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Laurie Ann Taylor

3/28/15

Honors Voice Recital

by

Laurie Ann Taylor

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2015

Honors Voice Recital

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Laurie Ann Taylor

Bradley Howard

Adviser

An abstract of  
a thesis submitted to the Faculty of Emory College of Arts and Sciences  
of Emory University in partial fulfillment  
of the requirements of the degree of  
Bachelor of Arts with Honors

Music

2015

## Abstract

### Honors Voice Recital

By Laurie Ann Taylor

I prepared and performed a full solo recital with 60 minutes of music accompanied by Dr. Patricia Dinkins-Matthews on piano. My program follows:

- “Qui sedes ad dextram patris” from the B-Minor Mass – Johann Sebastian Bach
- Henry Purcell; realized by Benjamin Britten
  - Music For a While
  - Sweeter than Roses
  - Lord, What is Man
- Canticum II: Abraham and Isaac – Britten - with Bradley Howard, tenor
- *Zigeunerlieder* – Johannes Brahms
  1. He, Zigeuner, greife in die Saiten ein!
  3. Wisst ihr, wann mein Kindchen
  6. Röslein dreie in der Reihe blühen so rot
  7. Kommt dir manchmal in den Sinn, mein süßes Lieb
  8. Rote Abendwolken ziehn am Firmament
- School of García, Malibran, and Viardot
  - Il Mattino – Maria Malibran (1808-1836)
  - Je t'aimerai - Manuel García (1775-1832)
  - Hai luli! - Pauline Viardot (1821-1910)
- “Nacqui all'affanno... Non più mesta” from *La Cenerentola* - Gioachino Rossini
- “Sein wir wieder gut” from *Ariadne auf Naxos* – Richard Strauss

The recital took place on March 21, 2015 at 5:00pm in Emerson Concert Hall of the Schwartz Center for Performing Arts.

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## Acknowledgements

I would like to thank the Emory Stipe Society for their grant supporting my honors recital work.

I would also like to thank my incredible pianist and coach, Dr. Patricia Dinkins-Matthews for her creativity, guidance, time, prayers, and her amazing hands!

I would like to extend sincere gratitude to my committee members, Dr. Judy Raggi Moore and Prof. Deborah Slover for their feedback, time, and unconditional support.

I could not write acknowledgements without thanking all the family, friends, loved ones, professors, and mentors who attended my performance and have supported me throughout my college journey. I am thankful to stand on the shoulders of so many giants in many fields.

Lastly, I would like to thank my professor, mentor, and dear friend, Prof. Bradley Howard. Prof. Howard, I look up to you more than I think you know. I admire your unassuming, humble nature which compliments your magnanimous spirit, kindness, and generosity toward your work, friends, peers, and students. There are many paths one can take in life, but I am so thankful that I took the path that led me to being your student here at Emory. You are a truly incredible human being, and I know my life would be very different had you not been in it. Thank you for your teaching, support, personal investment, and what I know will be a lifelong mentorship.

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# MUSIC AT EMORY CONCERT SERIES

2014–2015 SEASON

**LAURIE ANN TAYLOR, MEZZO-SOPRANO  
SENIOR HONORS RECITAL**

(in partial fulfillment for the degree of the  
bachelor of arts in music with honors)

PATRICIA DINKINS-MATTHEWS, PIANO  
BRADLEY HOWARD, TENOR

**SATURDAY, MARCH 21, 2015, 5:00 P.M.**

This recital is supported in part by the Emory Stipe Society.

**EMERSON CONCERT HALL  
SCHWARTZ CENTER FOR PERFORMING ARTS**



## PROGRAM

"Qui sedes ad dexteram patris"  
from the *B Minor Mass* Johann Sebastian Bach  
(1685–1750)

*Music for a While* Henry Purcell (1659–1695)  
*Sweeter than Roses* realized by Benjamin Britten (1913–1976)  
*Lord, What Is Man*

Canticle II: Abraham and Isaac Britten  
Bradley Howard, tenor

## —INTERMISSION—

*Zigeunerlieder* Johannes Brahms  
(1833–1897)  
1. *He, Zigeuner, greife in die Saiten ein!*  
3. *Wisst ihr, wann mein Kindchen*  
6. *Röslein dreie in der Reihe blühn so rot*  
7. *Kommt dir manchmal in den Sinn, mein süßes Lieb*  
8. *Rote Abendwolken ziehn am Firmament*

School of García, Malibran, and Viardot  
*Il Mattino* Maria Malibran (1808–1836)  
*Je t'aimerai* Manuel García (1775–1832)  
*Haï Luli!* Pauline Viardot (1821–1910)

"Nacqui all'affanno . . . Non più mesta"  
from *La Cenerentola* Gioachino Rossini  
(1792–1868)

"Sein wir wieder gut," Richard Strauss  
the composer's aria from *Ariadne auf Naxos* (1864–1949)

Please join us for a reception in the Chace Upper Lobby following the recital.

## PROGRAM NOTES

### **“Qui sedes ad dexteram patris”**

The text of this oratorio aria, “Who sits at the right hand of the Father, have mercy on us,” is taken from the Gloria of the Latin Mass. This setting is from one of Bach’s late works, the *B Minor Mass*, one of the most perfect musical works ever written by the greatest of the Baroque composers. This aria beautifully exemplifies the complexities of Bach’s harmonic style, his ability to take unexpected melodic turns, and the seamless overlap of melodies within a complex musical structure. Its minor tone illustrates the uncertainty of a human looking to a supernatural God, while its beauty gives hope that prayers will be answered.

### **Benjamin Britten Realizations of Henry Purcell**

Arguably the two most important British composers, Benjamin Britten and Henry Purcell, though separated in life by three hundred years, are also known as the two greatest purveyors of the English language. The first two set pieces, *Music for a While* and *Sweeter than Roses*, originate from Purcell’s collections of incidental music—music written for entertainment between acts of a play—that laid the groundwork for early English opera. The final set piece, *Lord, What Is Man*, comes from Purcell’s collection of sacred music *Harmonia Sacra*. Purcell’s songs were written with improvisatory continuo accompaniments played on keyboard or string bass. This continuo part included a basic harmonic outline for the piece, and the keyboard player was expected to “realize” (improvise) based on Purcell’s chord progressions. Britten’s rich use of dissonance and orchestral-like piano parts yields a very grandiose adaptation of these songs. In describing his compositional style, Britten said, “Since the accompaniments were originally intended to be improvised, they must be personal and immediate—and as we know only too well how ephemeral fashions are, how quickly tastes change, so each generation must want its own realizations.” While adhering strictly to Purcell’s vocal line and harmonic outline, Britten’s unique twentieth century voice breathes new life into these Baroque treasures.

### **Canticle II: Abraham and Isaac**

This original composition by Benjamin Britten centers on the Biblical story of Abraham and his son Isaac, with text based on the early fifteenth-century *Chester Mystery Plays*. Premiered in 1952, shortly after having great success with three of his major operas, this piece exemplifies Britten’s unique voice in the twentieth century and was originally written for his partner, tenor Peter Pears, and favorite British contralto Kathleen Ferrier. Britten uses distinct dynamic, harmonic, and rhythmic musical styles to illuminate this story. When the two voices sing together, they represent the voice of God speaking to Abraham. As these voices divide into solo lines, they form the father-son dialogue of Abraham and Isaac. With his gift for setting the English language to music exemplified in his Purcell realizations, Britten here again moves listeners through this heartrending story of human and divine devotion and love.

### **Selections from Brahms's *Zigeunerlieder***

Brahms's song cycle *Zigeunerlieder* ("Gypsy Songs") exemplifies his fascination with gypsy musical influences and folk song. This eleven-song cycle begins with a lustful call to a wild gypsy, perhaps from a bitter lover, and the other ten songs interpretatively depict love's progression, from young, carefree infatuation to the most real, painful, and exultant love that overwhelms the heart. Relating the beginning and ending of this emotional spectrum, Brahms brings back the melody from the first song in altered form in the cycle's final song, *Rote Abendwolken ziehn am Firmament*, thus bringing the listener full circle from wild lust to pure fulfillment and devotion. Brahms composed these songs in dance-like patterns but added the gypsy flare of rhythmic and harmonic wildness in the piano part and greatly varied voice part. The emotional intensity, and often driving force, of the vocal line embodies the raw, untamed emotions of the gypsy. Originally composed as a solo quartet piece (though often performed with full chorus), the gypsy songs have become a favorite cycle in solo vocal repertoire.

### **School of García, Malibran, and Viardot**

Manuel García and his two daughters, Maria Malibran and Pauline Viardot, were three of the most esteemed vocalists and voice teachers of the early nineteenth century in France, Italy, and Spain. Leading a celebrity-like life, they toured across Europe and in the United States as a family of expert musicians. Bel canto composer Gioacchino Rossini favored García's tenor greatly, and Malibran was celebrated as a brilliant interpreter of Rossini's music as well as for her expansive range and vocal flexibility. Viardot was most famous for her expert teaching. Less well-known is the family's work as composers of lively songs intended for performance in the home—"drawing-room songs." Their works were performed by professional, developing, and amateur musicians alike, and were often written with individual pupils or patrons in mind. These three dramatic yet genuinely down-to-earth songs written in verse style beautifully embody the bel canto tradition of singing and voice teaching, and they sparkle with a unique flair that only singer-composers can produce.

### **"Nacqui all'affanno . . . Non più mesta"**

This celebrated aria comes from the finale of Rossini's *La Cenerentola*, his nineteenth-century (1817) Italian adaptation of the beloved fairy tale *Cinderella*, and one of the roles for which Maria Malibran was most famous. Rossini's music is prized for its virtuosity and its infinite possibilities for embellishment and individualization in the vocal line. His music is full of charm, wit, and nearly impossible musical demands. *Cenerentola* perhaps best illustrates Rossini's use of virtuosic effect to convey and illuminate a truly human story. In this aria, *Cenerentola* (Cinderella) describes her incredible change of fate, from loneliness and suffering to public esteem and love. Renowned mezzo-soprano Joyce DiDonato aptly describes the role of *Cenerentola* as a beautiful example of "goodness winning . . . and forgiveness in the end," selflessness triumphing in a world of imperfection. This aria, in which Cinderella extends forgiveness and magnanimous love to her stepfather and stepsisters, celebrates with her prince, and addresses her new fate, draws together the "gentle enchantment" of Rossini's opera to a spectacular conclusion.

### **“Sein wir wieder gut” (The Composer’s Aria)**

Richard Strauss’s twentieth-century opera *Ariadne auf Naxos* (1912) embodies the classic plot of a story within a story. The first act centers on the composers, performers, musicians, and patrons that bring the performing arts to life, while the second act is the opera these individuals produce. This aria, sung by the young, idealistic composer begins with acceptance of his rowdy colleagues’ participation in his serious opera. This newfound and short-lived openness has much to do with the young composer’s recent encounter with the beautiful spitfire Zerbinetta, who is among the troupe of comic performers. The composer describes seeing the world with new limitless eyes, and in this new perspective, he contemplates music’s place among poetry and the other arts, concluding with a soaring line that takes music to the heavens as “the most holy among the arts.” Strauss beautifully orchestrated the perfection and the untainted honesty of the composer in the distinct sections of this aria that illustrate the constant thought changes and pure, romantic idealism of boyish youth.

—Program notes by Laurie Ann Taylor

## **PERFORMER BIOGRAPHIES**

**Laurie Ann Taylor**, mezzo-soprano, is a fourth-year student at Emory studying with Bradley Howard. In addition to her music major, she has completed minors in religion and Italian studies. She is a member of Phi Beta Kappa, president of Omicron Delta Kappa leadership honor society, past president of Phi Eta Sigma freshman honor society, member of Theta Kappa Alpha honor society for religious studies, and she was recently selected for Emory’s 100 Senior Honorary. Taylor serves on the Emory Honor Council, served as the 2013–2014 Emory Stipe Society music fellow, and is the president of the Emory Concert Choir.

She recently won her division in the 2014 Georgia State National Association of Teachers of Singing competition, her second consecutive state win. Taylor was also the 2013 winner of Emory’s Concerto and Aria Competition. She has performed as a soloist with the Emory University Symphony Orchestra, Emory’s choral ensembles, and the Emory Wind Ensemble. In November, she performed with the Atlanta Opera as a member of the chorus in Puccini’s *Madama Butterfly*. Her summer work has included scenes with the Cincinnati College–Conservatory of Music Summer Opera Studio and *Hermia* in Britten’s *A Midsummer Night’s Dream* with Georgia State University’s Harrower Opera Workshop, and she received the William Lemonds Scholarship to perform Cherubino in Mozart’s *Le Nozze di Figaro* at the Amalfi Coast Music Festival in Maiori, Italy. This summer she will attend the Castleton Festival to cover the role of Stéphanie in Gounod’s *Roméo et Juliette*. Taylor would like to thank her loved ones and Emory mentors for their unwavering kindness, prayers, and support. She would also like to extend a special thank you to her expert pianist and coach, Patricia Dinkins-Matthews, and her voice teacher, Bradley Howard, who have been constant sources of inspiration as teachers, performers, and people.

**Patricia Dinkins-Matthews** joined the faculty of Emory University in 1998. She has been a member of the piano faculties at the University of Florida, Baylor University, the American Institute of Music Studies (Graz, Austria), and McLennan College. A native of Knoxville, Tennessee, Dinkins-Matthews has an undergraduate degree from the University of Tennessee and both the master of music degree in piano performance and a doctor of musical arts degree in piano pedagogy and performance from the University of Colorado.

Dinkins-Matthews is an active solo and chamber music recitalist and has performed both in the United States and in Europe, including recitals in England, France, Austria, Belgium, and Germany. Among others, she has performed with Larry Combs, principal clarinetist with the Chicago Symphony Orchestra and John Reed of the D'Oyly Carte Theatre, London, England. Dinkins-Matthews has also been the pianist for the Florida Arts Trio and the American Chamber Winds and has appeared as soloist with the Colorado Symphony, the University of Tennessee Orchestra, and the Florida Symphony Orchestra.

**Bradley Howard**, director of vocal studies at Emory, enjoys a career spanning the classical and modern choral works, solo recitals, and operatic roles. Howard has developed a repertoire of some of opera's most classic roles, including Mozart's Tamino in *The Magic Flute* and Ferrando in *Così fan tutte*, Puccini's Rodolfo in *La Bohème*, Leoncavallo's Beppe in *I Pagliacci*, Rossini's Count Almaviva in *The Barber of Seville*, Britten's Peter Quint in *The Turn of the Screw*, and the title roles of *Albert Herring* and *Candide*. Howard's concert engagements include Beethoven's Ninth Symphony, Andrew Lloyd Webber's *Requiem*, Weill's *Seven Deadly Sins*, Mozart's *Requiem*, Haydn's *Creation*, Mendelssohn's *Lobgesang*, Handel's *Messiah and Saul*, and Bach's *St. John Passion* and *B Minor Mass*. Howard's solo recitals have been heard across the United States and most recently here at Emory University.



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