

## Biography



Grace Brady is a senior at Washington University in St. Louis, majoring in American Culture Studies and Music. Growing up in Chicago with two music-loving parents, Grace began taking piano lessons at 7 years old and has always loved jazz, pop music, Broadway, and many other genres. Despite her classical piano training throughout high school, she found herself most connected to music when singing as her mom practiced the guitar. Grace began playing simple chords on the piano and singing along to her favorite pop songs for hours each day, writing her first full song senior year of high school. Her freshman year of college, she joined Amateurs A

Cappella, performing in concerts and competitions with her close friends. Under Kelly Daniel- Decker, Grace then began taking voice lessons her sophomore year. She has continued writing songs throughout college through classes and in her free time. Grace would like to thank her friends and family that have encouraged her throughout her musical journey at WashU.

## Thank you

Thank you to...

My parents for their many pep talks and concert attendances, and my siblings, for supporting my long hours at the piano belting out ballads.

Kelly Daniel-Decker, for 2.5 great years of learning and growing in skill and confidence. This concert could not have been done without you.

John McDonald, for being such a supportive capstone committee director.

Bill Lenihan and Sarah Johnson for their wonderful accompaniments, rehearsal flexibility, and support throughout the recital preparation process.

My friends, especially Griffin Brown, who convinced me to switch to the Music major. I owe so much of my satisfaction in my studies to you.

Members and alumni of the WashU Amateurs for helping me grow musically with a smile on my face.

Luther Dugan, Caroline Raso, Tyler Wilson, Braxton Sizemore, Jacquelyn Kauffman, and Zoe Siegel for always encouraging me to do what I love.

# Grace Brady, senior major recital, voice

Dr. Sarah Johnson, piano  
Professor William Lenihan, piano, guitar

Friday, April 19, 2024 - 3:00 P.M.  
Recital Hall, 560 Music Center

WUSTL **MUSIC**

  
Washington  
University in St. Louis  
ARTS & SCIENCES

## Playing With Fire: Songs of Flirtation

*Keepin' Out of Mischief Now* (1932) Music by Thomas Wright "Fats" Waller (1904 - 1943)  
Lyrics Andy Razaf (1895 - 1973)

*If I Were a Bell* Frank Loesser (1910 - 1969)  
from *Guys and Dolls* (1950)

*I Cain't Say No* Music by Richard Rodgers (1902 - 1979)  
from *Oklahoma!* (1943) Lyrics by Oscar Hammerstein II (1895 - 1960)

## He Moves Me: Songs of Yearning and Growth

*I Don't Know How to Love Him* Music by Andrew Lloyd Webber (b. 1948)  
from *Jesus Christ Superstar* (1971) Lyrics by Tim Rice (b. 1944)

*With You* Dave Stewart (b. 1952)  
from *Ghost: The Musical* (2011) and Glen Ballard (b. 1953)

*I Dreamed a Dream* Music by Claude-Michel Schönberg (b. 1944)  
from *Les Misérables* (1980) French lyrics by Alain Boublil (b. 1941)  
English lyrics by Herbert Kretzmer (1925 - 2020)

## I At Least Gotta Try: Songs of Ambition

*I Can Cook, Too* Music by Leonard Bernstein (1918 - 1990)  
from *On the Town* (1944) Lyrics by Betty Comden (1917 - 2006)  
and Adolph Green (1914 - 2002)

*Some People* from *Gypsy* (1959) Music by Jule Styne (1905 - 1994)  
Lyrics by Stephen Sondheim (1930 - 2021)

*Maybe This Time* (1964) Music by John Kander (b. 1927)  
Lyrics by Fred Ebb (1928 - 2004)

## **Corcovado – Antônio Carlos Jobim**

Named after the central mountain in Rio de Janeiro, Brazil, *Corcovado*, known also by its English version *Quiet Nights of Quiet Stars*, is a bossa nova song that has become a jazz standard. The original Portuguese song was written by Jobim in 1960. The most popular English version emerged in 1963 when Tony Bennett recorded the song with new lyrics by Buddy Kaye. Another popular version comes from popular Brazilian guitarist, singer, and composer João Gilberto, who is often considered the "father of bossa nova." Bossa nova, derived from samba, is a style of Brazilian music that developed in the late 1950s and early 1960s. The style is known for its focus on syncopated rhythms, unconventional chords, and use of the classical guitar.

## **Misty – Erroll Garner**

Originally written by Garner as an instrumental piano tune with lyrics later added by *Great American Songbook* lyricist Johnny Burke, *Misty* has become one of the most well-known jazz standards. Garner was inspired to write *Misty* on a flight from San Francisco to Chicago as the flight passed through a thunderstorm on the way to O'Hare airport. Garner recalls seeing a rainbow in the haze, and immediately began composing the song in his head, tapping his fingers on his knees. Burke, who was pressured to write the lyrics by his pianist Herb Masick, wrote them in only two hours. The song first appeared on Johnny Mathis's 1959 album *Heavenly* and has since been covered by popular jazz singers like Sarah Vaughan and Ella Fitzgerald. Both Mathis's and Garner's recordings have been inducted into the Grammy Hall of Fame. Garner's open-sounding seventh chords, paired with a melody that spans over an octave, paints an atmospheric, heartfelt ballad.

## **Both Sides Now – Joni Mitchell**

Written by 21-year-old Joni Mitchell, *Both Sides Now* was first popularized by Judy Collins in 1968 as a folk pop song. Mitchell drew inspiration from reading Henderson the Rain King on a plane. She said, "Henderson... is also up in a plane. He's on his way to Africa and he looks down and sees these clouds. I put down the book, looked out the window and saw clouds too, and I immediately started writing the song." In 2004, Rolling Stone placed *Both Sides Now* at number 170 in their list of the *500 Greatest Songs*. Mitchell, who recorded the song originally a year after Collins, re-recorded the song in 2000 for her album, *Both Sides Now*, which consists of jazz standards and some of her most popular songs with a lush 70-piece orchestra accompaniment. Mitchell's aged voice contains a wisdom and grief that is not felt in her earlier, upbeat folk pop version from the 1960s. The song explores false wisdom, innocence, and the psychological shifts inflicted by life's experiences

her children, and really wanted stardom for herself. In *Some People* while she is fighting for money for her children, it becomes clear through her word choices that really, it is for her own personal benefit, evidenced by the words, “when I think of all the sights that I gotta see yet, all the places I gotta play, all the things that I gotta be yet.” The role of Rose has been played by popular singers like Patti LuPone, Bette Midler, and Bernadette Peters.

#### **Maybe This Time – John Kander & Fred Ebb**

Kander and Ebb originally wrote *Maybe This Time* for Kaye Ballard, an actress and musical comedian who gained popularity in the 1950s. The song was then added to the 1972 film *Cabaret*, a movie version of the 1966 musical, sung by the character Sally Bowles, a cabaret singer in Nazi Germany. The song was eventually added to stage productions of *Cabaret* in 1998. In the musical, Sally Bowles has just found out that she is pregnant and, in telling one of her lovers, Cliff, is advised to keep the baby so they can raise it together. The song is one of the only times Bowles breaks from her “character” she puts on, acting like her life is perfect and she is the life of the party. It is a song of desperate hope, edging on despair.

#### **Everybody Loves Louis – Stephen Sondheim**

This song comes from Sondheim’s 1983 musical, *Sunday in the Park with George*, inspired by the pointillist George Seurat’s painting, *A Sunday Afternoon on the Island of La Grande Jatte*. The musical is a fictionalized version of George Seurat’s life, following him, immersed in his painting, and his grandson, a contemporary artist. In *Everybody Loves Louis*, George’s longtime mistress, Dot, discusses the possibility of a new life with a baker named Louis. Dot tries to make George jealous and get his attention while also convincing herself that she should be with Louis regardless of her love for George. Despite her fascination with George, Dot ultimately chooses Louis, who is capable of loving and respecting her in a way that George cannot. The musical was received positively by critics, even winning two Tony Awards out of ten nominations.

#### **Love Me or Leave Me – Walter Donaldson & Gus Kahn**

Donaldson and Kahn introduced *Love Me or Leave Me* in the 1928 Broadway musical, *Whoopie!*, sung by Ruth Etting. The song skyrocketed to popularity, becoming the biggest selling record in December of 1928, eventually becoming the title for the 1955 movie about Etting’s life. One of the most memorable aspects of the song’s composition is the chorus’s octave leap from “love me” to “leave me.” The high, easy-listening pitch paired directly with a low, more intense sounding pitch portrays the performer’s contrasting emotions towards her two options: being loved or being left. It creates an air of uncertainty and fluctuation throughout the song.

#### **I Wish You Love – Léo Chauliac & Charles Trenet**

*I Wish You Love* is an English rendition of the 1942 French song, *Que reste-t-il de nos amours?* or *What Remains of Our Loves?* The song was first introduced with new lyrics in English and recorded in 1957 by Keely Smith. With covers by Dean Martin, Frank Sinatra, Nancy Wilson, Sam Cooke, and most recently in 2021, Icelandic singer Laufey, the song has since become a popular standard. *I Wish You Love* discusses wanting the best for a past lover while knowing that the best decision for the narrator to make is to “set [their lover] free.”

#### **You and I Could (Never) Be: Songs of Love’s Decisions and Ultimatums**

*Everybody Loves Louis* (1983) Stephen Sondheim  
from *Sunday in the Park with George*

*Love Me or Leave Me* (1928) Music by Walter Donaldson (1893 - 1947)  
from *Whoopie!* Lyrics by Gus Kahn (1886 - 1941)

*I Wish You Love* (1942) Music by Léo Chauliac (1913 - 1977)  
and Charles Trenet (1913 - 2001)  
French lyrics by Charles Trenet  
English lyrics by Albert Askew Beach (1924 - 1997)

#### **I’ve Looked at Clouds That Way: Songs of Atmospheric Reflection**

*Corcovado (Quiet Nights of Quiet Stars)* (1960) Antônio Carlos Jobim (1927 - 1994)  
English lyrics by Gene Lees (1928 - 2010)

*Misty* (1954) Erroll Garner (1921 - 1977)  
Lyrics by Johnny Burke (1908 - 1964)

*Both Sides Now* (1968) Joni Mitchell (b. 1943)

## **Keepin' Out of Mischief Now – Thomas "Fats" Waller & Andy Razaf**

Composed in 1932 by Thomas "Fats" Waller, *Keepin' Out of Mischief Now* is a laid-back jazz song that expresses a commitment to one's relationship, therefore staying out of "mischief." However, the song uses a chromatic upward gesture in the hook when the performer sings, "keepin' out of mischief now, really I'm in love and how." While this gesture makes the song feel romantic and colorful, it also adds a bit of dissonance, creating distrust in the performer's lack of "mischief." The song ends by changing from the tonic note of the key, A, to a B-flat, making the end feel less convincing. This, again, creates uncertainty in the performer's absence of "mischief."

## **If I Were a Bell – Frank Loesser**

Loesser wrote *If I Were a Bell* for his 1950 musical, *Guys and Dolls*: a musical about a New York gambler, Sky, who, on a bet, takes cold female missionary Sarah Brown on a date in Havana. This song occurs after Sky has gotten Sarah tipsy at dinner, causing her stiffness to fall away in exchange for flirtation. Loesser uses metaphors to show Sarah Brown's affection throughout the song. Particularly passionate images like a bridge burning, a lamp lighting, and a watch popping its springs suggest the sudden change in Brown's character while also having sexual implications towards Sky. The use of the bell sounds at the end of the song mimic a wedding bell, acting as a near-confession that she is falling in love with Sky. The song later became a jazz standard after trumpeter Miles Davis featured it on his album, *Relaxin' with the Miles Davis Quintet*. Since then, many popular jazz artists have covered the song, including Ella Fitzgerald and Sarah Vaughan.

## **I Cain't Say No – Richard Rodgers & Oscar Hammerstein II**

This song is from the first musical by the famous duo Rodgers and Hammerstein, titled *Oklahoma!* The musical, considered a "folk opera" by many critics, follows a farm girl, Laurey, as she decides between two suitors. The secondary romantic storyline follows a flirtatious woman, Ado Annie, who acts as a comic relief throughout the show. *I Cain't Say No* is one of Ado Annie's moments of comic relief as she explains her sexual awakening and her inability to say "no" to a suitor. This becomes a problem in the show, as Ado Annie is engaged. The song's lyrics incorporate a strong, stereotypical Oklahoma country accent. This can be heard in her pronunciation of words like "can't," pronounced "cain't," "forget" pronounced "fergit," and "pretty" as "purty."

## **I Don't Know How to Love Him – Andrew Lloyd Webber & Tim Rice**

The ballad of unrequited love, *I Don't Know How to Love Him*, comes from the 1970 concept album and 1971 rock opera, *Jesus Christ Superstar*. The album and opera tell stories of Jesus Christ, loosely based on the Gospel's accounts of the Passion, while also exploring the psychology of different Biblical characters. Both the original version performed by Yvonne Elliman and Helen Reddy's cover made it onto United States, Canada, and the United Kingdom's Adult Contemporary charts. Mary Magdalene, known as one of Jesus's followers and a former prostitute in popular culture, sings *I Don't Know How to Love Him* after singing Jesus to sleep.

The song explores the psychological effects on Mary as she copes with loving a man who is also God, not knowing what to do with her feelings for him. Simultaneously, it explores the effects that Jesus's life has had on her religiously.

## **With You – Dave Stewart & Glen Ballard**

This ballad, *With You*, comes from the 2011 *Ghost: The Musical*, based on the 1990 romantic fantasy thriller, *Ghost*. The story follows a couple, Sam and Molly, who have just moved in together when Sam is attacked and killed. Sam's ghost remains at Molly's side throughout the story, even being able to hear him on occasion. In *With You*, Molly grieves Sam's death, with a focus on the shock and disbelief that can come from a sudden, unexpected death.

## **I Dreamed a Dream – Claude-Michel Schönberg**

Sung by the struggling mother Fantine in the 1980 musical *Les Misérables*, *I Dreamed a Dream* is a lament. Fantine has just been fired from her job, struggling to make ends meet for her daughter. After Herbert Kretzmer wrote the prologue for the English stage version ("there was a time..."), the French productions began using it as well. In this section, Fantine stays on one note, reminiscent of Gregorian chant, creating a feeling of dwelling and being stuck before she launches into grieving her past. The song follows Fantine's journey from innocence and happiness to loneliness and struggle by discussing a lover who left her. While the initial reception of the Broadway musical was negative in London, the U.S. production became the second-longest running Broadway show when it closed in 2003. It remains the sixth-longest running Broadway show today. *I Dreamed a Dream* has become a heavily covered song by Jazz and Broadway musicians alike, famously brought back to the spotlight by a heart wrenching cover by Scottish singer Susan Boyle in her audition for *Britain's Got Talent*.

## **I Can Cook, Too – Leonard Bernstein**

Bernstein wrote *I Can Cook, Too* for his 1944 musical, *On the Town*: a story of three American sailors on a 24-hour shore leave in 1944, towards the end of World War II, in New York City. Hildy, a flirtatious cabbie, sings this to one of the sailors, Chip, bragging about her talents, mostly using double-entendres, saying she's "cooking with gas," calling her oven "the hottest you'll find," and more. In the scene, she dances and flirts with Chip in her kitchen. The song has since been covered by many jazz singers, including Nancy Walker, as a big band jazz tune.

## **Some People – Jule Styne, lyrics by Stephen Sondheim**

*Some People* comes from the 1959 musical *Gypsy: a Musical Fable*, based on the 1957 memoirs of burlesque artist Gypsy Rose Lee and her mother, Rose. Rose, who has come to be known as the ultimate show business mother, pours all her efforts into her children's stage careers. In *Some People*, Rose nags her father for money to jumpstart her daughters' careers. Though this was not one of the breakout songs that became a popular standard, it uses many of the same musical themes as the popular song *Rose's Turn*, in which Rose reveals that she has been living vicariously through