Rory Fratkin, baritone
A senior recital in partial fulfillment of the requirements for a Bachelor of Arts in Music

Paul Woodring, piano

February 20, 2010
Saturday, 3:00 p.m.
Davidson Music Center
Room 218

Sponsored by the Cal Poly Music Department & College of Liberal Arts
Program
Rory Fratkin, baritone
Paul Woodring, piano

Berenice ......................................................... George Frideric Handel
Si, tra i ceppi (1685-1759)

Griselda ............................................................ Giovanni Bononcini
Per la gloria d'adorarvi (1670-1747)

36 Arie di Stile Antico ..................................... Stefano Donaudy
Quando ti rivedrò (1879-1925)

Sechs Lieder, Op. 75 ....................................... Ludwig van Beethoven
Der Zufriedene (1770-1827)

Sechs Lieder, Op. 48 ....................................... Beethoven
Busslied

Clair de lune .................................................... Camille Saint-Saëns
(1835-1921)

Danse Macabre ............................................... Saint-Saëns

Intermission

114 Songs ....................................................... Charles Ives
80. Weil’ auf mir (1874-1954)
53. In the Alley
88. A Night Song
45. At the River
10. Charlie Rutlage

The Last Five Years ............................................. Jason Robert Brown
Shiksa Goddess (b. 1970)
Si, tra i ceppi
Yes, even in chains
La mia fe risplenderà.
No, not even death itself
Il mio foco estinguerà.
will extinguish my flame.

Per la gloria d’adorarvi
For the glory of adoring you
Voglio amarvi, o luci care:
I want to love you, o dear eyes.
Amando penerò
Loving you, I will suffer,
Ma sempre v’amero,
but always I will love you,
Sì, sì, nel mio penare:
Yes, yes, in my suffering,
Chi vagheggiar può mai,
who could ever gaze upon
E non v’amare?
and not love you?

Quando ti rivedrò
When shall I see you again
infida amante che mi fosti cara?
unfaithful lover, who were so dear to me?
Tante lagrime ho piante
So many tears I have wept
or che altrui ci separa,
now that another separates us,
che temo sia fuggita ogni gioia
that I fear that may be fled every joy
per sempre di mia vita.
forever from my life.
Eppur più mi dispero,
And yet the more I despair,
piu ritorno a sperare.
the more I return to hoping.
Piu l’odio nel pensiero
the more I hate you in my mind,
e più ancora l’anima mia ti torna ad amar.
the more my soul turns again to loving you.

Der Zufriedene
Contentment
Zwar schuf das Glück bießenieden
Admittedly, Luck has made me
Mich weder reich noch groß,
neither rich nor great;
Allein ich bin zufrieden,
yet I alone am content,
Wie mit dem schönsten Loos.
as if I had the fairest lot.

So ganz nach meinem Herzen
A friend after my own heart
Ward mir ein Freund vergönnt,
has been granted me;
Denn Küssen, Trinken, Scherzen
for kissing, drinking and joking
Ist auch sein Element.
is also his element.

Mit ihm wird froh und weise
With him, merrily and wisely,
manch Fläschchen ausgeleert!
are many bottles emptied!
Denn auf der Lebensreise
For on life’s journey,
ist Wein das beste Pferd.
wine is the best horse.

Wenn mir bei diesem Lose
If this lot of mine
Nun auch ein trüb’res fällt,
now sours and trouble falls,
So denk’ ich: keine Rose
then I will think: no rose
Blüht dornlos in der Welt.
blooms thornless in the world.
**Busslied**

An dir allein, an dir hab ich gesündigt,  
Und übel oft vor dir gethan.  
Du siehst die Schuld, die mir den Fluch verkündigt;  
Sieh, Gott, auch meinen Jammer an.

Dir ist mein Flehn, mein Seufzen nicht verborgen,  
Und meine Tränen sind vor dir.  
Ach Gott, mein Gott, wie lange soll ich sorgen?  
Wie lang entfernt du dich von mir?

Herr, handle nicht mit mir nach meinen Sünden,  
Vergilt mir nicht nach meiner Schuld.  
Ich suche dich, lass mich dein Antlitz finden,  
Du Gott der Langmut und Geduld.

Früh wollst du mich mit deiner Gnade füllen,  
Gott, Vater der Barmherzigkeit.  
Lass deinen Weg mich wieder freudig wallen  
Und leb mich dein heilig Recht  
Mich täglich thun nach deinem Wohlgefallen;  
Du bist mein Gott, ich bin dein Knecht.

Herr, eile du, mein Schutz, mir beizustehen,  
Und leite mich auf ebner Bahn.  
Erhört mein Schrei'n, der Herr erhört mein Flehen  
Und nimmt sich meiner Seele an.

**Song of Penitence**

Against You alone have I sinned,  
and have often done evil before You.  
You see the guilt that deserves Your curse;  
see also, God, my suffering.

From You I do not hide my prayers and sighs,  
and my tears are before You.  
Ah, God, my God, how long should I suffer?  
How long will You leave me?

Lord, treat me not according to my sins,  
Treat me not according to my guilt.  
I seek for You; let me find Your face,  
God of forbearance and patience.

May you fill me early with Your grace,  
God, Father of Mercy.  
Help me for Your name’s sake,  
You are my God, who gladly helps.

Let me once again happily walk your path  
and teach me Your sacred law  
so that I can mold myself daily to Your will;  
You are my God, I am Your servant.

Lord, hurry to my aid, my Protector,  
and lead me on the right path.  
He hears my cries, the Lord hears my prayer  
and takes my soul in charge.

**Clair de lune**

Dans la forêt que crée un rêve,  
Je vais le soir dans la forêt;  
Tu frêle image m’apparait  
Et chemine avec moi sans trève.

N’est-ce pas là ton voile fin,  
Brouillard léger dans la nuit brune?  
Ou n’est-ce que le clair de lune  
A travers l’ombre du sapin?

Et ces larmes, sont ce les miennes  
Que j’entends couler doucement?  
Ou se peut-il réellement  
Qu’à mes côtés en pleurs, tu viennes?

**Moonlight**

In the dreamy wood I wander,  
in the wood at eventide;  
and thy slender, graceful figure  
wanders ever by my side.

Is it but the moonlight breaking  
through the dark fir-branches space?

Can these tears so softly flowing  
be my very own I hear?  
Or indeed, art thou beside me,  
weeping, darling, close anear?

**Danse Macabre**

Zig et zig et zig, la mort en cadence,  
Frappant une tombe avec son talon.  
La mort à minuit joue un air de danse,  
Zig et zig et zag, sur son violon.

Le vent d’hiver souffle, et la nuit est sombre;  
Des gémissements sortent des tilleuls;  
Les squelettes blancs vont à travers l’ombre,  
Courant et sautant sous leurs grands linceuls.

**Dance of Death**

Zig and zig and zig, Death rhythmically  
is knocking at a tomb with his heel.  
Death at midnight plays a dance tune,  
zig and zig and zag, on his violin.

The winter wind blows and the night is dark.  
Sighs come forth from the linden trees;  
the white skeletons pass in the shadows,  
running and jumping under their large shrouds.
Zig et zig et zig, chacun se trémousse.
On entend claquer les os des danseurs;
Un couple lascif s’asseoit sur la mousse,
Comme pour goûter d’anciennes douceurs.

Zig et zig et zag, la mort continue
De racle sans fin son aigre instrument.
Un voile est tombé! La danseuse est nue,
Son danseur la serre amoureusement.

La dame est, dit-on, marquise ou baronne,
Et le vert galant un pauvre charrion.
Horreur! et voilà qu’elle s’abandonne
Comme si le rustre était un baron.

Zig et zig et zig, quelle sarabande!
Quels cercles de morts se donnant la main!
Zig et zig et zag, on voit dans la bande
Le roi gambader auprès du villain.

Mais psit! tout à coup on quitte la ronde,
On se pousse, on fuit, le coq a chanté.
Oh, la belle nuit pour le pauvre monde . . .
Et vivent la mort et l’égalité!

Zig et zig et zig, what a sarabande!
What rounds of dead, holding hands!
Zig and zig and zag, one sees in the crowd
the king romping next to the villain.

But hush, suddenly they stop their dancing,
they push, they flee, the cock has crowed.
What a beautiful night for the poor world . . .
And long live death and equality!

Weil’ auf mir
Weil’ auf mir, du dunkles Auge,
übe deine ganze Macht,
erneste, milde, traümerische
unergründlich süße Nacht.

Nimm mit deinem Zauber dunkel
diese Welt von binnen mir,
dass du über meinem Leben
einsam schwebest für und für.

In the Alley
On my way to work one summer day,
Just off the main highway,
Through a window in an alley smiled a lass,
Her name was Sally,
O could it be! She smiled on me!

All that day, before my eyes, amidst the busy whirl,
Came the image of that lovely Irish girl,
And hopes would seem to rise, as the clouds rise in the skies,
When I thought of her and those beaming eyes.

So that evening, dressed up smart and neat,
I wandered down her street,
At the corner of the alley was another man with Sally,
And my eyes grew dim, she smiles on him,
And only on him!
A Night Song
The young May moon is beaming, love,
The glowworm's lamp is gleaming,
How sweet to rove through Morna's grove,
When the drowsy world is dreaming, love!

Then awake! The heav'ns look bright, my dear,
'Tis ne'er too late for delight,
And best of all the ways to lengthen days
Is to steal a few hours from the night, my dear
When the drowsy world is dreaming, love!

At the River
Shall we gather at the river,
Where bright angel feet have trod,
With its crystal tide forever
Flowing by the throne of God?

Yes, we'll gather at the river,
The beautiful river,
Yes, we'll gather at the river
That flows by the throne of God.

Charlie Rutlage
Another good cowpuncher has gone to meet his fate,
I hope he'll find a resting place, within the golden gate.
Another place is vacant on the ranch of the XIT,
'Twill be hard to find another that's liked as well as he.
The first that died was Kid White, a man both tough and brave,
While Charlie Rutlage makes the third to be sent to his grave,
Caused by a cowhorse falling, while running after stock;
'Twas on the spring round up, a place where death men mock,
He went forward one morning on a circle through the hills,
He was gay and full of glee, and free from earthly ills;
But when it came to finish up the work on which he went,
Nothing came back from him; his time on earth was spent.
'Twas as he rode the round up, a XIT turned back to the herd;
Poor Charlie shoved him in again, his cutting horse he spurred;
Another turned; at that moment his horse the creature spied
And turned and fell with him, beneath poor Charlie died,
His relations in Texas his face never more will see,
But I hope he'll meet his loved ones beyond in eternity,
I hope he'll meet his parents, will meet them face to face,
And that they'll grasp him by the right hand at the shining throne of grace.
George Frideric Handel: “Si, tra i ceppi”
Known primarily for his contributions to the opera repertory and for the establishment of the English oratorio, Handel composed works of every musical genre current in his time—but not everything he wrote was a triumph. The German-born Handel composed operas in London’s Covent Garden Theatre, completing Berenice in the opera season of 1737—the last of four seasons in which his operas competed with those at the King’s Theatre. However, adding to the pressures of the ongoing rivalry, Handel’s health declined suddenly, temporarily paralyzing his right hand. When coupled with Handel’s shifting compositional focus to oratorio, these factors have been blamed for the relative failure of Berenice, a piece performed merely three times after its premiere. Despite the opera’s lack of success, however, it contains individual numbers of merit.

One of those admirable numbers is “Si, tra i ceppi.” This aria comes in the second of three acts and is sung by Demetrio, the object of Berenice’s affection. Demetrio, alas, prefers Berenice’s sister Selene—so Berenice (queen of Egypt) orders him imprisoned and tortured, and his response is this defiant aria in ternary form (ABA’). Demetrio’s confidence in his love and staunch disregard for his punishment come to fruition within the aria, primarily through text repetition, text expression, and tonalities that complement the text. The first and third sections (A and A’) are set in a major key. In these sections, Demetrio sings optimistically and with conviction about his ever-lasting faith. In the B section, Handel changes to the minor mode. Still exuding confidence, the text of this central B section takes on a new, darker mood with the mention of death (“Not even death itself could extinguish my flame”).

To enliven the repetition of the text, Handel embellishes it by inserting melismatic passages—strings of many notes sung on the same syllable—into the music. These melismas create a form of text expression, since the long passages support ideas of endurance. Similarly, as in most Baroque arias, performance of “Si, tra i ceppi” calls for artistic interpretation, as heard in dynamic variations throughout and added ornamentations in the repetition of the A section.

Giovanni Bononcini: “Per la gloria d’adorarvi”
Berlin: home to Prussian royalty, the Berlin Wall—and popular Italian opera? Yes, Berlin, too, had its place in the early 1700s as an Italian opera “hot spot.” In fact, it was here where Handel and Italian composer Giovanni Bononcini first met—a meeting said to have influenced Handel’s predilection for opera. Bononcini began as an opera composer in Rome, where he worked from 1692-1696. In late 1719 or early 1720, Bononcini agreed to join the Royal Academy of Music—an organization intended to establish Italian opera in London—as composer and cellist. Once in London, Bononcini found himself working alongside none other than George Frideric Handel, Master of the Orchestra. In 1722, Bononcini’s opera Griselda was completed, and premiered in February of that year.

Set in Palermo, Sicily, Griselda tells of King Gualtiero’s schemes to test the virtue of his peasant-wife Griselda. In one such scheme, the King proposes to
take another wife, Almirena, who is in love with Ernesto. At the thought of losing Almirena to the King, Ernesto sings “Per la gloria d’adorarvi.” Strophic in form (meaning that the melody repeats throughout, but with varying text), this Baroque aria again requires that the performer embellish the music, as in “Si, tra i ceppi.”

Overall, this aria is much simpler than Handel’s “Si, tra i ceppi,” though the arias are related in their themes. The melody predominates throughout, which is indicative of Bononcini’s “plaintive tunefulness,” as described by professor Lowell Lindgren. Such emphasis on the vocal melody is characteristic of 18th- and early 19th-century Italian bel canto (“beautiful singing”), as demonstrated by the light, agile tone production demanded at the conclusion of each of the aria’s two major sections. The sheer melodic simplicity and beauty make Bononcini’s aria attractive to this day.

Stefano Donaudy: “Quando ti rivedrò
Though far from prolific, Italian composer Stefano Donaudy belongs among those whose works focus on Romantic expressivity. Originally from Palermo, Donaudy authored only five operas during his career, writing primarily for the piano. By the turn of the twentieth century, trends in composition were changing drastically; while some created new styles altogether, others simply altered preexisting ones. Donaudy’s 36 Arie di Stilo Antico (“Arias of Ancient Style”), published between 1918–1922, represents the latter—a new “take” on old styles.

From this collection, the aria “Quando ti rivedrò” uses music as a tool to convey emotion. Drastic dynamic contrasts and pitches outside the key combine to support and articulate the intensifying heartache. Donaudy alternates between three and four beats in a bar as a byproduct of unnatural phrasing and irregular text declamation. The text setting is obscured by multiple syllables assigned to one rhythmic value. Such irregularities and the aria’s through-composition—avoidance of melodic repetition—are proof that Donaudy has strayed from formulaic convention in his attempt to express every nuance of the text. In addition to the intricate design of the music itself, Donaudy also provides the performer with uncommon yet explicit stylistic indications, such as tornando (“returning to passion”) and doloroso (“pathetic grief”). Finally, as in “Per la gloria d’adorarvi,” Donaudy’s aria also boasts a bel canto melody, but with contemporary twists, suitable to the evolving compositional methods of the early twentieth century.

Ludwig van Beethoven: “Der Zufriedene” and “Busslied
Originally from Bonn, Germany, Beethoven began traveling at age thirteen, visiting Vienna and London, and returning often to his home in Germany. In 1796, he set out on his first tour, and within a short number of years had established himself as a sought-after composer, with publishers vying for his newest works. At this time, however, early indications of hearing loss were beginning to trouble the composer. In 1801, he finally acknowledged his worsening condition. A year later, Beethoven spent the summer in Heiligenstadt just outside of Vienna, where he (unsuccessfully) sought a cure in the serenity of the countryside. Before returning to Vienna in October, Beethoven crafted what is known as the Heiligenstadt Testament—a secret document addressed to his brothers, in which he expressed
his despair, but also his refusal to yield to that despair. Not long before this declaration, Beethoven completed his opus 48, settings of six sacred poems that supported his personal religious beliefs.

The sixth Lied in the set, “Busslied” (meaning “penitence”), reflects Beethoven's pious resignation and directly represents, through its bipartite form (AB), his conflicted state of mind as a result of his worsening condition. The first section, in minor mode, is a direct cry for redemption and divine intervention. Through the minor tonality, frequent harmonic dissonances, and uneven phrasing, Beethoven depicts the helplessness and sorrow he was experiencing as a result of his increasing deafness. Similarly, text expression and word painting—a technique in which the accompaniment directly reflects the text—are used strategically, as in the jagged leap on the word “Jammer” (“sorrow”). The B section shifts to the major mode, with a highly embellished accompaniment. These aspects of the second half of the Lied represent the other side to Beethoven’s inconsistent mindset, conveying optimism, praise of God, and hope for forgiveness.

The years that followed Beethoven’s time at Heiligenstadt saw the completion of many works, including some of his greatest. In 1809 came another set of six Lieder, opus 75; the final song was “Der Zufriedene.” Unlike the conflicting temperaments contained in “Busslied,” “Der Zufriedene” exudes contentment and simplicity. It is a straightforward strophic form, set in a major key with no dissonance. The playfulness of the text is reflected in the vivace (“lively”) tempo indication, and in the sixteenth-note triplets and staccato (“detached”) eighth-note figures in the accompaniment. This short, lighthearted piece—though not riddled with the same inner turmoil as in “Busslied”—represents another aspect of the broad scope of Beethoven’s multi-faceted Lieder repertoire.

**Camille Saint-Saëns: “Clair de lune” and “Danse Macabre”**

Like Handel, Camille Saint-Saëns composed for every musical genre of his time, even while promoting the music of other composers, including that of Wagner, Schumann, and Liszt. From them, Saint-Saëns drew inspiration, including Romantic elements such as word painting and text expression, as demonstrated previously in “Si, tra i ceppi” and “Busslied.” Saint-Saëns’s songs “Clair de lune” and “Danse Macabre,” though otherwise unrelated, share a common thread in their prominent uses of these techniques.

Music of the Romantic era often expresses an intimate relationship with nature. “Clair de lune” (1865) is one of three songs written by Saint-Saëns between 1855–65 that invokes the moonlight. Like the journey embarked on in the poetry, the song is through-composed—that is, void of melodic repetition. This parallel is one form of text expression. Additionally, tranquility is conveyed through dreamlike ascending lines and chords that seem to twinkle within the piano part. The melody also rises and falls in a natural manner as if to symbolize the night breeze.

Whereas “Clair de lune” depicts bittersweet serenity, Saint-Saëns’s “Danse Macabre” contrasts drastically, illustrating the dance of Death. First composed as a song in 1872, Saint-Saëns later chose to expand the work into a symphonic poem—an orchestral genre invented by Liszt, but largely popularized by Saint-
Saëns. The song develops in a modified sonata-rondo form, meaning that key melodic material repeats with episodes of different qualities alternating throughout. Additionally, the work transitions midway from minor mode to major, and then back again. The scene of this supernatural frenzy is set by the piano introduction with a string of jarring musical leaps called tritones. Commonly known as the devil’s interval, these tritones foreshadow the dark activities about to ensue. The first poetic phrase (“Zig et zig et zig”), repeated throughout, is a literary translation of the sound of Death’s violin. The first repetition of the A section (the main melody) accompanies a return to this image of Death scraping away on his shrill instrument. Finally, the tempo indication is “Mouvement de Valse” (“Waltz Movement”), and the song is written in 3/4 time—typical of many dances, and thus appropriate for characterizing the dance of Death.

Charles Ives: 114 Songs

Charles Ives is considered to be the foremost American art-song composer, credited with establishing a twentieth-century trend in musical experimentation. Throughout his life, Ives drew inspiration primarily from those around him. His father encouraged experimentation, his professor at Yale guided him toward non-English art songs, and his wife advocated music as a means for capturing specific individual emotions and experiences. The First World War also motivated Ives to spend the years between 1919-1921 completing unfinished and partial drafts. He compiled the majority of his songs into a privately published collection entitled 114 Songs, from which the five songs on this program are taken.

At Yale, under Horatio Parker, Ives had begun to compose German Lieder (songs). The Lied “Weil’ auf mir,” written in 1902, appears in a set of four German songs within 114 Songs. All elements of this work reflect the “magic darkness” of the night referenced in its text. In the left hand of the accompaniment, Ives writes an unbroken stream of sixteenth notes, establishing a dreamlike aura. He also uses a key area with darker-sounding qualities to portray the night. Likewise, the song’s repetition, shaped by its strophic form, portrays the unchanged stillness of the night. Finally, as it is an Ives piece, experimentation is evident in the irregular phrasing; most phrases in the piece comprise four measures, but the second phrase in each strophe (section) is only three measures long.

While in college, some of Ives’s works were influenced by his social life. In 1896, he crafted “In the Alley” as a musical parody for his own amusement and that of his friends, including George Felsburg—the regular pianist at a local theatre frequented by Ives’s circle. In this song, Ives satirizes popular compositional and performance trends of the time, primarily through exaggeration. For example, the piece exhibits a painfully simple melody and a straightforward ternary (ABA’) form. Additionally, Ives marks più tenuto (“more held”) before the conclusion of each A section for melodramatic effect.

“A Night Song” was written one year before “In the Alley,” and shares several features with it as well as with “Weil’ auf mir.” All three contain a common theme of sentimentality, heard this time in lyrics about dreaming of love. Similar to “In the Alley,” this ballad is in ternary form; the structure is defined by different key areas, again including darker-sounding ones during the A sections to depict
nighttime. Also similar to “Weil’ auf mir,” “A Night Song” uses unexpected phrasing, avoiding any sense of arrival or resolution prior to each section’s close.

From 1908–18, Ives’s output included significant use of recognizable American melodies. In 1916, he composed his Fourth Sonata for Violin and Piano, in which he used the popular hymn tune, “Shall We Gather At the River?” In the same year, he extracted this excerpt from the sonata and adapted it for voice and piano. Ives’s version of the tune uses an atonal accompaniment that feels unstable to most ears. The otherwise traditional melody is slightly altered by interpolations of repeated material following the conclusions of each section, creating a feeling of circular motion and a compromised sense of finality.

The last song in this set is one of Ives’s most well known. Like “In the Alley” and “A Night Song,” “Charlie Rutlage” is composed in ternary form. As in the other two, “Charlie Rutlage” begins and ends in a clearly defined key area, when the vocalist calmly eulogizes Charlie’s unfortunate death. In the atonal B section, however, the text turns to a dramatic narrative of Charlie’s demise, intensifying throughout as the accompaniment moves further away from tonality. The performance grows louder, faster, and more exciting as it builds to its climax, where all action—and Charlie—comes to a crashing halt, literally! Composed around 1920–21, this clever work mimics the style of the so-called Western folk song in its use of text declamation and in the famous “boom-chick” guitar pattern played on the piano.

Jason Robert Brown: “Shiksa Goddess”

Musical theater composer Jason Robert Brown has a knack for weaving his Jewish heritage into his writing. Brown grew up north of New York City and studied composition at the Eastman School of Music in Rochester. With five musicals to his name since 1995, he includes Jewish characters or undertones in each; Parade is about a Jewish factory owner, 13 features a soon-to-be bar mitzvah named Evan, and The Last Five Years presents a struggling relationship between Cathy (an actress) and Jamie (a Jewish writer). The Last Five Years (2001) is Brown’s most acclaimed musical to date. Unconventional in structure, the drama chronicles the rise and fall of the couple’s romantic partnership, with Cathy telling her side of their story from end to beginning, and Jamie from beginning to end. The two sing together only once—at their wedding, mid-show.

“Shiksa Goddess” marks Jamie’s first appearance in the musical. The song’s function within the context of the story is twofold: as a narrative in which Jamie obsesses over falling in love with a “shiksa” (a gentile woman), and as comedic contrast to Cathy’s preceding heavy-hearted song about the end of their relationship. These aspects are reflected in the loose rondo form of the piece, as it alternates between narrative verses and comical choruses. In this satirical work, Brown bases all elements of the song on the notion of non-Judaism. For example, the recurring pattern heard in the accompaniment at the start of the song is a Latin rhythm—far from what one might expect in a Jew-sung, Jew-composed work. Additionally, each repetition of the refrain is marked “Rock ‘n’ Roll feel”—a musical style frequently associated with rebelling against the status quo. As in many of Jason Robert Brown’s songs, “Shiksa Goddess” is entertainingly witty, fusing comedy with absurdity and repetition with innovation.
Acknowledgments

To my audience: The point of today is not solely to fulfill the requirements of a senior project, but to share with you a collection of beautiful melodies—melodies worth sharing. Thank you for being present to experience this with me; I am grateful.

To the music faculty, staff, and students: Last month, I sat during Dr. Spiller’s piano recital and marveled at how incredibly fortunate I am to have spent the last four and a half years learning with and from so many wonderful, kind, intelligent, talented individuals. Though from year to year the faces change, we are a family and this is our home, and I will always cherish that I got to be a part of it.

To Jackie: Well, you did it. You transformed yet another bright-eyed hopeful into a true singer. You’ve helped me hone this craft and open doors I never thought possible, and along the way I’ve made an incredible friend. Thank you for being a confidante and mentor, and for guiding my voice over the past four years.

To my parents: Two-man shows at Poppa’s house; The Polar Express; the clarinet; Ambrose Kemper; a bar-mitzvah; CMEA; Pappy Yokum; play-a-thons; Doody; London New Years Day Parade; talent show house band; Hysterium; half-time shows; college auditions; symphony; Europe Tour; student recitals; Take It SLO; choirs; conducting; junior recital; opera workshop; a singing, dancing Nazi; professional debut; now this … you’ve supported me through it all. Thank you, I love you.

To Onge: This is a love that came at an unexpected time for us both, but it has been my motivation, my comfort, and my backbone since day one. Thank you for bringing so much joy into my life, I love you.

To my Poppa: Everything that I do and have ever done on stage has been in your memory and your honor. I love you. I know you’d be proud.