

The background of the entire page is a vertical strip of musical notation on a white background, flanked by two vertical grey bars. The notation includes various notes, rests, and articulation marks like slurs and accents. Some notes are grouped with brackets and numbers (2 or 3), indicating triplets or pairs. The notation is in a serif font, typical of a music score.

CAL POLY

Music Department  
College of Liberal Arts

CALIFORNIA POLYTECHNIC STATE UNIVERSITY  
SAN LUIS OBISPO

*Alexis Rubell*  
◆ soprano ◆

A Senior Recital in Partial Fulfillment of the  
Requirements for a Bachelor of Arts in Music

Paul Woodring, accompanist

May 30, 2015

Saturday at 3 p.m.

Davidson Music Center

Room 218

# Program

## Senior Recital

Alexis Rubell, soprano

Paul Woodring, piano

*Seven Arias for Trumpet and Soprano* . . . . . Alessandro Scarlatti (1660-1725)

“Rompe sprezza”

## Dylan Weddle, trumpet

*Acht Zigeunerlieder, Op. 103* . . . . . Johannes Brahms (1833-1897)

1. “He, Zigeuner, greife in die Saiten ein!”
2. “Hochgetürmte Rimaflut”
3. “Wißt ihr, wann mein Kindchen am allerschönsten ist”
4. “Lieber Gott, du weißt, wie oft bereut ich hab”
5. “Brauner Bursche führt zum Tanze”
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”

—Intermission—

*Oh! Quand je dors* . . . . . Franz Liszt (1811-1886)

*Seven Elizabethan Lyrics, Op. 12* . . . . . Roger Quilter (1877-1953)

1. “Weep You No More”
2. “My Life’s Delight”
3. “Damask Roses”
4. “The Faithless Shepherdess”
5. “Brown is My Love”

*La bohème* . . . . . Giacomo Puccini (1858-1924)

“Quando me’n vo”

# Texts and Translations

## **"Rompe sprezza"**

Rompe sprezza con un sospir  
Ogni cor benché di pietra;  
E dai numi l'alma impetra  
Ogni grazia a suoi desir.

## **"He, Ziguener, greife in die Saiten ein!"**

He, Zigeunerlieder, greife in die Saiten ein!  
Spiel das Lied von ungetreuen Mägdelein!  
Las die Saiten weinen, klagene, traurig bange,  
Bis die heiße Träne netzet diese Wange!

## **"Hochgetürmte Rimaflut"**

Hochgetürmte Rimaflut,  
Wie bist du so trüb?  
An dem Ufer klag ich laut nach dir, mein Liep!  
Wellen fliehen, Wellen strömen,  
Rauschen an dem Strand heran zu mir;  
An dem Rimaufer laßt mich ewig weinen nach ihr!

## **"Wißt ihr, wann mein Kindchen am allerschönsten ist"**

Wißt ihr, wann mein Kindchen am allerschönsten ist?  
Wenn ihr süßes Mündchen scherzt und lacht und küßt.  
Mägdelein du bist mein, inniglich küß ich dich,  
Dich erschuf der liebe Himmel einzig nur für mich!

Wißt ihr, wann mein Liebster am besten mir gefällt?  
Wenn in seinen Armen er mich umschlungen hält.  
Schätzlein du bist mein, inniglich küß ich dich,  
Dich erschuf der liebe Himmel einzig nur für mich!

## **"Lieber Gott, du weißt, wie oft bereut ich hab"**

Lieber Gott, du weist, wie oft bereut ich hab,  
Daß ich meinem Liebsten einst ein Küßchen gab.  
Herz gebot, daß ich ihn küssen muß,  
Denk, solange ich leb, an diesen ersten Kuß.

Lieber Gott, du weist, wie oft in stiller Nacht  
Ich in Lust und Leid an meinem Schatz gedacht.  
Lieb ist süß, wenn bitter auch die Reu,  
Armes Herz bleibt ihm ewig, ewig treu.

## **"She Breaks, She Scorns"**

With a sigh she breaks and scorns,  
Every heart, although it may be made of stone;  
And through prayer she obtains from the gods  
Every grace she desires.

## **"Hey, Gypsy, Strike Up the Violin!"**

Hey, Gypsy, strike up the violin!  
Play the song of the unfaithful maiden!  
Let the strings weep and lament sadly and fearfully,  
Until the hot tears wet these cheeks!

## **"High and Towering River Rima"**

High and towering river Rima,  
How are you so cloudy?  
On the shore I lament aloud for you, my love!  
Waves flee, waves stream,  
They roar on the shore forward to me;  
On the Rima bank let me eternally weep for her!

## **"Do You Know When My Little Child is the fairest?"**

Do you know when my little child is the fairest?  
When her sweet, little mouth jokes, laughs, and kisses.  
Maiden, you are mine; heartfelt, I kiss you,  
You created the dear heaven alone just for me!

Do you know when my beloved pleases me the best?  
When he embraces me in his arms.  
Sweetheart, you are mine; heartfelt I kiss you,  
You created the dear heaven alone just for me!

## **"Dear God, You Know How Often I Have Regretted"**

Dear God, you know how often I have regretted,  
That I once gave my beloved a little kiss.  
The heart commanded that I must kiss him,  
For as long as I live, I will think of this kiss.

Dear God, you know how often in the quiet night  
I have thought of my sweetheart in joy and sorrow.  
Love is sweet, though bitter and full of regret,  
My poor heart remains forever true to him.

**“Brauner Bursche führt zum Tanze”**

Brauner Bursche führth zum Tanze  
Sein blauäugig schönes Kind;  
Schlägt die Spornen keck zusammen,  
Csardasmelodie beginnt.  
Küsst und herzt sein süßes Täubchen,  
Dreht sie, führt sie, jauchzt und springt;  
Wirft drei blanke Silbergulden  
Auf das Zimbal, daß es kilngt!

**“Röslein dreie in der Reihe blühn so rot”**

Röslein dreie in der Reihe blühn so rot,  
Daß der Bursch sum Mädél geht, ist kein Verbot!  
Lieber Gott, wenn das verboten wär,  
Ständ die schöne weite Welt  
    schon längst nighr mehr;  
Ledig bleiben Sünde wär!

**“Kommt dir manchmal in den Sinn, mein süßes Lieb”**

Kommt dir manchmal in den Sinn, mein süßes Lieb,  
Was du einst mit heiligem Eide mir gelobt?  
Täusch mich nicht, verlass mich nicht,  
Du weißt nicht, wie liep ich dich hab,  
Liep du mich, wie ich dich,  
Dann strömt Gottes Huld auf dich herab!

**“Rote Abendwolken ziehn am Firmament”**

Rote Abendwolken ziehn am Firmament,  
Sehnsuchtsvoll nach dir.  
Mein Lieb, das Herze brennt.  
Himmel strahlt in glühnder Pracht,  
Und ich träum bei Tag und Nacht  
Nur allein von dem süßen Liebchen mein.

**Oh! quand je dors**

Oh! quand je dors, viens auprès de ma couche,  
Comme à Petrarque apparaissait Laura,  
Et qu'en passant ton haleine me touche...  
Soudain ma bouche  
S'entr'ouvrira!  
Sur mon front morne où peut-être s'achève  
Un songe noir qui trop longtemps dura,  
Que ton regard comme un astre se lève...  
Soudain mon rêve  
Rayonnera!  
Puis sur ma lèvre où voltige une flamme,  
Éclaire d'amour que Dieu même épura,  
Pose un baiser, et d'ange deviens femme...  
Soudain mon âme  
S'éveillera!

**“To Brown Lad Leads to the Dance”**

To brown lad leads to the dance  
His beautiful, blue-eyed child;  
The spurs boldly strike together,  
The czárdás-melody begins.  
He kisses and hugs his sweet little dove,  
He spins her, he leads her, shouts and leaps;  
He throws three shining silver-flourins  
On the cymbal that rings!

**“Three Rosebuds in a Row Bloom so Red**

Three rosebuds in a row bloom so red,  
That a lad going to a girl is not forbidden!  
Dear God, if that were forbidden,  
The whole wide beautiful world  
    would long since have ceased to exist:  
To remain single would be a sin!

**“Does it Sometimes Come into Your Mind, My Sweet Love?”**

Does it sometimes come into your mind, my sweet love,  
What you once – with holy oath – pledged to me?  
Do not deceive me, do not leave me,  
You do not know how dear to me you are,  
Love me as I love you,  
Then God's grace streamed down upon you!

**“Rosy Evening Clouds Move in the Sky”**

Rosy evening clouds move in the sky,  
Filled with longing for you.  
My heart burns for you my love.  
Heaven glows with radiant splendor,  
And I dream by day and night  
Only of my sweet beloved.

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**Oh! While I Sleep**

Oh! As I sleep, come to where I rest,  
Just as Laura used to appear to Petrarco,  
And as you pass, let your breath touch me...  
Suddenly my mouth  
Will part!  
On my sad brow, where perhaps a black dream,  
which has lasted too long is ending,  
Let your gaze arise like a star...  
Suddenly my dream  
Will shine!  
Then on my lip where a flame flutters,  
Spark of love which God himself would purify,  
Place a kiss and from an angel become a woman...  
Suddenly my soul  
Will awaken!

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**“Weep You No More”**

Weep you no more, sad fountains;  
What need you flow so fast?  
Look how the snowy mountains  
Heaven's sun doth gently waste!  
But my sun's heavenly eyes  
View not your weeping,  
That now lies sleeping,  
Softly now, softly lies sleeping.

Sleep is a reconciling,  
A rest that peace begets;  
Doth not the sun rise smiling  
When fair at even he sets?  
Rest you, then, rest, sad eyes!  
Melt not in weeping,  
While she lies sleeping,  
Softly now, softly lies sleeping.

**“My Life's Delight”**

Come, O come, my life's delight!  
Let me not in languor pine:  
Love loves no delay, thy sight  
The more enjoyed, the more divine.  
O come, and take from me  
The pain of being deprived of thee.

Thou all sweetness dost enclose,  
Like a little world of bliss:  
Beauty guards thy looks: the rose  
In them pure and eternal is.  
Come then! and make thy flight  
As swift to me as heavenly light!

**“Damask Roses”**

Lady, when I behold the roses sprouting,  
Which clad in damask mantles deck the arbours,  
And then behold your lips where sweet love harbours,  
My eyes present me with a double doubting;  
For, viewing both alike, hardly my mind supposes  
Whether the roses be your lips or your lips the roses.

**“The Faithless Shepherdess”**

While that the sun with his beams hot  
Scorchèd the fruits in vale and mountain,  
Philon, the shepherd, late forgot,  
Sitting beside a crystal fountain,  
In shadow of a green oak tree,  
Upon his pipe this song play'd he:  
Adieu, Love, adieu, Love, untrue Love,  
Untrue Love, untrue Love, adieu, Love!  
Your mind is light, soon lost for new love.

So long as I was in your sight  
I was your heart, your soul, [and]! treasure;  
And evermore you sobb'd and sigh'd  
Burning in flames beyond all measure:  
Three days endured your love to me  
And it was lost in other three!  
Adieu, Love, adieu, Love, untrue Love,  
Untrue Love, untrue Love, adieu, Love!  
Your mind is light, soon lost for new love.

**“Brown Is My Love”**

Brown is my Love, but graceful,  
And each renownèd whiteness,  
Matched with her lovely brown, loseth its brightness.  
Fair is my Love, but scornful,  
Yet have I seen disposèd  
Dainty white lilies, and sad flowers well prizèd.

**“Quando men vo”**

*Quando men vo soletta per la via  
La gente sosta mira ...  
E la bellezza mia tutta ricerca in me  
Da capo a piè.  
Ed assaporo allor la bramosia sottil  
Che da gl'occhi traspira;  
E dai palesi vezzi intender sa  
    alle occulte beltà.  
Così l'effluvio del desio  
Tutta m'aggira;  
Felice mi fa!  
E tu che sai, che memori  
E ti struggi,  
Da ma tanto rifuggi?  
So be: le angoscie tue  
Non le vuoi dir;  
So ben,  
Ma ti senti morir!*

**“When I Walk”**

When I go out alone in the street  
People stop and stare ...  
And they all study in me my beauty  
From head to foot.  
And then I savor the subtle longing  
That comes from their eyes;  
They know how to appreciate, beneath obvious charms,  
    all the hidden beauty.  
Thus the flow of desire  
Completely surrounds me;  
It makes me happy!  
And you who know, who remember  
And are melting with passion,  
You avoid me so?  
I know well; your sufferings  
You don't want to tell them;  
I know well,  
But you feel like you're dying!

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# Program Notes

## **“Rompe sprezza” from *Seven Arias for Trumpet and Soprano* – Alessandro Scarlatti**

Alessandro Scarlatti, sometimes regarded as the father of Neapolitan opera, is most known for his operas and chamber cantatas. Among these genres, Scarlatti also composed purely instrumental music. He had a strong liking for the trumpet and wrote many pieces that featured the instrument. He combined his love for opera and the trumpet by composing *Seven Arias for Trumpet and Soprano*. The fourth of these arias, “Rompe Sprezza,” tells of a woman who, unsympathetically, breaks hearts. The song opens with a strong entrance from the singer. The trumpet mimics the vocalist. This “echo” technique is used throughout the entire song and represents the woman. The vocalist is the narrator telling the story, and the trumpet part represents the woman luring in the men.

“With a sigh she breaks and scorns every heart, although it may be made of stone; and through prayer she obtains from the gods every grace she desires.”

The poetry describes how the woman is graceful, which is how she gets the men to fall for her. Once she has them, she rejects them and breaks their hearts. She then prays for forgiveness, and continues to carry herself with grace and beauty, only to start the “chase” all over again. The text is consistently repeated, representing how the woman continues to repeat her callous heart-breaking skills.

## ***Acht Zigeunerlieder*, Op. 103 – Johannes Brahms**

Passionate, sassy, emotional, intense, and romantic—these adjectives perfectly describe Johannes Brahms’ song cycle *Acht Zigeunerlieder* (*Eight Gypsy Songs*). The songs are strongly inspired by the *czardas* style of Hungarian dances. These dances use and glorify simple duple meter (two strong beats per measure). Brahms chooses to change tempos but keep the meter the same throughout the entire cycle. Each song has a completely different rhythmic feeling to it, but they all share the simple concept of having two beats per measure. It may seem lackluster that the same meter is consistently used, but Brahms varies this concept by changing the lengths of phrases, changing tempo, and using rhythms that accent beats that are not typically accented. For example, in the first song, Brahms chooses to write six-bar phrases instead of the typical four-bar phrase.

The rhythm is not the only thing inspired by the Hungarian culture. The texts are derived from Hungarian folk songs, which were translated to German by Hugo Conrat, a Viennese businessman, who gave them to Brahms. Although the texts come from preexisting songs, Brahms does not use their melodies. The only thing he “borrows” is an occasional rhythm or the contour of the melody. Other than that, the musical setting is purely Brahms. The entire cycle consists of love songs, which depict the good and bad aspects of romance. It is profound that Brahms only writes the first two songs in minor keys, while the rest of the cycle remains in major. The modes help to express the meaning of the text. The melodies paint the words to create a story in each song. However, the vocal line would be quite simple without the assistance of the piano part.

The accompaniment is crucial to making these pieces have a “gypsy” sound. The piano will mimic the sounds of other instruments such as cymbals and the violin or fiddle. One of the first people to perform the cycle, Elisabet von Herzogenberg, had this to say about the songs: “The more I play the *Zigeunerlieder*, the more I love them.... They are so gloriously alive—rushing, throbbing, stamping along, then settling down to a smooth, gentle flow.”

### ***Oh quand je dors* – Franz Liszt**

Franz Liszt is known for being a virtuosic pianist and composer during the Romantic Era; among his pieces, his songs are some of the most beautiful composed during that time. His masterpiece, among his French nationalistic songs (known as *mélodies*), is *Oh quand je dors* (*Oh While I Sleep*). The text comes from poetry by Victor Hugo, who is most known for his novel *Les Misérables*. Liszt set this beautiful poetry to music, and Frits Noske (the first musicologist to fully track down the origins of the French *mélodie*) has regarded the song as “one of the most beautiful *mélodies* written before Duparc (French composer of the late Romantic Era) .... Hugo’s language, so rich in imagery, has only rarely found such a worthy musical equivalent.” The poetry is about a romantic encounter with an angelic love interest. The poem opens with: “Oh while I sleep, come and stand by my bed as Laura came to Petrarch where he lay.” Petrarch was an Italian scholar and poet during the early Renaissance period. In 1327, he laid eyes on a woman called Laura and immediately fell for her. Unfortunately, Laura was a married woman, so he buried his passion for her in his poetry. Hugo’s dreamlike poetry is enhanced by this reference to Petrarch’s desire for Laura, making it overwhelmingly romantic and eerie at the same time.

Liszt’s music makes the poetry come to life. The piece uses the same melodic theme over and over again with slight variations. This could represent the constant desire for love within the dream. The flowing melody is written with very few places to breathe, making this piece exceedingly difficult to perform. The long phrases, however, add to the dreamlike quality of the piece. The most popular moment in the song is the final phrase that concludes with a high G# for fourteen beats at the volume level of triple piano, which is also challenging for the singer. The piano accompaniment has a tendency to sound improvised at times, yet it is consistently fluid. Liszt used these elements to create a mesmerizing song that brings imaginative images to life.

### ***Seven Elizabethan Lyrics*, Op. 12 – Roger Quilter**

Thought of as one of Quilter’s finest works, the *Seven Elizabethan Lyrics* are a set of songs that depict the beauty and darkness of love. Most of the poetry used in these songs are from anonymous writers, making it hard to find where they originate. It is even unclear as to where Roger Quilter found them. Nevertheless, the texts are beautifully painted by Quilter’s music.

The first song of the set, “Weep You No More,” is one of Quilter’s most popular songs and is often performed by itself, separate from the set. The text comes from John Dowland’s *Third Book of Aires*. Although the text can be interpreted many different ways, the main theme is undeniably about hope. The song flows effortlessly between minor and major, representing sadness (minor) and then hope (major.) Quilter also

paints the text, which is a common feature in all of his songs. One example would be on the text, “but my Sun’s heav’nly eyes:” the melody rises up and reaches the highest pitch in the phrase on the word “heav’nly,” representing heaven up above. Mark Raphael, a baritone that worked with Quilter frequently, said this song was an instance “where melody and eloquence are perfectly blended.” The word painting and the luscious harmonies are what make this song so popular.

“My Life’s Delight,” the second song of the set, is about a young love. The poetry is by Thomas Campion and has some similarities with Shakespeare’s “O Mistress Mine.” The poetry is about how the young lover is asking his loved one to come to him quickly. There is no concealed subtlety in this poem; it is actually quite direct, and Quilter’s musical setting depicts that. The piano accompaniment starts off like a whirlwind and only slows down ever so slightly for the vocal part to enter. The voice enters without hesitation and is filled with enthusiasm. The piano accompaniment has consistent motion, pushing the song forward and creating the sense of excitement that young love brings. The words “come, oh come” repeat, begging the lover to hurry! At the end, those words are repeated one last time, but in this repetition the final “come” is on a high “A” (the highest pitch in the vocal part), representing the desperation and burning passion.

It is difficult to track down the source of the poetry for the third song in the set, “Damask Roses.” The words are considered to come from an anonymous source, but there are some similarities to the Italian poem “Quand’io miro le rose” from Angelo Grillo’s *Parte prima della rime*. Nevertheless, the poetry is short, sweet, and definitely about love. The song conveys the overall ideas, which could be paraphrased as: “I see the beautiful roses, and then I see your lips. I can hardly tell them apart.” This poem is one giant compliment from the vocalist to her sweetheart, and Quilter’s music makes it even more romantic.

With “The Faithless Shepherdess,” the song set takes a dramatic turn. The first song conveys hope, and the second and third songs portray passionate love, but this song is about an unfaithful lover. The text (also from an anonymous poet) is being told from two different people’s perspectives: a narrator and the shepherd. The first half of the song is being told by the narrator up until the shepherd breaks in and says: “Adieu love, untrue love.” The words “adieu” and “untrue” switch off and change dynamics, representing two stages of grief: anger and sadness.

“Adieu love, adieu love, untrue love,” = *Anger*

“Untrue love, untrue love, adieu love!” = *Sadness*

“Your mind is light, soon lost for new love.” = *Anger, then sadness*

The first half says goodbye at a strong and loud dynamic, expressing the anger the shepherd feels. Then the second half changes to a soft dynamic, representing his broken heart. Then there is a crescendo on “your mind is light,” bringing back the frustration and resentment. The phrase finalizes with a slowing in tempo on “soon lost for new love,” showing the shepherd’s pain. The musical painting of the text in this piece brings

the poetry to life.

The fifth song in the set, “Brown is My Love,” is contradictory. The lover is called brown and then is compared with whiteness. This comparison creates the theme of the song. Although the song is short, it exemplifies expression. The switching between criticism and compliment is clear due to Quilter’s changes of mode. When the poetry becomes negative the music will change to minor, and occasionally there are dissonances. Contrastingly, when the poetry is positive, the music is in major made with strong consonance and purity. Quilter uses this technique frequently in his pieces.

### **“Quando m’en vo” from Act 2 of *La bohème* – Giacomo Puccini**

*La bohème* takes place in Paris in 1830 and depicts characters that are just trying to survive the difficult times. Puccini is known for his *verismo* (“truth”) style, which refers to giving a sense of realism to the plot of his operas. He worked with Luigi Illica and Giuseppe Giocosa, the librettists, to create lyrics that gave life to the characters and the words they sing. In the aria “Quando m’en vo” (“When I Walk”), commonly called “Musetta’s Waltz,” Musetta is desperately trying to get back her ex-lover, Marcello, but she has come to the social gathering with her current love interest, Alcindoro, who is much older and richer than Marcello. She is dressed to the nines, and she decides to sing, which is only natural because she makes a living as a café singer. She is trying to grab Marcello’s attention because, in reality, she misses him and is only with Alcindoro for his money and to make Marcello envious.

Puccini wrote the music for the aria before ever having any words to go with it. He told Illica and Giocosa that he “wanted a lyric to fit the rhythm of ‘*cocolico – cocolico – bistecca*’ – which can be paraphrased as ‘cockadoodle-doo, a-doodle-doo, and beefsteak.’” Puccini’s statement can be interpreted many ways, but he clearly knew how Musetta would act during this aria. The sweeping long notes are hypnotic, while the short runs and grace notes add a flirtatious quality to the melody, perfectly resembling Musetta’s personality. It is not until the end of the opera that we learn that Musetta is more than a flirtatious café singer. She is the one who stays by her sick friend’s side. As her friend Mimi passes away, Musetta is there with her. It is in this moment that Musetta shows her softer side. Musetta is a well-rounded character because she can be showy and over-the-top, but deep down she is sensitive, caring, selfless, and loving. She epitomizes the *verismo* style of Puccini.

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