

Spring 2-28-2015

Senior Recital: Patrick Brady, tenor

Patrick Brady

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THE DEPARTMENT OF MUSIC
VASSAR COLLEGE

Senior Recital

Patrick Brady, *tenor*

assisted by
Richard Mogavero, *piano*

Saturday, 28 February 2015
4:00 PM
Martel Recital Hall
Skinner Hall of Music

Please silence all cell phones or other personal electronic devices and refrain from texting. Use of these instruments may disturb other audience members and will cause interference with in-house recording and webcasting.

Program

Gott fähret auf mit Jauchzen, BWV 43 (1726) Johann Sebastian Bach
Aria: *Ja tausend mal tausend begleiten den Wagen* (1685–1750)

L'Allegro, il Penseroso ed il Moderato,
HWV 55 (1740) George Frideric Handel
Duet: *As Steals the Morn* (1685-1759)

Lydia Ciaputa, *soprano*

Aria: *I'll to the Well-Trod Stage Anon*

Maxwell Quill '18, *violin*
Yvonne Yu '18, *violin*
Ivan Soler '18, *viola*
Annie Hsu '18, *cello*
Luke Kachelein '15, *harpsichord*
Yizhou Jiang '17, *oboe*

An die ferne Geliebte, Op. 98 (1816) Ludwig van Beethoven
1. Auf dem Hügel sitz ich spähend (1770–1827)
2. Wo die Berge so blau
3. Leichte Segler in den Höhen
4. Diese Wolken in den Höhen
5. Es kehret der Maien, es blühet die Au
6. Nimm sie hin denn, diese Lieder

INTERMISSION

Music To Be Determined

Gileann Tan '17, *soprano*
Adam Gray '16, *guitar*

Richard Mogavero coaches students in the performance of vocal repertoire, as well as accompanying voice lessons and student recitals. He has a wide and varied background in both music and theatre. He has worked professionally as a music director, pianist, actor (AEA), stage director (SSDC), artistic director and teacher in Off-Broadway productions, regional theatre, summer stock, and academia. He served as faculty member, tenor section leader and staff pianist for the Berkshire Choral Festival, a pianist/voice coach in the musical theatre program at SUNY New Paltz, and an adjunct in the Keene State College music department. He has accompanied the musical theatre class of noted Broadway actress Helen Gallagher and conducted a small “town-gown” community choir at Vassar. Recently he performed in a concert of music by composer and librettist Stephen Kitsakos at the Dorsky Museum, SUNY-New Paltz. He has been a theatre guest-artist at Duke University, Eckerd College, New York University, and for the National Endowment for the Humanities. He has taught at the American Academy of Dramatic Arts, Northwestern University, SUNY-Fredonia and CUNY Lehman College. He has studied voice with Charles Reading of NYC, acting and stage voice with Kathleen Stafford of the Bristol Old Vic School, audition technique with Michael Shurtleff and classical voice with Charles Reading. Together with tenor James Fredericks, he has widely performed a cabaret evening of musical theatre repertoire. He holds a B.A. from Colgate University, Phi Beta Kappa with Honors, and an M.A. from Northwestern University.



Acknowledgements

As a Drama and History double major, I never thought I would spend as much time in Skinner Hall as I do. There are lines to learn, essays to write, books to track down. There are class projects to prepare for, hours to spend in the archives, plays to read. Nonetheless, something kept luring me back, coaxing me to this side of campus—through the Olmsted archway (R.I.P.), or, lately, down the meandering footpath that snakes past the Shakespeare Garden—toward that glittering castle on a hill, that medieval fortress of music: our beloved Skinner. What kept enticing me across the moat and through its proud oak doors? Here’s one guess:

I think I owe several people my profound thanks for making my time in Skinner so meaningful, educational, and pleasant. Thanks, Drew Minter, for letting me be a member of Madrigal Singers, and for leading us with an inspiring blend of professionalism, creativity, and mischief. Thanks, Christine Howlett, for smiling at the Tenor section, for pardoning my distracting diction, and for conducting us with such grace and integrity for four years. Thanks, Richard Mogavero, for dealing with the reams of sheet music I constantly toss at you, for dedicating so much time and energy to collaborating with me on this recital, and for playing music I’d only handed you yesterday as if you’d known it your whole life.

You are a dream to work with. Thanks, of course, to Mary Nessinger, my voice teacher. Thanks for indulging my antics, for laughing at my (bad) jokes, for listening to my stories. Thanks for making me a less “precious” singer; thanks for fixing my posture; thanks for opening up the “space” in my voice. Thanks for being there every week. I stick my tongue out at you, and say, “Ng” in gratitude. Thanks to you—friends, family, teachers, acquaintances, lovers, strangers, ghosts—who sit in the audience today. It means so much to me that you came here on this chilly February afternoon. Your presence delights me to no end. Thank you.

Thanks, above all, to my Mom and Dad, for taking me to Ellen Farber’s house for my first voice lesson; for giving me a piano for Christmas that one year; for driving me to rehearsals after rehearsals after rehearsals; for coming to all of my performances (even the “experimental” ones). Thanks for sending me encouraging text messages. Thanks for supporting me and my dreams. Thanks for loving me. How lucky am I to have parents like you? I’m not sure I’ll ever fully grasp how lucky, how unreasonably lucky I am. I love you both so much.

A final thanks goes to Mandy Patinkin, from whom I steal almost everything. If he is in the audience (what a thought!): I am so sorry.