

Aspects

*The Senior Recital
of Bridget Gedeon,
mezzo-soprano*

*Accompanied by
Christian Goulione,
with guests
Vanessa Nolan,
soprano and Linda
Peters, piano*

*Sunday,
November 10,
2024 at 1 PM
Walker Recital
Hall*



PROGRAM

“Voi che sapete” W.A. Mozart (1756-1791)

from *Le Nozze di Figaro*, K. 492

“The World Feels Dusty” Aaron Copland (1900-1990)

from *Twelve Poems of Emily Dickinson*

“Night” Florence Price (1887-1953)

“The Water is Wide” traditional, arr. Mark Hayes (b. 1953)

“Ständchen” Franz Schubert (1797-1828)

from *Schwanengesang*, D. 957

“Widmung” Robert Schumann (1810-1856)

from *Myrthen*, Op. 25

“Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte” W.A. Mozart

“Vergebliches Ständchen” Johannes Brahms (1833-1897)

from *Fünf Romanzen und Lieder*, Op. 84

“When I Look At You” Frank Wildhorn (b. 1958)/Nan Knighton (b. 1947)

from *The Scarlet Pimpernel*

“How Did We Come to This” Andrew Lippa (b. 1964)

from *The Wild Party*

“My Ship” Kurt Weill (1900-1950)

from *Lady in the Dark*

“So In Love” Cole Porter (1891-1964)

from *Kiss Me, Kate*

“Cosa mi narri...Sull’aria”

W.A. Mozart

from *Le Nozze di Figaro*, K. 492

with Vanessa Nolan, soprano and Linda Peters, piano

“Faites-lui mes aveux”

Charles Gounod (1818-1893)

from *Faust*

Notes

Wolfgang Amadeus Mozart (1756-1791), one of the most prolific composers of the classical era, composed over 800 works spanning various genres considered staples of symphonic, chamber, operatic, concerto, and choral repertoire. Born in Salzburg, Austria to composer Leopold (1719-1787) and Anna Maria, Mozart displayed prodigious musical ability. Already skilled in piano and violin, he composed and performed for European royalty at the age of five alongside his older sister Maria Anna, nicknamed “Nannerl” (1751-1829). In 1781, he moved to Vienna, where he was famous but poor. He composed some of his most prominent symphonies, concertos, operas such as *Le Nozze di Figaro*, *Don Giovanni*, *Die Zauberflöte*, and portions of *Requiem*, mostly unfinished at his untimely, mysterious death at thirty-five years old.

Premiering in Vienna in 1786, *Le Nozze di Figaro* (“The Marriage of Figaro”) was succeeded by *Il Barbiere di Siviglia* (“The Barber of Seville”), a “prequel” opera popularized by Gioachino Rossini. Both *opera buffas* originate from Beaumarchais’s plays of the same name. Set in Seville, Spain in Count Almaviva’s castle during the late eighteenth century, *Le Nozze di Figaro* tells the story of the events leading up to the marriage of servants Figaro and Susanna. Typical of many *opera buffas*, it features a complicated plot and comical subplots with a “breeches role” for mezzo-sopranos (Cherubino, the lovesick teenage pageboy), characters of various ages, and several obstacles interfering with the impending marriage.

Performed during the second act and one of Mozart’s most famous arias, “**Voi Che Sapete**” (“You, Who Know What Love Is”) narrates the increasingly romantic feelings of adolescence experienced by Cherubino. Within *Le Nozze di Figaro*, Cherubino originally wrote the piece for Susanna, telling her to sing it to all the women in the castle. During the scene of this aria, Susanna, Figaro, and the Countess need Cherubino for their plan to foil the Count. Cherubino is reluctant about his presence as he was supposed to be sent to the military. Attempting to distract him, Susanna pressures him to sing for the Countess, whom he fancies. Overwhelmed by his emotions, Cherubino then allows their plan to disguise him. This leads to further complications when the Count returns, as he discovers the piece’s written text and

becomes suspicious and jealous. Within this piece, Mozart communicates Cherubino's romantic feelings and conflict by employing modal mixture. The piece begins in Bb major with chromatic passing tones, continuing with secondary dominant and major VI chords, modulating through Ab major and G minor before returning to the original key of Bb major. In the final measures, a chromatic building of chords occurs, spanning from a I chord continuing chromatically to a V chord, symbolizing Cherubino's tensions and finally coming to terms with his romantic feelings. Due to his young age in the opera, the role of Cherubino is often portrayed by mezzo-sopranos as a prominent example of a "breeches" (pants) role.

<https://www.britannica.com/topic/The-Marriage-of-Figaro-opera-by-Mozart>

<https://www.metopera.org/discover/synopses/le-nozze-di-figaro/>

<https://www.operanorth.co.uk/whats-on/the-marriage-of-figaro/#story>

<https://mlhedrickmusic200.wordpress.com/2017/07/13/voi-che-sapete-in-le-nozze-di-figaro-music-and-the-fictive-dream/>

<http://depauwform.blogspot.com/2008/02/voi-che-sapete.html>

<https://www.opera-arias.com/mozart/le-nozze-di-figaro/voi-che-sapete/>

Voi che sapete
che cosa è amor,
donne, vedete
s'io l'ho nel cor.

You ladies
Who know what love is,
See if it is
What I have in my heart.

Quello ch'io provo
vi ridirò,
è per me nuovo,
capir nol so.

All that I feel
I will explain;
since it is new to me,
I don't understand it.

Sento un affetto
pien di desir,
ch'ora è diletto,
ch'ora è martir.

I have a feeling
Full of desire,
Which now is pleasure,
Now is torment.

Gelo e poi sento
l'alma avvampar,
e in un momento
torno a gelar.

I freeze, then I feel
My spirit all ablaze,
and the next moment
Turn again to ice.

Ricerco un bene
fuori di me,
non so chi'l tiene,
non so cos'è.

I look for a gift
outside of myself;
I do not know who holds it
Nor what it is.

Sospiro e gemo
senza voler,
palpito e tremo
senza saper.
Non trovo pace
notte né dì,
ma pur mi piace
languir così.

I sigh and I groan
without wishing to,
I flutter and tremble
Without knowing why.
I do not find peace
by night nor day,
but yet to languish thus
Is sheer delight.

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Born in Brooklyn, New York, **Aaron Copland** (1900-1990) is prominently remembered for his distinctive, expressive modern pieces in a “quintessentially American” style. Raised by Russian-Jewish immigrants, he was composing by the age of fifteen after learning piano from his older sister. In 1921, he began studying composition with famed teacher and composer Nadia Boulanger in Paris, becoming her first American student. Known for incorporating the composing trends of his time, his pieces composed during the 1930s resembled Neoclassicism in the style of Igor Stravinsky. Some of Copland’s most notable pieces include the ballets *Billy the Kid* (1938), *Rodeo* (1942), and *Appalachian Spring* (1944); film scores for *Of Mice and Men* and *Our Town*; the opera *The Tender Land* (1954), and the song cycle *Twelve Poems of Emily Dickinson* (1950). He won over 30 honorary degrees and various awards during his lifetime.

Copland’s song cycle *Twelve Poems of Emily Dickinson*, published in 1950, provides a musical setting of several of the famous poet’s contemplative works. Written for voice and piano, they are typically performed by a mezzo-soprano. Throughout the poems, Copland engages in text painting, employing wide leaps and grace notes to reflect their conversational nature. The settings of the poems resemble folk tunes and explore some twentieth-century techniques, including chromaticism, polytonality, and serialist pitch sets. “The Chariot,” the cycle’s final song, was completed first, followed by the others individually. Other notable settings in *Twelve Poems* include “I Felt a Funeral in My Brain” and “Nature, the Gentlest Mother.”

The fourth piece in the song cycle, “**The World Feels Dusty,**” is a musical setting of Dickinson’s poem contemplating the state of the world upon the death of individuals. In the original notation of her poems, Dickinson often ended lines with dashes, avoiding a sense of closure. Musically, Copland portrays this through vocal leaps and serialist pitch sets, creating an ambiguous tonal center. Various readings of the poem cause changes in rhythmic meters and emphasis on words, reflected through accents on offbeats throughout. Corresponding with the final words of each stanza in the original poem, the words “dry,” “rain,” and “balms” have the longest note durations by the vocalist and subsequent prolonged rests. The sparse, open intervals in the accompaniment and its unconventional chord progression portray the uncertainty of death as explored thematically in several of Dickinson’s works.

<https://www.britannica.com/biography/Aaron-Copland>

https://www.esm.rochester.edu/integral/wp-content/uploads/2019/06/INTEGRAL_5_cherlin.pdf

<https://songofamerica.net/song/twelve-poems-of-emily-dickinson/>

Born in Little Rock, Arkansas, **Florence Price** (1887-1953) was a composer, pianist, organist, and music teacher. Her parents, a music teacher and dentist, encouraged her musical studies from a young age. Price graduated from the New England Conservatory of Music, majoring in piano and organ and receiving honors distinction. By 1910, she chaired Clark Atlanta University's music department. Following her 1912 wedding to Thomas Price, she moved back to her hometown but moved again to Chicago in 1927 following an escalation of racial tension; during this time, she continued her composition studies. In 1931, the couple divorced, and Price worked as a silent film screening organist and radio jingle composer. The following year, she and her fellow composer and piano student Margaret Bonds competed in the Wanamaker Foundation Awards. Price won for her *Symphony in E minor*, while Bonds won in the song category. *Symphony in E minor* was the first piece by an African-American woman to be premiered by a major orchestra in the United States. Greatly influenced by her religious beliefs, her music was equally influenced by African-American spirituals and classical Romantic composers like Dvořák and Tchaikovsky. However, while only some of her music is available through recordings, more recent interest in her works has increased her visibility as a composer.

Set to a poem by Louise C. Wallace, “**Night**” is an art song composed for voice and piano using a metaphor of night and day to represent the Madonna and the infant Jesus. The accompaniment employs chromaticism, moving between tonic and dominant motions via tonicization of chromatic thirds before resolving into the key of C Major. This emphasizes the mysterious qualities of nighttime and creates an example of text painting as night falls. As the piece progresses, a dominant motion prepares another tonic expansion. Later, a dominant tonicization with chromaticism creates a picture of the distance between stars in the night sky. Tension continues to build, and as the vocalist moves to “couch,” the accompaniment moves away from the dominant chords, and the harmonic tension decreases. In contrary motion, the piano line ascends as the “shadow lies,” emphasizing the word “dreamy” and continuing cadential motions. As the piece concludes, the dominant chord highlights a leading tone before resolving to the tonic chord on “day,” suggesting a metaphor of the key of C Major representing daytime and chromaticism representing nighttime's mysteries.

<https://www.classicfm.com/composers/price-f/florence-life-music-biography/>

<https://drkitcellopunk.com/2021/03/16/night-florence-price-1946/>

Primarily of Scottish origin, “**The Water is Wide**” is a folk song dating back to the eighteenth century. The contemporary lyrics were compiled by Cecil Sharp in 1906 from various older sources in southern England, comprised of lyrics with the same meter and contrasting stories and styles. At the beginning of the nineteenth century, the original Scottish melody became prominent in North America. This piece is sometimes considered a family of lyrics with a hymn-like melody that has been additionally used in Christian music for worship across several denominations. Predecessors of the modern arrangement include the Scottish “Waly, Waly, Gin Love Be Bonny” (itself comprised of verses from “Arthur’s Seat shall be my Bed,” “The Distressed Virgin,” and “Jamie Douglas”), the Irish “Carrickfergus,” and the American “Sweet Peggy Gordan,” as these songs share some lines of the lyrics ‘but the sea is wide/I cannot swim over/And neither have I wings to fly.’ The modern version was popularized by Pete Seeger in 1958; subsequent variations including the same melody include U2’s “Van Diemen’s Land,” Isla St. Clair’s “When the Pipers Play,” and the francophone pacifist variation “La ballade nord-irlandaise” (The Ballad of Northern Ireland) by Renaud. Countless performers spanning all genres of music have recorded “The Water is Wide,” some including Barbra Streisand and Samuel Barber.

Born in Ladysmith, Wisconsin, in **1953**, **Mark Hayes** is most prominently known for his arrangements and compositions of choral music in both the Christian sacred and gospel genres. He began his career in composing and arranging after the completion of a degree in piano performance from Baylor University. His arrangement of “The Water is Wide,” also created for choirs, depicts the theme from the Irish “Carrickfergus” of two lovers separated because they are not able to cross a vast body of water, and another possible interpretation of unrequited love. Beginning in G major and modulating to Ab major, this version has a flowing tempo evoking the image of water, further accentuating the theme of lovers being apart.

Austrian composer **Franz Schubert (1797-1828)** was primarily known for crossing the worlds of both Classical and Romantic music and his melodies and harmonies in lieder and chamber music. Some of his most prominent works include *Symphony No. 9 in C Major* (1828), masses, piano works, “Ave Maria”, and *Schwanengesang*. Raised in a musical, string quartet-playing family with schoolmaster and domestic servant parents, three elder brothers, and a younger sister, Schubert began his music education with his father and brother Ignaz, playing viola and later continuing with organ and music theory instruction from the parish church organist. By the age of eleven, he won a scholarship for the imperial court chapel choir and an education at Stadtkonvikt, Vienna’s principal boarding school. One of his instructors included composer Antonio Salieri at the peak of his fame. During these years, Schubert played violin in the student orchestra, was promoted to leader, and participated in choir, chamber music, and

playing piano. During his teenage years, he was known to be shy and hesitant to show his first compositions, including a *Fantasia for Piano Duet*. Between the years of 1814 and 1818, he worked as a schoolmaster. In 1814, he composed the music for “Gretchen am Spinnrade,” creating the genre of German lied (art song) and over 140 pieces the following year. In June 1818, he became the music master for the daughters of Count Esterhazy at Zseliz, Hungary. During his employment, he composed piano duets, sets of dances, songs, and the *German Requiem*. His first publishing success was *Erlkönig* in 1821. In the following years, Schubert enjoyed great popularity in Vienna, to the extent that concert parties in homes of the upper class were named *Schubertiaden* for him. Much of his life was devoted to composition, and he made his living off of publishers’ fees and occasional teaching. In August 1828, his series *Schwanengesang* was published, followed by his last three piano sonatas. In October of that year, he passed away following the development of typhoid fever.

Published a few months posthumous, Schubert’s *Schwanengesang* (“Swan Song”) was released as his final piece of music to the world, comprising fourteen songs written for texts by three different poets. Debates still occur about whether or not it is actually a song cycle. There are also contradictory accounts about the origin of his thirteen songs with lyrics by Ludwig Rellstab and Heinrich Heine, along with Johann Gabriel Seidl’s “Die Taubenpost.” Some critics believe that the settings by different poets were intended to be published separately. However, “Die Taubenpost” did not have any connection to the other thirteen pieces in *Schwanengesang*. Much of this work’s pieces discuss the theme of love or its absence.

One of Schubert’s most famous examples of Lieder, “**Ständchen**,” was published as the fourth piece in *Schwanengesang*. It is set to the text of the poem of the same name by Ludwig Rellstab and is about someone pleading with their lover to make them happy. A piano arrangement of this was also popularized by Franz Liszt. This piece is written in the key of D minor and modulates into F Major and D Major, following a broken chord pattern of the root in the bass clef and the remaining chord voices in the upper range of the piano. Remnants of the vocal melody are echoed at the end of the vocalist’s phrases, with several secondary dominant chords leading into modulations. A codetta melody is between the first and second verses, modulating back into D minor before repeating the progression of the first verse. Following the second verse, the piece modulates into B minor at its vocal climax before concluding in D Major.

<https://www.britannica.com/biography/Franz-Schubert>

<https://interlude.hk/franz-schuberts-swansong/>

<https://www.youtube.com/watch?v=y2lyMnLkOAY>

<https://oxfordsong.org/song/standchen-4>

Leise flehen meine Lieder
Durch die Nacht zu Dir;

Softly my songs plead
through the night to you;

In den stillen Hain hernieder,
Liebchen, komm' zu mir!

down into the silent grove,
beloved, come to me!

Flüsternd schlanke Wipfel rauschen
In des Mondes Licht;
Des Verräters feindlich Lauschen
Fürchte, Holde, nicht.

Slender treetops whisper and rustle
in the moonlight;
my darling, do not fear
that the hostile betrayer will overhear us.

Hörst die Nachtigallen schlagen?
Ach! sie flehen Dich,
Mit der Töne süßen Klagen
Flehen sie für mich.

Do you not hear the nightingales call?
Ah, they are imploring you;
with their sweet, plaintive songs
they are imploring for me.

Sie verstehn des Busens Sehnen,
Kennen Liebesschmerz,
Rühren mit den Silbertönen
Jedes weiche Herz.

They understand the heart's yearning,
they know the pain of love;
with their silvery notes
they touch every tender heart.

Lass auch Dir die Brust bewegen,
Liebchen, höre mich!
Bebend harr' ich Dir entgegen!
Komm', beglücke mich!

Let your heart, too, be moved,
beloved, hear me!
Trembling, I await you!
Come, make me happy!

Born in 1810 in Zwickau, Saxony, present-day Germany, **Robert Schumann** was a Romantic-era composer prominently known for his lieder and works for piano and orchestra. Several of his most famous piano pieces were dedicated to his wife, the equally accomplished pianist Clara Schumann. After beginning piano lessons at the age of six, he began composing pieces by age seventeen, being greatly influenced by Austrian composer Franz Schubert. In 1828, he studied piano with esteemed teacher Friedrich Wieck, where he first became acquainted with his young daughter Clara, who was beginning a successful concert career before the age of ten. During the 1830s, Schumann composed several of his notable piano pieces, among them being the cycles *Papillons*, *Carnaval*, and *Études symphoniques*. In 1840, after multiple request evasions by Wieck, Schumann and Clara were finally married. During that same year, he composed some of his most notable works overall, including song cycles *Myrthen* and *Liederreise* based on Heinrich Heine and Joseph Eichendorff's texts, *Dichterliebe*, and *Frauenliebe und Leben*. In 1841, due to Clara's encouragement, he wrote his first orchestra work, *Symphony No. 1 in B-flat Major*, performed under Felix Mendelssohn, composed several chamber works, and made his conducting debut during the following two years. However, Schumann's private life was marred by his struggles with mental health, contemplating multiple suicide attempts, severe depression, and nervous exhaustion. In March 1854, he was admitted to a private asylum near Bonn, where he died in 1856.

Composed during the spring of 1840, *Myrthen* (“Myrtles”) is a song cycle containing twenty-six Lieder. Schumann wrote them as a wedding gift for Clara and presented them to her the night before their wedding, which took place on September 12. It was published as a collection of four books, and the texts are settings of poems by various authors, including German translations of Robert Burns, Friedrich Rückert, Johann Wolfgang von Goethe, and Heinrich Heine. Clara’s father, Friedrich Wieck, had challenged their desire to marry for several years; on August 1, the court finally permitted marriage. *Myrthen* includes a printed dedication “To his beloved bride,” referencing both their private occasion and Schumann’s desire to publicize the court’s approval regarding the legality of the wedding. The division of the cycle into four books suggests characteristic groupings based on the song structures. It contains more general themes of art, freedom, and love, as well as more specific issues in Schumann and Clara’s relationship, like their longing, pains, marriage, and motherhood. Tonally, several pieces are in keys related to A-flat Major, with modulation into sharp keys during the middle and changes of fifths and thirds.

“**Widmung**” (Dedication), the very first piece in the cycle and its best-known, discusses a central theme of love. It was prominently among Clara Schumann’s favorite pieces by her husband. A modified text of Friedrich Rückert, it is set in ABA form. The original transcription is in A-flat Major, and the B section modulates to E Major; in versions for other voice types, it is often transposed down to a tonic key of G-flat Major. Within the A section, the piano accompaniment contains octave doubling of broken chords in dotted rhythms, and the B section has figurings of repeated chord triplets. “Widmung” begins with a flowing pulse, capturing Schumann’s love and devotion to Clara. Throughout, he refers to her as his “guardian angel, spiritual support, and entire world,” yet there is a sense of fear because of anxiety about separation and uncertainty for the future. The repeated chords give a sense of warmth and peace. Among Schumann’s most passionate and heartfelt pieces, it was later transcribed as a piano solo by Franz Liszt.

<https://www.britannica.com/biography/Robert-Schumann>

<https://interlude.hk/schumann-liszt-widmung/>

Du meine Seele, du mein Herz,
 Du meine Wonn’, o du mein Schmerz,
 Du meine Welt, in der ich lebe,
 Mein Himmel du, darein ich schwebe,
 O du mein Grab, in das hinab
 Ich ewig meinen Kummer gab!
 Du bist die Ruh, du bist der Frieden,
 Du bist vom Himmel mir beschieden.
 Dass du mich liebst, macht mich mir wert,
 Dein Blick hat mich vor mir verklärt,

You my soul, you my heart,
 You my rapture, O you my pain,
 You my world in which I live,
 My heaven you, to which I aspire,
 O you my grave, into which
 My grief forever I’ve consigned!
 You are repose, you are peace,
 You are bestowed on me from heaven.
 Your love for me gives me my worth,
 Your eyes transfigure me in mine,

Du hebst mich liebend über mich,
Mein guter Geist, mein bess'res Ich!

You raise me lovingly above myself,
My guardian angel, my better self!

While beginning to write *Don Giovanni*, Mozart wrote “**Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte**” (As Louise Was Burning the Letters of Her Unfaithful Lover) for use by composer Gottfried von Jacquin in a songbook published in Vienna in 1791. This piece was an art song set to a poem by Gabriele von Baumberg; during her time, she was praised by Goethe and known as “the German Sappho.” Additionally, Franz Schubert set six of her poems to music. She wrote the poem at eighteen years old, likely following a personal experience; Mozart found the poem in a 1786 Viennese almanac. As typical during the classical period, Mozart wrote the piece using the soprano clef. There is a slight amount of melismata, and several passages in it provide a significant amount of drama like that of an opera.

This standalone art song details the mixed emotions of passion, anger, and love felt by a young woman as she burns the romantic letters from a relationship destroyed by infidelity. To express this, Mozart composed the piece mainly in a minor key, with rhythmic motifs of arpeggiating rolls, fluttering thirty-second notes representing the lick of flames, chromatic fallings, and repeated changes in dynamics. The first stanza concludes with a Phrygian half cadence to convey emotional instability, failing to know how to deal with both sadness and anger following the end of the relationship. Mozart continues to convey this theme by modulating to Eb major and G minor, as well as incorporating Neapolitan chords and a deceptive cadence throughout the piece. The contrast between the voice and accompaniment ultimately serves as a musical representation of Louise’s conflicting emotions and heartbrokenness. She hates her former lover for his infidelity, yet is frustrated at her inability to forget her love and realizes that it will never perish.

Erzeugt von heißer Phantasie,
In einer schwärmerischen Stunde
Zur Welt gebrachte, geht zu Grunde,
Ihr Kinder der Melancholie!

Begotten by ardent fantasy,
Born in a rapturous hour
An emotional moment! Perish,
Ye children of melancholy!

Ihr danket Flammen euer Sein,
Ich geb' euch nun den Flammen wieder,
Und all' die schwärmerischen Lieder,
Denn ach! er sang nicht mir allein.

You owe your existence to flames,
To flames I now return you
And all those passionate songs;
For ah! He did not sing for me alone.

Ihr brennet nun, und bald, ihr Lieben,
Ist keine Spur von euch mehr hier.

Now you are burning, and soon, my dears,
Not a trace of you will remain:

Doch ach! der Mann, der euch geschrieben, But ah! The man who wrote you
Brennt lange noch vielleicht in mir. May smoulder long yet in my heart!

Johannes Brahms (1833-1897), one of the most prolific composers of the nineteenth century, was considered a master of symphonies and sonatas during the Romantic era and viewed as being at the forefront of the Classical tradition already established by Haydn, Mozart, and Beethoven. Born on May 7, 1833, in Hamburg, Germany, Brahms was the second child of Johanna Henrika Christiane Nissen and double bassist Johann Jakob Brahms. He began playing piano at the age of seven, and by the time he reached his teenage years, he was already an accomplished musician using his talent to earn money and alleviate his family's tight financial conditions. By 1853, Brahms met renowned composer Robert Schumann, who became a mentor to him. The following year, Schumann became ill, and his wife, Clara, was assisted in household duties by Brahms. Historians suspect that Brahms fell in love with Clara, but this attempted romance failed, and the two remained friends for the rest of their lives. In 1859, Brahms began directing a women's choir in Hamburg, continuing to write music. By 1863, he directed the Singakademie, a choral group in Vienna focusing on historical and modern *a cappella* works. Other positions included directing the Vienna Philharmonic Orchestra. After Clara passed away in May 1896 following a series of health problems, Brahms's own health started declining. Following liver complications and his last Vienna performance in March 1897, he died of cancer on April 3, 1897. Some of his most prominent pieces include the *Hungarian Dances*, *German Requiem*, *Wiegenlied*, and *Symphony No. 3*.

Brahms's *Fünf Romanzen und Lieder* ("Five Romances and Songs"), *Op. 84*, published in 1882, was written as optional duets for one or two voices with piano. Notably, they do not have any vocal lines where the vocalists would harmonize, and they mainly function as dialogue songs. The first three pieces in the cycle are settings of mother-daughter conversations by poet Hans Schmidt, and the last two are folk songs in contrasting male-female dialogues from the lower Rhine. "**Vergebliches Ständchen**," the fourth piece, is one of Brahms's more familiar pieces from this cycle. Originally set in the key of A Major, it is written in strophic form and $\frac{3}{4}$ time, similar to a waltz. The piece begins with a boy's advances on a young girl, creating a lighthearted feel while establishing the form. In each verse, the piano accompaniment repeats the first line, with an angular left-hand part and the right-hand plunging in thirds. The verses end with more diminished harmonies. In the second stanza, the girl rejects the boy's advances, saying, "my mother said no," causing the following strophe to modulate to the parallel minor key as the boy laments his rejection and still persists. In the last stanza, the girl's final verse is the same as her first but instead begins on the downbeat with a fully harmonized accompaniment in contrary motion. The short coda following the end of the girl's verses both closes the song and "shuts the window" with forceful chords, symbolizing her final rejection.

<http://www.kellydeanhansen.com/opus84.html>

Er: Guten Abend, mein Schatz.
Guten Abend, mein Kind!
Ich komm' aus Lieb' zu dir,
Ach, mach' mir auf die Tür,
Mach' mir auf die Tür!

He: Good evening, my sweetheart,
good evening, my child!
I come because I love you;
ah! Open up your door to me,
Open up your door!

Sie: Mein' Tür ist verschlossen,
Ich lass dich nicht ein;
Mutter, die rät' mir Klug,
Wär'st du herein mit Fug,
Wär's mit mir vorbei!

She: My door's locked,
I won't let you in;
mother gave me good advice--
if you were allowed in,
All would be over with me!

Er: So kalt ist die Nacht,
So eisig der Wind,
Dass mir das Herz erfriert,
Mein' Lieb' erlöschen wird;
Öffne mir, mein Kind!

He: The night's so cold,
the wind's so icy,
my heart is freezing,
my love will go out;
open up, my child!

Sie: Löschet dein' Lieb';
Lass' sie löschen nur!
Löschet sie immerzu,
Geh' heim zu Bett, zur Ruh'!
Gute Nacht, mein Knab'!

She: If your love goes out,
then let it go out!
If it keeps going out,
then go home to bed and go to sleep!
Goodnight, my lad!

Born in 1958 in New York City, **Frank Wildhorn** is an American composer and producer, nominated for multiple Grammys, Tonys, and Emmy Awards. His works encompass the genres of popular, theatrical, and classical music alike. In 1999, three of his shows, *Jekyll & Hyde*, *The Scarlet Pimpernel*, and *The Civil War*, were running simultaneously on Broadway, and he became the first American composer to do so in twenty-two years. Other notable Wildhorn musicals include *Bonnie & Clyde* and *Victor/Victoria*. In November 2022, his full-length symphony "Danau Symphonie" was world premiered by the Vienna Symphony Orchestra, also featuring suites from *Jekyll & Hyde* and *Dracula*. Earlier in spring 2024, he also wrote the Cartier Symphonic Suite for the celebration in Seoul. His song "Gold" was the opening number for the 2002 Winter Olympics. Wildhorn has also written for numerous popular artists, including Whitney Houston ("Where Do Broken Hearts Go"), Natalie Cole, Liza Minnelli, Julie Andrews, and Trisha Yearwood. A recipient of USC's prestigious Charles Dickens Award, he also has a scholarship there under his name and has two sons.

Based on the famous twentieth-century novel of the same name by Baroness Orczy and premiering in 1997, *The Scarlet Pimpernel* is an action and adventure musical based on the French Revolution and battling for liberty, equality, and fraternity, offering a look into

eighteenth-century French and British history. The score was composed by Wildhorn, with a book and lyrics by Nan Knighton. In *The Scarlet Pimpernel*, Sir Percy Blakeney, a British aristocrat, adopts a double life, taking on the titular persona and creating his own “league.” He and his followers rescue other French aristocrats from guillotines, all the while still maintaining his aristocratic persona and avoiding pursuits by his enemy, Chauvelin. However, this is at the romantic expense of Blakeney’s wife, the beautiful French actress Marguerite St. Just. With a subsequent national tour, *The Scarlet Pimpernel* ran on Broadway between the years of 1997 and 2000.

“**When I Look At You,**” one of the most-known musical numbers from *The Scarlet Pimpernel*, is performed by Marguerite during the first act. During the night Marguerite moved to England with Percy and her brother Armand, Chauvelin, her former lover, blackmailed her into receiving information about the Marquis de St. Cyr, one of Percy’s friends. He uses this information to execute him along with several other innocent Frenchmen. Following his wedding to Marguerite, Percy finds out that she was responsible for St. Cyr’s death, and she is estranged on the wedding night. Determined to avenge him, Percy and his friends begin a private war against the French as “The League of the Scarlet Pimpernel.” Marguerite, confused and heartbroken by her husband’s distance and indifference towards her at the time, laments their estrangement and performs this piece. Reflecting her emotions, it is written in a Romantic style in the key of G Major with several minor chords as she reflects on the changed emotions surrounding her love. It also resembles the give-and-take qualities found in Baroque pieces, containing arpeggios and several jazz chords to reflect her introspection and mixed emotions.

<https://www.frankwildhorn.com/frankwildhornabout>

<https://www.theatretrip.com/the-scarlet-pimpernel/>

<https://www.concordtheatricals.co.uk/p/44683/the-scarlet-pimpernel#:~:text=Determined%20to%20somehow%20right%20the,innocent%20lives%20as%20they%20can.>

Born in 1964 in Leeds, England, and raised in a suburb of Detroit, Michigan, composer **Andrew Lipka** originally earned his bachelor’s degree in music education from the University of Michigan. In 1987, he moved to New York City, and by the following year, while he was teaching middle school music, he was accepted into the BMI Lehman Engel Musical Theatre Workshop as a composer, pursuing the beginning of his career in musical composition. His first musical, *John & Jen*, premiered in 1993 in Connecticut. During the 1990s, he additionally composed *The Wild Party*, nominated for 13 Drama Desk awards in 2000, and contributed three new songs to Broadway’s *You’re a Good Man, Charlie Brown*. In 2001, he partnered with Brian Crawley (born 1962) to create the musical adaptation of *A Little Princess*, premiering during the summer of 2004 in Palo Alto, California, with a 2011 cast recording and a 2018 sold-out concert.

Also notable for *Big Fish* and *The Addams Family*, Lippa has received Tony and Grammy nominations, an Emmy for his work with Nickelodeon, and various awards from ASCAP.

Inspired by Joseph Moncure March's 1928 poem of the same title, Lippa's *The Wild Party* tells the story of a doomed couple, vaudeville dancer Queenie and the passionate, violent vaudeville clown Burrs. Their relationship is only built on sex and passion; unsettled by Burrs's violent tendencies, Queenie suggests throwing a party to create the same excitement they originally found at the start of their relationship. The party ensues with a varied group of guests, all with degrees of sexual promiscuity. Conflict begins when Burrs starts preying on the other women, notably the underage Nadine, and Queenie wishes to harm him in return. When the lively Kate arrives with her friend Mr. Black, Queenie plans to seduce him. Burrs reacts violently to her flirting but stops when he realizes too many people are watching. As the night continues, Black questions Queenie's reasoning for staying with Burrs when he is abusive, and she confides in him. The tension rises as both Burrs and Black vie for Queenie's attention, and Burrs lashes out, physically threatening her. He begins hallucinating and mistakenly attacks one of the other women at the party, causing a fight. Realizing that he is causing trouble, Black decides to leave but fails as Queenie seduces him further. Early the next morning, rageful Burrs grabs a gun on the dresser. Attempting to force Queenie to choose between him and Black, he threatens to kill both himself and the latter. Black lunges at Burrs, resulting in a fatal mistake and Queenie's internal conflict, questioning everything she has lost.

"How Did We Come to This" is the final piece of *The Wild Party*, detailing Queenie's despair after her loss of both Burrs and Black. Torn between her feelings for both men, she questions how everything occurring over the course of the previous night culminated in the peak of loss, asking the titular question to both the other partygoers and the audience, sending a message that both darker impulses and emotions are inside everyone, and one is not always conscious of when they are taken over by them. It takes effort to control them and prevent them from destroying both oneself and others, and the piece ultimately suggests that when one gives up trying, they get what they deserve. Musically, these ideas are relayed through the employment of mode mixture, several seventh chords, and borrowed keys from the parallel minor of the original key of E major. In the context of the entire musical and through the characters who go through much of their daily lives as a persona, Lippa suggests that when there is a complete breakdown of communication in a society prizing authenticity, there will ultimately be demise.

<https://andrewlippa.com/bio>

<https://www.mtishows.com/print/node/1565>

<http://www.newlinetheatre.com/wildpartychapter.html>

Initially born in Germany, American composer **Kurt Julian Weill** (3/2/1900-4/3/1950) was most prominently known for his satirical opera and collaborations with writer Bertold Brecht. A graduate of the Staatliche Hochschule für Musik in Berlin and a contemporary of Engelbert Humperdinck, he began his professional career as an opera coach and conductor in both Dessau and Lüdenscheid. Much of Weill's early music was abstract, expressionistic, and experimental. By 1927, he had established himself as one of Germany's most promising young opera composers with the success of his first operas, *Der Protagonist* and *Royal Palace*. He first collaborated with Bertold Brecht on his singspiel *Mahagonny* in 1927, satirizing life in both America and Germany. The following year, Weill and Brecht wrote *Die Dreigroschenoper* ("The Threepenny Opera"), and Weill was especially noted for his music in this opera being "harsh, mordant, jazzy, and hauntingly melancholy." His opera *Aufstieg und Fall der Stadt Mahagonny* ("The Rise and Fall of the City of Mahagonny") was widely considered one of his masterpieces, balancing American popular music, ragtime, and jazz. In 1926, he married the actress Lotte Lenya, who sang in both *Mahagonny* and *Die Dreigroschenoper*. However, Weill's political and musical ideas and Jewish heritage made him an unfavorable Nazi target, and he fled Berlin to go to other European countries and eventually New York. His later musicals, including *Knickerbocker Holiday* and *Lady in the Dark*, enjoyed great success in the United States.

On January 23, 1941, Weill's musical *Lady in the Dark* premiered at the Alvin Theatre in New York, running for a total of 467 performances. Gertrude Lawrence originated the role of Liza Elliott, a successful yet dissatisfied fashion magazine editor. While undergoing psychoanalysis, she must recall a song from her childhood and also remember the circumstances of her life when she last sang the piece. The scenes occur in both her office and the psychoanalyst's office, where her memories are revealed in dream sequences. Segments from the piece appear as a leitmotif throughout the musical. The piece in question, "**My Ship**," was integral to the plot. As noted by actor Danny Kaye, the metaphorical "ship"'s arrival symbolizes Liza's realized self-awareness, and her singing of the song brings this about. For this reason, Weill gave the melody a "turn-of-the-century feeling." To accomplish this, several jazz chords, such as a minor 9th, dominant 7 flat 9, and extended tertian harmonies, are employed in the piano part. To the dismay of audiences, "My Ship" only appeared as an instrumental in the movie adaptation. This piece has become a standard among jazz musicians, covered by artists including Cindy Blackman, Herbie Hancock, and the Gary Urwin Jazz Orchestra.

<https://www.britannica.com/biography/Kurt-Weill>

<https://gilevansinsideout.wordpress.com/2018/09/29/harmony-6-my-ship-b/>

<https://www.jazzstandards.com/compositions-2/myship.htm>

American composer and lyricist **Cole Porter** (1891; Peru, Indiana – 1964; Santa Monica, California) is notable for several of his musicals and the sophistication of his writing. He began

playing violin at age six and piano at age eight, composing a Gilbert and Sullivan-style operetta at age ten and publishing a waltz the following year. While studying at Yale University, he composed over 300 songs and wrote college shows, going on to study law and music at Harvard's graduate school. Following the start of World War I, Porter moved to France, marrying American Linda Lee Thomas, and they spent the following twenty years traveling and partying. During his career, he wrote several hit musical comedies, including *Anything Goes* and *Kiss Me, Kate*, along with movie scores. Some of his most notable pieces include "Night and Day," "I Get a Kick Out of You," and "Always True to You in My Fashion". Porter was especially skilled at "catalog"-type songs, such as "Let's Do It" and "You're the Top." His work continues to live on, representing both sophistication and civilized detachment in popular songs, and are favorites in *The Great American Songbook* and covers for jazz and musical theatre vocalists.

Kiss Me, Kate, the 1949 Tony Award winner for Best Musical, follows a "showmance" between the egotistical lead actor, director, and producer Fred Graham and his ex-wife Lilli Vanessi in a production of Shakespeare's *The Taming of The Shrew*. Throughout the musical, they profess hatred for each other, but they are clearly still in love. Meanwhile, their show's supporting actress, Lois Lane, deals with her gambler boyfriend Bill while he flees from local gangsters. A play-within-a-play unfolds as the characters' performances are complicated by their personal lives offstage—not unlike the situations of many performers today. Previously, Fred and Lilli have been reminiscing about their past performances and realize they still love each other. Fred sends flowers to Lois, his current love interest, but they are mistakenly delivered to Lilli, who is even more madly in love, voiced by her thoughts in "**So in Love.**" Following typical songs from the time of the Tin Pan Alley era, the piece is composed in a variation of AABA form, with the top note in each section being higher than the previous one, causing the melodies of each verse to resolve differently. The end of the last verse resembles Robert Schumann's "Ich grolle nicht," reflecting Porter's classical training. Throughout the piece, one can see Lilli's emotions change from a sense of sorrowful resignation into unrequited love, and the more minimalistic, cut-time-esque accompaniment exposes her emotional vulnerability.

<https://www.britannica.com/biography/Cole-Porter>

<https://www.bournplayers.org.uk/data/KMK/KMKSynopsis.pdf>

<https://music.allpurposeguru.com/2019/10/so-in-love-by-cole-porter/>

Performed in the third act of *Le Nozze di Figaro*, "**Sull'aria**" ("Song on the Air") details the Countess and Susanna's process of writing a letter to trap the Count. Susanna and Figaro have anticipated their marriage that coming night, but Count Almaviva is lusting over Susanna and wishes to exercise his "droit du seigneur," the feudal right to sleep with a servant girl on her wedding night. The Countess, Rosina, hurt by his infidelity, wishes to catch the Count in his act

and humiliate him. Dictating the letter for Susanna to write, the women scheme for the Count to meet “Susanna” (the Countess in disguise) under the pine trees, agreeing that “he’ll understand the rest.” The duet’s title refers to their romance expanded on in *Il Barbiere di Siviglia*, where Rosina, a trained singer, would write love letters on her manuscript papers and drop them to the Count out the window before their marriage. Typically performed by two lyric sopranos and noted for its cascading harmonies, “Sull’aria” is one of the most prominent duets from this opera, even being featured in the 1994 film *Shawshank Redemption*.

<https://www.britannica.com/topic/The-Marriage-of-Figaro-opera-by-Mozart>

<https://www.metopera.org/discover/synopses/le-nozze-di-figaro/>

<https://www.operanorth.co.uk/whats-on/the-marriage-of-figaro/#story>

<https://galaxymusicnotes.com/pages/learn-the-story-behind-the-marriage-of-figaro-by-mozart>

<https://lyricstranslate.com/en/sullariache-soave-zeffiretto-little-song-breeze.html>

Cosa mi narri, e che ne disse il Conte?

What are you telling me? And what did the Count say about it?

Gli si leggeva in fronte il dispetto e la rabbia. You could read the spite and anger on his face.

Piano, che meglio or lo porremo in gabbia.
Dov'è l'appuntamento
che tu gli proponesti?

Slowly, we'd better put him in a cage now.
Where is the appointment
that you proposed to him?

In giardino.

In the garden.

Fissiamgli un loco. Scrivi.

Let's arrange a place for him. You write.

Ch'io scriva... ma, signora...

Let me write, but madam?...

Eh, scrivi dico; e tutto
io prendo su me stessa.
"Canzonetta sull'aria..."

Well, write, I say, and I'll
take everything upon myself
“Song on the air...”

Sull'aria...

To the zephyr...

Che soave zeffiretto...

How sweet the breeze

Zeffiretto..

The breeze...

Questa sera spirerà...

Will be this evening...

Questa sera spirerà...

Will be this evening...

Sotto i pini del boschetto

In the pine grove.

Sotto i pini...	In the pine grove?
Sotto i pini del boschetto.	In the pine grove.
Sotto i pini del boschetto.	In the pine grove.
Ei già il resto capirà.	The rest he'll understand.
Certo, certo il capirà.	I'm sure he'll understand.

Most notable for his operas, French composer **Charles Gounod** (6/17/1818; Paris – 10/18/1893; Saint-Cloud, Paris) began studies with Bohemian composer Anton Reicha following his completion of a degree in philosophy and early training in music by his pianist mother. Subsequently, he enrolled at the Paris Conservatoire, and won the Prix de Rome in 1839 with an original cantata. Gounod was awarded a three-year residency at the Villa Medici in Rome, and studied the works of Palestrina. Afterwards, he moved to Vienna, where he premiered a mass and requiem, and met Felix Mendelssohn in Leipzig while returning back to Paris, premiering his first opera, *Sapho*, at one of its leading opera houses. Critics gave favorable reviews, but it did not fare as well with ticket sales and was dropped after only six performances. In 1852, Gounod began writing his most famous opera, *Faust*, and conducting the Orpheon Choral Society in Paris. Works he composed over the following fifteen years included *Philemon et Baucis* and *La Colombe* (1860), *Mireille* (1864), and *Roméo et Juliette* (1867). During the onset of the Franco-Prussian War in 1870, Gounod moved to London, formed a choir, and devoted the majority of his time to composing several oratorios.

Premiering in Paris on March 19, 1859, *Faust* was inspired by Johann Wolfgang von Goethe's telling of a "deal with the devil" story. The librettists were Jules Barbier and Michel Carré, whose play *Faust et Marguerite* inspired the text. The opera is told in five (sometimes four) acts. The titular protagonist, Dr. Faust, is disillusioned with life and his scientific career. Wanting to poison himself, he curses God and calls on the Devil, Méphistophélès, who tempts him with the ideas of riches and power when he only wants to regain his youth. Méphistophélès agrees, but states that Faust will be master only on earth and the reverse will occur in the world below. Upon Faust's hesitation, he shows an image of his love interest, Marguerite. Faust signs the contract. Wagner, Faust's scholar friend, and Valentin, Marguerite's brother, are meanwhile going off to war. Valentin is concerned about Marguerite not having protection. Méphistophélès tells fortunes that Wagner will die in battle, teenage Siebel's picked flowers will wither, and that someone close to him will kill Valentin. The men angrily realize the Devil's presence. Faust is led to a place to dance with Marguerite, who rejects him, but he is even more intrigued by her. Siebel, who is also in love with her, gathers withering flowers near her house that wither, but are restored by holy water. Méphistophélès leaves jewels for Marguerite, so Faust can seduce her.

The couple falls in love. Later, Marguerite is expecting Faust's child, but she has been abandoned. Faust returns, and fights Valentin, who is mortally wounded upon Méphistophélès's intervention. Marguerite is terrified to hear Méphistophélès's voice upon going to church to pray for forgiveness. On the eve of Walpurgis, he shows Faust an image of Marguerite, who has gone insane while being imprisoned for infanticide. The couple reunites, and Marguerite remembers when Faust first seduced her. She panics upon seeing the Devil and dies frantically appealing to heaven, saved by the angels.

“Faites-lui mes aveux” is performed by Siebel during the third act while he is picking flowers for Marguerite. A teenager also infatuated with her, he fails his seduction attempt, which creates a love triangle for a portion of the opera. He wants to give her flowers to display his love, but due to Méphistophélès's curse, they wilt as soon as he touches them. He realizes it, and dips his hand in holy water from the area where Marguerite prays to remove it, successfully going back to picking flowers. This aria is composed in the key of C major and mainly written in 6/8, with a recitative set in 4/4 midway through. The allegro pace of the accompaniment and its change to a more flowing pattern represents Siebel's various emotions while he fantasizes about Marguerite. An example of a pants (breeches) role often performed by mezzo-sopranos, this aria also is popular for *zwischenfach* voices, which are similar to lyric mezzos with the upper range extension of a soprano.

<https://www.britannica.com/biography/Charles-Gounod>

<https://mnopera.org/biography/charles-francois-gounod/>

Faites-lui mes aveux,
Portez mes vœux,
Fleurs écloses près d'elle,
Dites-lui qu'elle est belle,
Que mon cœur nuit et jour
Languit d'amour!
Révélez à son âme
Le secret de ma flamme!
Qu'il s'exhale avec vous
Parfums plus doux! ...
Fanée!
Hélas! Ce sorcier que Dieu condamne
M'a porté malheur!
Je ne puis sans qu'elle se fane
Toucher une fleur!
Si je trempais mes doigts dans l'eau bénite!
C'est là que chaque soir vient prier Marguerite!

Confess to her for me,
Give her my wishes,
Flowers who bloomed at her side,
Tell her she is lovely,
And that night and day my heart
Pines for love of her!
Reveal to her soul
The secret of my flame!
Let it breathe out with you
Sweetest fragrances...
Withered!...
Alas, this God-foresaken wizard
Has cast a spell on me!
I cannot touch a flower
But it withers!
What if I dipped my hand in holy water?
This is where Marguerite comes to pray
every evening!

Voyons maintenant! voyons vite!
Elles se fanent! ... Non! - Satan, je ris de toi!
C'est en vous que j'ai foi;
Parlez pour moi!
Qu'elle puisse connaître
L'émoi qu'elle a fait naître,
It dont mon cœur trouble,
N'a point parlé!
Si l'amour l'effarouche,
Que la fleur sur sa bouche
Sache au moins déposer
Un doux baiser

Now, quickly, let's see!
Do they wither... No! Satan, I laugh at you!
It is you that I trust
Speak for me!
May she be acquainted with
The passion she has roused
And of which my troubled heart
Has not breathed a word.
If love alarms her,
May the flower know
How to drop on her mouth
A gentle kiss...

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To my parents— Thank you for giving me my ambition and work ethic, teaching me to always be kind to others, and having faith through hardships. Thank you for noticing my ear for music during childhood and encouraging a lifelong love for it, whether it was through putting me in piano lessons and church choir or taking me to see musicals at Shea's. You've helped me grow into the young woman I'm becoming today, and I wouldn't be here without you—thank you for loving me unconditionally and allowing me to study my greatest passions in college!

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Biography

Bridget Gedeon is a senior music education major with a theatre minor at Mercyhurst University, where she studies voice with Lisa Layman. Her previous vocal instructors include Kathy Soroka and Diane Kalinowski. Additionally, she has studied opera performance techniques with Dr. Sasha Piastro-Tedford and Dr. Misook Yun, theatre with Dr. Brett Johnson, and conducting with Dr. Christopher Petit. At Mercyhurst, Bridget works as a student ambassador, is a member of NAFME and Phi Eta Sigma and Kappa Delta Pi honors societies, tutors for the music department, and actively participates in the theatre program, where she'll be playing Belinda Cratchit in *A Dickens of a Carol* as her last credit. Under the guidance and encouragement of her professors, especially during her junior year, she found her passion for connecting her training in both classical voice for sopranos and mezzo-sopranos and theatre performance techniques. She is grateful for gaining opportunities within the past year to sing with the choir at The Cathedral of Saint Paul and teach private lessons. Following her anticipated spring 2025 graduation, Bridget hopes to take a gap year to gain experience and training in the music education and performance fields before pursuing a master's degree in vocal pedagogy and possible doctoral studies in the future in hopes of becoming a college professor. As a future music educator, she desires to give students self-confidence, life skills, and a safe outlet to express themselves—doing for them what all of her music instructors over the years have done for her since childhood.