 1937 from a brain tumor. They were as different as two brothers could be and yet worked reasonably well together. They began their careers in New York City where they were born and raised by their Eastern European Jewish immigrant parents. In New York City, George Gershwin established friendships with musicians on Tin Pan Alley and absorbed all he could from the musical world around him. Their work began on the stage and eventually moved to the screen when they moved to California.<sup>1</sup> There is some debate as to whether Gershwin was a jazz composer in his day, but there is no debate regarding the incredible use of his music by the greats of jazz from their inception to present day. This set looks to relate Gershwin's connection to both the "high" and "low" arts of opera and musical theatre/jazz and to reveal Gershwin's ability to create music that is as expressive as that from the Romantic period.

*Porgy and Bess* was and is a highly controversial opera. Some argue that the characters are the classic African-American stereotypes of the early twentieth century and the music is a poor attempt at capturing the African-American sound. Others, including Todd Duncan, the

original Porgy, argue that Gershwin did an amazing job incorporating his experiences of the African-American musical tradition into his compositions and that the characters were more complex at second glance or functioning as an archetype.<sup>2</sup> In *The Gershwins* anthology, a quote from Ira concerning his brother's work states, "He takes two simple quatrains of Du Bose's [author of the libretto], studies the lines, and in a little while a lullaby called 'Summertime' emerges – delicate and wistful, yet destined to be sung over and over again."<sup>3</sup> Ira was certainly right that this song would become quite popular; Miles Davis, Ella Fitzgerald, and Herbie Hancock are only a few of the reputable artists who have interpreted and recorded this piece.

*Someone to Watch Over Me* is another of Gershwin's more famous songs. The melody, with its soaring beginning and slow descent, reflects the longing and desire the singer has for a certain man to whom most women would not give a second glance. This song was originally from the musical *Oh, Kay!*, which debuted in 1926 and was sung by Gertrude Lawrence to her baby doll.

*They Can't Take That Away from Me* was written for the movie, *Shall We Dance*, with Fred Astaire and Ginger Rogers. *Shall We Dance* was filled with later hits including *Let's Call the Whole Thing Off* and *They All Laughed*. All of these songs reflect the lightheartedness of the relationship between the two leads.<sup>4</sup> Although not a ballad, *They Can't Take that Away from Me* shares the same form with *Someone to Watch Over Me*, AABA, which is used for many jazz songs. The same melody (A) is sung three times with a contrasting section before the final A.

