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EMMA MACKENZIE RIGGS
SOPRANO

**FROM THE STUDIO OF
DR. JENNIFER CABLE**

ASSISTED BY DR. JOANNE KONG, PIANO

**PERKINSON RECITAL HALL
FRIDAY, APRIL 5, 2019
8:00 P.M.**

Department of Music



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PROGRAM

If Music Be the Food of Love (3 rd version) Since from My Dear Lord, What is Man?	Henry Purcell (ca. 1659-1695)
An die Laute Die Männer sind méchant Frühlingsglaube	Franz Schubert (1797-1828)
O King of Kings ... Alleluja from <i>Esther</i> , HWV 50b	George Frideric Handel (1685-1759)

NOTES

Henry Purcell (c. 1659-1695) was an English composer during the middle Baroque era. Most famous for his opera *Dido and Aeneas*, Purcell also composed numerous sacred, instrumental, and secular vocal works. In 1679, Purcell became the organist of Westminster Abbey and composed significant amounts of sacred music for this position. During the 1680s, Purcell was appointed to the additional post of organist of the Chapel Royal, leading to the composition of music for the coronation of King James II. From then until his death, Purcell composed many secular songs and works for the theatre, in addition to religious works. Purcell was laid to rest in Westminster Abbey.

“If Music Be the Food of Love” (Z. 379c) was Purcell’s third setting of this text by Henry Heveningham, although the first line of the poem is quoted from the opening of Shakespeare’s *Twelfth Night*. The structure of this song contains a slower, recitative-like section followed by a faster middle portion, and returning to the slow tempo at the end of the piece. This setting of the text was published in 1695.

“Since from My Dear” (Z. 627) is a piece often associated with Purcell’s 1690 semi-opera *The Prophetess, or The History of Dioclesian*. However, according to scholar Franklin Zimmerman, the song was not included in the original score of the opera, was published separately in the early 1690s, and was later occasionally added to performances of the semi-opera.

“Lord, What is Man?” (Z. 192) was printed in the second book of the *Harmonia Sacra*, a compilation of songs with sacred texts and themes composed by a few of the most highly regarded English composers of the day. The text was written by Dr. William Fuller. Purcell’s setting makes significant use of musical devices which emphasize the text. For example, the last line of the recitative-like section is “that for a worm a God should die”; the word “worm,” representing man, is set very low in the singer’s range, while the word “God” is set very high.

Franz Schubert (1797-1828) was a composer during the late Classical/early Romantic era, and is well regarded to this day for his chamber works and solo vocal songs, called *Lieder*, in addition to his piano works, symphonies, and masses. Though a prolific composer, he struggled to gain mainstream recognition and financial success for the majority of his life. As a result, Schubert spent a large portions of his career simultaneously working as a teacher. Though his songs were popular in private concerts, his operas and many of his other large works were never performed during his lifetime. It was only in the last year of his life that he was able to afford to buy himself a piano.

“An die Laute” (D. 905), composed in 1827, is a setting of a poem by Friedrich Rochlitz. The speaker is addressing

Continued ...

the lute which he is using to serenade a young woman, and instructing it to play softer so as to prevent any other potential suitors from hearing the sound.

“Die Männer sind méchant” (D. 886/3) is a setting of a text by Johann Gabriel Seidl, likely composed in 1828. The piano accompaniment is fittingly dramatic to convey the heartbroken anger of a woman who has just discovered that her significant other has been cheating on her.

“Frühlingsglaube” (D. 686c) is Schubert’s third setting of the text by Ludwig Uhland. The piece was composed in 1822 and published in 1823. As is very common in German *Lieder*, the text of the piece is focused on nature.

George Frideric Handel (1685-1759) was a German-born composer during the late Baroque era who spent the majority of his life living in England. His first opera, *Almira*, was premiered in Hamburg when the composer was 20 years old. Handel moved to England following the positive reception of his operas there. Over the course of his lifetime, he composed 42 operas and 29 oratorios, in addition to numerous orchestral and chamber works. One of Handel’s best known works today is his oratorio *Messiah*, which was premiered in 1742. Handel is buried in Westminster Abbey.

“O King of Kings ... Alleluja” is a recitative and aria from one of Handel’s earliest oratorios, *Esther* (HWV 50b). Originally composed circa 1718, Handel revised the oratorio for a performance in 1732, at which point this aria was added to the work. The work tells the biblical story of Esther. Esther sings this aria during the beginning portion of act one, at which time she is celebrating her elevation to Queen, prior to discovering that the King has decreed that all Jews, her people, must die.