

Liberty University School of Music

presents

Student Recital Series

Senior Recital

Hannah Brady, *mezzo soprano*

May 3, 2025

Macel Falwell Recital Hall

MUSIC 305

4:00 PM

STUDENT RECITAL SERIES: SENIOR RECITAL

Hannah Brady, *mezzo soprano*
Sara Smola, *piano*

Program

Se tu m'ami, se sospiri	Giovanni Battista Pergolesi (1710-1736)
Voi che sapete from <i>Le Nozze Di Figaro</i>	Wolfgang Amadeus Mozart (1756-1791)
Zueignung	Richard Strauss (1864-1949)
An die Nachtigall	Franz Schubert (1797-1828)
Plaisir d'amour	Johann-Paul Martini (1741-1816)
Love's Philosophy from <i>Three Songs, Op. 3</i>	Roger Quilter (1877-1953)
The Monk and His Cat from <i>Hermit Songs</i>	Samuel Barber (1910-1981)
Sure On This Shining Night	Samual Barber (1910-1981)
Nothing from <i>A Chorus Line</i>	Marvin Hamlisch (1944-2012)
Goodness of God	Ed Cash (b. 1971)

- PROGRAM NOTES -

Se tu m'ami

In his short life, Pergolesi composed many operas and art songs. He did not reach his highest level of fame until after his death. *La serva padrona* (his most famous work) is a short comedic opera known as an intermezzo. The baroque style of “Se tu m'ami” is apparent in the ornamentation of the melody. In its original style, performers would have added more impressive vocal runs in the final chorus.

*Se tu m'ami, se tu sospiri
Sol per me, gentil pastor,
Ho dolor de' tuoi martiri,
Ho diletto del tuo amor,
Ma se pensi che soletto
Io ti debba riamar,
Pastorello, sei soggetto
Facilmente a t'ingannar.*

*If you love me, if you sigh
for me, gentle shepherd,
your pain hurts me,
yet I delight in your love.
But if you think that
I must return my love only to you,
then, shepherd boy, you are
easily deceived.*

*Bella rosa porporina
Oggi Silvia sceglierà,
Con la scusa della spina
Doman poi la sprezzerà.
Ma degli uomini il consiglio
Io per me non seguirò.
Non perché mi piace il giglio
Gli altri fiori sprezzerrò.*

*A beautiful purple rose
Silvia will choose today -
because of its thorns,
she will despise it tomorrow.
But men's advice
I will not follow.
Just because I love the lily,
I will not despise the other flowers.*

Voi che sapete

Le Nozze Di Figaro (*The Marriage of Figaro*) is one of Mozart's most famous operas. Though the style is comedic, the opera has a plethora of political commentary that caused it to be banned in Vienna for a time. “Voi che sapete” is sung by a page boy to the court, Cherubino. He is a young boy who has a fiery passion for women. This song is sung to the Countess Susanna who requested to hear one of his love songs.

This piece is a clear showcase of Mozart's particular style. The tune is light and airy with a playful feel. The melody and the piano seem to be dancing together throughout the piece. The repetitive and staccato piano notes contrast well with the smoothly arching melody.

- PROGRAM NOTES -

Voi che sapete (cont.)

*Voi che sapete che cosa è amor,
Donne, vedete, s'io l'ho nel cor,
Donne, vedete, s'io l'ho nel cor.
Quello ch'io provo, vi ridiro,
E per me nuovo capir nol so.
Sento un affetto pien di desir,
Ch'ora è diletto, ch'ora è martir.
Gelo e poi sento l'alma avvampar,
E in un momento torno a gelar.
Ricerco un bene fuori di me,
Non so chi il tiene,
non so cos'è.
Sospiro e gemo senza voler,
Palpito e tremo senza saper,
Non trovo pace notte né dì,
Ma pur mi piace languir così.*

*You who know what love is,
Women, see whether it's in my heart,
Women, see whether it's in my heart.
What I am experiencing I will tell you,
It is new to me and I do not understand it.
I have a feeling full of desire,
That now, is both pleasure and suffering.
At first frost, then I feel the soul burning,
And in a moment I'm freezing again.
Seek a blessing outside myself,
I do not know how to hold it,
I do not know what it is.
I sigh and moan without meaning to,
Throb and tremble without knowing,
I find no peace both night or day,
But even still, I like to languish.*

Zueignung

The lyrics of “Zueignung” (Dedication) are from a poem by Hermann von Glim. Strauss composed this piece in his Op. 10 collection. This collection is considered the start of his lieder-writing, which totalled over 200 songs. The work feels strophic as the start of each stanza is the same melody, however, the end of each stanza is varied. The changing melody adds a depth to the final phrase of each stanza, “be thanked” or, in a simpler translation, “thanks to you”. The building of each final line shows the passion behind such a simple phrase.

*Ja, du weißt es, teure Seele,
Daß ich fern von dir mich quäle, Liebe
macht die Herzen krank,
Habe Dank.*

*Yes, dear soul, you know
That I'm in torment far from you,
Love makes hearts sick –
Be thanked.*

*Einst hielt ich, der Freiheit Zecher,
Hoch den Amethysten-Becher,
Und du segnetest den Trank,
Habe Dank.*

*Once, revelling in freedom,
I held the amethyst cup aloft.
And you blessed that draught –
Be thanked.*

*Und beschworst darin die Bösen,
Bis ich, was ich nie gewesen,
Heilig, heilig an's Herz dir sank,
Habe Dank!*

*And you banished the evil spirits,
Till I, as never before,
Holy, sank holy upon your heart –
Be thanked.*

- PROGRAM NOTES -

An die Nachtigall

The text of this song is from the poem “Nachtigall, Nachtigall, ach” by Matthias Claudius. The poem is from a woman's perspective who asks the nightingale to not wake her sleeping lover.

Schubert is a prolific composer with a vast number of works. “An die Nachtigall” is one example of his over 600 lieder. Vocal recitals were first substantiated by Schubert, and thus it is fitting to sing one of his pieces today. Though a short and simple piece, Schubert's ability to write a beautiful vocal line is evident.

*Er liegt und schläft an meinem Herzen,
Mein guter Schutzgeist sang ihn ein;
Und ich kann fröhlich sein und scherzen,
Kann jeder Blum' und jedes Blatts mich freun.
Nachtigall, ach! Nachtigall, ach!
Sing mir den Amor nicht wach!*

*He lies sleeping upon my heart;
my kind tutelary spirit sang him to sleep.
And I can be merry and jest,
delight in every flower and leaf.
Nightingale, ah, nightingale, ah,
do not awaken my love with your singing!*

Plaisir d'amour

Martini wrote many *romances*, which is a French song style heavily influenced by the troubadour style. “Plaisir d'amour” is considered a prototype of this style with its much more involved accompaniment and others in this style. Martini was also the first French composer to use a piano as accompaniment and not the continuo.

The text of “Plaisir d'amour” speaks of the pains of love. The lover Sylvie has left the singer for another lover after the singer had left everything for her. Sylvie says that she loves the singer still, and the singer feels the pain of it lifelong.

*Plaisir d'amour ne dure qu'un moment ;
Chagrin d'amour dure toute la vie,
J'ai tout quitté pour l'ingrate Sylvie :
Elle me quitte, et prend un autre amant.
Tant que cette eau coulera doucement
Vers [le]¹ ruisseau qui borde la prairie,
Je t'aimerai, me répétoit Sylvie :
L'eau coule encore;
elle a changé pourtant,*

*The pleasure of love only lasts one moment;
The regret of love lasts one's whole life.
I left everything for the ungrateful Sylvie;
She leaves me and takes another lover.
As long as this water flows softly
Toward this brook that borders the plain
I will love you, repeated Sylvie to me.
The water still flows,
she has changed however.*

Love's Philosophy

The composer, Roger Quilter, was wealthy due to an inheritance. His wealth allowed him to be unemployed and compose as much as he wanted. Art songs were his main focus, and his talent for them is evident. Quilter's vast body of works has made him the most prominent English composer from his time.

The romantic era poet, Percy B. Shelly, provided the words for “Love's Philosophy”. Her poems were the epitome of the romantic style, with the extremity of emotions portrayed. “Love's Philosophy” is a passionate song that captures the sweeping and overwhelming feeling of falling in love. It recounts the beauty of the world and says that it is worthless without the love the singer feels for their partner.

- PROGRAM NOTES -

The Monk and His Cat

The song cycle *Hermit Songs* was composed in 1953 by Samuel Barber. Irish Monks from the medieval period inspired the text for this song cycle. Barber composed in the “modern” music style. The modern style is considered avant-garde with its bizarre sounds and jarring moments. “The Monk and His Cat” shows this style with its strange harmonies and clashing notes. The vocal lines and the accompaniment often sound incongruent, which is typical of Barber’s style. If listened to closely, many portions of this piece sound like a cat is pouncing on the piano.

Sure On This Shining Night

Author James Agee provided the text for this song from his book *Permit Me Voyage*. The words here reflect the appreciation of nature that was growing in the “modern” period. Barber captures the peace and wonder of the text through his long and smooth melodic lines. Barber often told a funny anecdote when referencing this song. Upon losing the phone number of Gian Carlo Menotti, Barber called the operator. The operator, not believing she was truly speaking with Barber, asked him to sing “Sure On This Shining Night” to prove his identity. He obliged and was given the phone number.

Nothing

The musical *A Chorus Line* is a musical that captures the excitement and tension of the Broadway audition process. The musical explores the lives and ambitions of many fictional people who are hoping to be cast in a show. It is both an ode to Broadway as a whole and the beauty of the human experience.

“Nothing” is sung by the Puerto Rican character Diana Morales. The accompaniment of the piece reflects her ethnicity through its latin style. During the piece, Diana recounts her struggles of going to a performing arts high school and being bullied for her supposed lack of abilities.

Goodness of God

The song “Goodness of God” is about proclaiming how wonderful the Lord is for all your days. It speaks of His faithfulness lasting through your whole life and His personal pursuit of everyone. I have chosen to end the recital with this song as a reminder of how he has been there for me throughout the entirety of my college experience. With my chronic illness, it has been tempting to be angry with the Lord. This song serves as a reminder that He is still good and He is still with me in the darkest of times.

Thank you so much to all the friends, family, and professors who have supported me on this journey. There have been so many bumps along the way, but the Lord has brought me through. Thank you to my parents for providing the means for me to finish school when I thought I was out of luck. Thank you to Jonah, who has been my cheerleader and who has (at times literally) carried me through. Extra special thanks to Professor Duff. He never gave up on me, even when I wanted to give up on myself. Thank you, God, for bringing me to this point and guiding me through the rest.



Hannah Brady is a student of Professor Daryl Duff.

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in Worship Leadership degree.

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