SCHOOL OF MUSIC

Presents

Both Sides Now

Kaylynn Langham, Soprano
Cheryl Lemmons, Piano

Sunday, November 1st | 6:00 PM | Pepsico Recital Hall

Program

Joy from *Genius Child*	**Ricky Ian Gordon** (1956)
Rossingols Amoureux from *Hippolyte et Aricie*	**Jean-Philippe Rameau** (1683-1764)
from Quatre mélodies, Op. 39 *Les roses d'Ispahan*	**Gabriel Fauré** (1845-1942)
from Trois mélodies, Op. 23 *Notre Amour*	
Et incarnatus est from *Mass in C minor, K. 427*	**Wolfgang Amadeus Mozart** (1756-1791)

Bella Evans, Oboe

Intermission

from Fünf lieder, Op. 32
Ich trage meine Minne

Richard Strauss
(1864-1949)

from Fünf lieder, Op. 41
Wiegenlied

from A Horse with Wings
A Horse with Wings

Ricky Ian Gordon
(1956)

Both Sides Now

Joni Mitchell
(1943)

Blackbird

Paul McCartney
(1942)

Light of a Clear Blue Morning

Dolly Parton
(1946-2026)
Arr. by Craig Hella Johnson
(1962)

Sarah Squires, Danna Melendez, and Sara Lwin, Soprano
Bella Lopez, Jadyn Thompson, and Kaylyn Davis, Alto
Will Moeller and Camden Corley, Tenor
Kai Diamond and Adrian Martinez, Bass

This recital is given in partial fulfillment of the requirements for a Bachelor of Music Education. Kaylynn Langham is a student of Twyla Robinson. PLEASE SILENCE ALL ELECTRONIC DEVICES. TAKING PHOTOGRAPHS OR USING RECORDING EQUIPMENT IS PROHIBITED.

Program Notes

Ricky Ian Gordon (b. 1956) is an American composer of vocal music that blurs the lines between art song, opera, and musical theater. Gordon writes music that is deeply connected to its text, often having a profound nostalgic or emotional impact on his listeners.[1] Although he writes many of his own texts, he is also known for his settings of classic American poets including Emily Dickinson, Langston Hughes, E.E. Cummings, and Dorothy Parker.

"Joy" is the final song in Gordon's song cycle, *Genius Child* (1993). It is set to poetry by Langston Hughes. The text expresses unrestrained, infectious happiness in finding love after seeking it earnestly. It is unrestrained and infectious. Gordon employs the text's exuberance through sophisticated rhythmic vitality and syncopation. The listener can experience the feeling of jumping for joy. The vocal crescendos that soar above the staff and land in articulated syncopation provide an emotionally vivid experience for the listener.[2]

Joy

I went to look for Joy
Slim, dancing joy
Gay, laughing joy
Bright-eyed joy
And I found her
Driving the butcher's cart
In the arms of a butcher boy!
Such company, such company
As keeps this young nymph Joy!

[1] Gordon, Ricky Ian. Biography. https://rickyiangordon.com/bio/
[2] Holmes, Leslie. Ricky Ian Gordon. *Journal of Singing*. 2014.

Jean-Philippe Rameau (1683–1764) was one of the most influential French composers of the Baroque period. Renowned for his operas and theoretical writings, Rameau helped shape the development of French opera through his orchestration, harmonies, and dramatic sensitivity to text. His works often combine elaborate dance music with richly colored vocal writing, reflecting the elegance and grandeur of the French court.[3]

Hippolyte et Aricie, first performed in 1733, was Rameau's debut opera and marked a turning point in French operatic tradition. The work is based on the Greek myth of Hippolytus and Phaedra, and features elaborate choruses, ballets, and arias. The tale follows two lovers, Hippolyte and Aricie, whose marriage is opposed by Aricie's father. The two call upon Diana to excuse Aricie from her obligation to join the chaste order of Diana so that they can marry. In "Rossignols amoureux," a shepherdess calls upon the nightingales to echo their feelings of love, paying homage to Diana for her graciousness in permitting Aricie to serve outside of the temple and marry Hippolyte.[4] The piano line is ornamented and trilled, as to represent the song of the nightingale's chirp. The voice and piano intertwine in a call and response, personifying the sweetness of this interaction between the shepherdess and the nightingales.[5]

Rossingols Amoureux

Rossingols Amoureux	Amorous Nightingales,
Répondez à nos voix	Pray respond to our voices
Par la douceur de vos ramages.	by the sweetness of your chirping.
Rendez le plus tendres hommages	Your song is an homage
À la divinité qui règne dans nos bois.	to the goddess that reigns in these woods.

Translation by Andrew Schneider

Gabriel Fauré

[3] Beeks, Graydon. *Jean Philippe-Rameau.* EBSCO, 2024.
[4] Glyndebourne Festival. *Hippolyte et Aricie Synopsis.*
[5] Sebago-Long Lake Music Festival. *Program Notes.* 2010.

Gabriel Fauré (1845-1942) was one of the most influential French composers during the turn of the 19th Century. He was a student of Camille Saint-Saëns, and later became a teacher and mentor of the next generation of French composers including Nadia Boulanger and Maurice Ravel. His music lays the groundwork for the later style of French Impressionism in the 20th Century. He focuses on delicate textures, unexpected chord progressions, and legato vocal lines to create a sense of musical release. It is this build up of tension and release that became so common to Impressionism and its emphasis on musical gratification. His music exemplifies a close relationship to the text, often written in such a way that the listener can picture the text's scene. [6]

Composed in 1884, "Les roses d'Ispahan" sets a poem by French poet Charles-Marie-René Leconte de Lisle. Leconte played an important role in the Parnassian literary movement of the 19th Century, which valued precision, craftsmanship, and vivid imagery. He often drew inspiration from ancient history, mythology, nature, and the cultures of Asia and the Middle East.[7] In the text, the speaker paints a vivid picture of the natural world, comparing it to the beauty of his absent lover. He speaks from a place of longing, wishing that she were still with him and imagining her laughter. Fauré pairs flowing vocal lines with a gentle, lulling piano accompaniment, capturing the tenderness and warmth of the speaker's memories of his beloved.

Les roses d'Ispahan

Les roses d'Ispahan	The roses of Isfahan
dans leur gaine de mousse,	in their mossy sheaths,
Les jasmins de Mossoul,	The jasmines of Mosul,
Les fleurs de l'oranger	the orange blossom
Ont un parfum moins frais,	Have a fragrance less fresh
Ont une odeur moins douce,	and a scent less sweet,
Ô blanche Leïlah! que ton souffle léger.	O pale Leilah, than your soft breath!
Ta lèvre est de corail,	Your lips are of coral
et ton rire léger	and your light laughter
Sonne mieux que l'eau vive	Rings brighter and sweeter
et d'une voix plus douce,	than running water,
Mieux que le vent joyeux	Than the blithe wind rocking
qui berce l'oranger,	the orange-tree boughs,
Mieux que l'oiseau qui chante	Than the singing bird
au bord d'un nid de mousse…	by its mossy nest …
Ô Leïlah! depuis que de leur vol léger	O Leilah, ever since on light wings

[6] Walsh, Stephen. *Who was Gabriel Fauré: A Brief Introduction.* Chamber Music Society of Lincoln Center.
[7] Oxford International Song Festival. *Charles-Marie-René Leconte de Lisle.*

Tous les baisers ont fui *de ta lèvre si douce,* *Il n'est plus de parfum dans le pâle oranger,* *Ni de céleste arome* *aux roses dans leur mousse…*	All kisses have flown from your sweet lips, The pale orange-tree fragrance is spent, And the heavenly scent of moss-clad roses…
Oh! que ton jeune amour, *ce papillon léger,* *Revienne vers mon cœur* *d'une aile prompte et douce,* *Et qu'il parfume encor les fleurs de l'oranger,* *Les roses d'Ispahan* *dans leur gaine de mousse!*	Oh! may your young love, that airy butterfly, Wing swiftly and gently to my heart once more, To scent again the orange blossom, The roses of Isfahan in their mossy sheaths!

Translation by Richard Stokes

"Notre amour" (1879) sets text by Armand Silvestre (1837–1901), a French poet and contemporary of Fauré's. His poetry was among the most popular for musical settings at the time, with composers such as Camille Saint-Saëns, Jules Massanet, and Reynaldo Hahn setting his texts to music.[8] In *Notre amour*, Silvestre describes love from five different angles: light, sacred, infinite, and eternal. In the beginning of the piece, Fauré sets the text to wisp, rolling vocal lines. But as the poetry grows more intense, Fauré writes longer lines, until in the final verse, the voice is soaring above the staff. The rolling, fluttery arpeggios almost create a sense of 'butterflies' that one may feel while experiencing the kind of love described in Silvestre's text. The musical release in the final verse traces back to Fauré's unique style, and is a technique that would eventually mark the future of French Impressionism.

Notre amour

Notre amour est chose légère, *Comme les parfums que le vent* *Prend aux cimes de la fougère* *Pour qu'on les respire en rêvant.* *Notre amour est chose légère.*	Our love is light and gentle, Like fragrance fetched by the breeze From the tips of ferns For us to breathe while dreaming. Our love is light and gentle.
Notre amour est chose charmante,	Our love is enchanting,

[8] Oxford International Song Festival. *Armand Silvestre.*

Comme les chansons du matin *Où nul regret ne se lamente,* *Où vibre un espoir incertain.* *Notre amour est chose charmante.*	Like morning songs, Where no regret is voiced, Quivering with uncertain hopes. Our love is enchanting.
Notre amour est chose sacrée, *Comme le mystère des bois* *Où tressaille une âme ignorée,* *Où les silences ont des voix.* *Notre amour est chose sacrée.*	Our love is sacred, Like woodland mysteries, Where an unknown soul throbs And silences are eloquent. Our love is sacred.
Notre amour est chose infinie, *Comme les chemins des couchants* *Où la mer, aux cieux réunie,* *S'endort sous les soleils penchants.*	Our love is infinite Like sunset paths, Where the sea, joined with the skies, Falls asleep beneath slanting suns.
Notre amour est chose éternelle, *Comme tout ce qu'un Dieu vainqueur* *A touché du feu de son aile,* *Comme tout ce qui vient du cœur,* *Notre amour est chose éternelle.*	Our love is eternal, Like all that a victorious God Has brushed with his fiery wing, Like all that comes from the heart, Our love is eternal.

Translation by Richard Stokes

Wolfgang Amadeus Mozart (1756-1791) is perhaps the most well known composer of classical music. A child prodigy, Mozart began composing at a very young age and spent much of his early career traveling and absorbing the musical styles of Italy, France, Germany, and England. He was also one of the first composers to write across nearly every genre of his time including opera, symphony, concerto, chamber music, piano music, and sacred music. His music helped establish pillars of the Classical Era like harmonic balance, clear melodies, and sophisticated musical form.[9]

Sacred music was an important part of Mozart's musical life from a young age. Before he moved to Vienna to become a freelance musician in 1781, he composed extensively for the Catholic Church under the Prince-Archbishop in Salzburg. His *Mass in C minor* was written in 1782-1783, after all of his experience with Sacred music in Salzburg. Although Mozart did not complete the Mass, its surviving moments contain some of his most expressive and brilliant vocal work.[10]

Et incarnatus est is found in the Credo of the Mass. The text expresses the Christian belief in the Incarnation, the moment when God became man through Christ. The movement is known widely for its simplistic virtuosity. Mozart writes sweeping melismas, which demand much of the vocalist. The tempo is balanced and slow, putting the listener at ease. The combination of these complex vocal lines and the balanced, even tempo expresses the sublimity of the birth of Christ. Within the larger context of this mass, the movement creates an extraordinarily intimate moment, allowing its listeners to dwell in the mystery of Christ's simultaneous deity and humanity.

Et incarnatus Est

Et incarnatus est	He became incarnate
de spiritu sancto	By the power of the Holy Spirit
Ex maria virgine	From the Virgin Mary
Et homofactus est	And was made man.

Translation by Kaylynn Langham

[9] Wolff, Christoph. *Who was Wolfgang Amadeus Mozart? A Brief introduction.* Chamber Music Society of Lincoln Center.

[10] Morace, Robert A. *Wolfgang Amadeus Mozart.* EBSCO, 2024.

Richard Strauss (1864-1949) was a German composer whose career bridged the Romantic Era and 20th Century. He is particularly known for his tone poems, operas, and orchestral works. However, lieder remained an important staple throughout his career. Strauss composed over 200 songs, setting the texts of many famous German poets including Heinrich heine, Hermann von Gilm, Richard Dehmel, and Friedrich Rückert. Over the course of his career, he composed using a broad palate of musical color. He is most known for his intensely dramatic operas such as *Salome* and *Elektra,* which contrast boldly against the warm intimate lieder you will hear tonight.[11]

Strauss composed *Ich trage meine Minne* in 1896 as the first of his *Fünf Lieder, Op. 32*. The song sets a poem by one of Strauss' favorites, Karl Friedrich Henckell (1864–1929). The collection was dedicated to Strauss' wife, soprano Pauline de Ahna. In the text, Henckell describes the bliss of carrying love within yourself. The speaker expresses simple gratitude that he has found someone to love, and that this love keeps his heart joyful even when his circumstance is dark. The poem explores love less as a longing, and more as a source of joy and light. Strauss sets the text to long, lyrical vocal lines and rich harmonic piano accompaniment. Though the piece begins sparsely accompanied and simply sung, it thickens in texture as the sentiments of the poetry grow more passionate.[12]

Ich trage meine Minne

Ich trage meine Minne Vor Wonne stumm Im Herzen und im Sinne Mit mir herum. Ja, daß ich dich gefunden, Du liebes Kind, Das freut mich alle Tage, Die mir beschieden sind.	I bear my love In silent bliss About with me In heart and mind. Yes, that I have found you, Sweet child, Will cheer me all My allotted days.
Und ob auch der Himmel trübe, Kohlschwarz die Nacht, Hell leuchtet meiner Liebe Goldsonnige Pracht. Und lügt auch die Welt in Sünden, So tut mir's weh - Die arge muß erblinden Vor deiner Unschuld Schnee.	Though the sky be dim, And the night pitch-black, My love shines brightly In golden splendour. And though the world lies and sins, And it hurts to see it so - The bad world must be blinded By your snowy innocence.

[11] Gilliam, Bryan. *Who was Richard Strauss? A Brief Introduction.* Chamber Music Society of Lincoln Center.
[12] Pujalte, Sílvia. *Noble Love.* Liederabend, 2023.

Translation by Richard Stokes

Strauss wrote "Wiegelied" in 1899, during the height of his career. The work is set to text by Richard Dehmel (1863-1920), which depicts a mother rocking her child to sleep. The poem is filled with tenderness, expressing the protective and gentle nature of maternal love. Strauss sets Dehmel's text in long, legato vocal lines and a lulling roll in the piano accompaniment, creating the feeling of being rocked to sleep. The piece offers a much more intimate glimpse into Strauss' compositional style, contrasting the tender affection of mother and child with the grandeur and drama of his better known operas and orchestral works.[13]

Wiegenlied

Träume, träume, du mein süßes Leben, von dem Himmel, der die Blumen bringt. Blüten schimmern da, die beben von dem Lied, das deine Mutter singt.	Dream, dream, my sweet, my life, of heaven that brings the flowers; blossoms shimmer there, they live from the song your mother sings.
Träume, träume, Knospe meiner Sorgen, von dem Tage, da die Blume sproß; von dem hellen Blütenmorgen, da dein Seelchen sich der Welt erschloß.	Dream, dream, bud born of my anxiety, of the day the flower unfolded; of that morning bright with blossom, when your soul opened to the world.
Träume, träume, Blüte meiner Liebe, von der stillen, von der heilgen Nacht, da die Blume seiner Liebe diese Welt zum Himmel mir gemacht.	Dream, dream, blossom of my love, of the silent, of the sacred night, when the flower of his love made this world my heaven.

Translation by Richard Stokes

[13] Tavianini, Marie Ann. *Text, Context, and Reception History of Richard Dehmel Poems "Venus Mater" and "Wiegenlied" and their Lieder Settings by Hanz Pfitzner and Richard Strauss.* University of Miami, 2006.

A Horse with Wings is the title song of a cycle written by Gordon in 1995 for voice and piano. In the cycle, Gordon sets the texts of many American poets including Emily Dickinson, Edna St. Vincent Millay, Frank O'Hara, Dorothy Parker, John Hollander, and William Butler Yeats, alongside a few of his own poems. Through its cacophony of poetic voices, the cycle creates a portrait of the ways that different people experience the world.[14]

A Horse with Wings is one of Gordon's own texts. In it, the speaker moves through a series of wishes, balancing the grief of a fallen world and the hope of a better one. The image of "a horse with wings" becomes a symbol of unshaken hope, or the belief that something beautiful is still possible after experiencing loss or pain. As the speaker moves through her grief and wishes to cry, to pray, to lie, and to know, the vocal line jumps through unexpected, sometimes clunky intervals. This is Gordon's way of expressing the uncomfortability of grief and pain. As the speaker begins to explore hope more resolutely, the vocal lines become more stable and legato. With the speaker's last plea, "I want to fly," the vocal line soars above a grand and resolute ending in the piano accompaniment, establishing hope as an anchor and a way forward.

A Horse with Wings

I wanna cry.
I wanna feel the world around me whirling by.
I wanna cry for those that live,
and those that die.
You sing a lullaby.
I wanna cry.

I wanna pray,
that all my wishes could come true after today,
and should I put a word for you in,
should I say
an extra Kyrie?
I wanna pray.

I wanna lie.
I wanna think that things are better
than they are.
I wanna think we've gotten further,
and that far
is just an inch away.

[14] Songs of America. *A Horse with Wings Song Collection.* 2026.

I wanna lie.

A horse with wings,
I wanna think of things like that
and other things.
I want two brothers, one who laughs,
and one who sings.
I hope the future brings
a horse with wings.

I wanna know
the things they told me way back then
were really so.
I wanna make a little mark before I go,
not barely just get by,
I wanna fly!

Joni Mitchell (b. 1943) is one of the most influential singer-songwriters of the 1970s and broader 20th century. She is known for her texts which explore the complexity of the human experience through conversational, accessible writing. The emblem of the female singer-songwriter ties back to Mitchell, as she emerged during a time when the style was mainly male-dominated and paved the way for popular female musicians who came after her.[15]

Mitchell wrote "Both Sides Now" when she was just 23. The text is her reflection on the way our perception of life changes after encountering different experiences as we age. She begins first by expressing two contrasting perspectives of clouds. One is optimistic and innocent, the other is pessimistic and aged. She repeats this structure for the concepts Love, and Life. In a way, her reflection represents a conversation with a younger version of herself. Before experiencing loss and pain, we are bright-eyed, and ignorant of life's dangers. Mitchell reflects on this, describing that loss of innocence and how it feels as though the older you get, the more you 'really don't know life at all.' 24 years after the song's initial release in 1967, Mitchell released a much slower, conversational, orchestral arrangement of the song. This arrangement is wiser, more weathered, representing the evolution of her perspective after experiencing another 24 years of life.[16]

Both Sides Now

Rows and flows of angel hair
And ice cream castles in the air
And feathered canyons everywhere,
I've looked at clouds that way.

But now they only block the sun
They rain and snow on everyone
So many things i would've done,
But clouds got in my way.
Don't give yourself away.

But now its just another show,
You leave 'em laughing when you go
And if you care, don't let 'em know,
Don't give yourself away.

[15] Birns, Margaret Boe. *Joni Mitchell.* EBSCO, 2024.
[16] Winning, Joanne. *Both Sides Now: Voice, Affect, Thirdness.* Bloomsbury Academic, 2019.

I’ve looked at love from both sides now,
From give and take, and still somehow
Its love’s illusion, I recall
I really don’t know love at all.

Tears and fears and feeling proud
To say “I love you” right out loud
Dreams and schemes and circus crowds,
I’ve looked at life that way.

I’ve looked at clouds from both sides now,
From up and down, and still somehow
Its life’s illusion, I recall
I really don’t know clouds at all.

Moons and junes and ferris wheels,
That dizzy dancing way you feel
And every fairy tale comes real,
I’ve looked at love that way.

But now old friends are acting strange,
They shake their heads, they say I’ve changed,
Well something’s lost, but something’s gained
In living everyday

I’ve looked at life from both sides now
From win and lose, and still somehow
Its life’s illusion, I recall
I really don’t know life at all.

Paul McCartney (b. 1942) is an English singer-songwriter, and instrumentalist most known for his work as a member of The Beatles. McCartney, and the rest of the band, helped transform popular music in the 1960s, creating a space for experimentalism in the songwriting world. His partnership with John Lennon produced some of the most influential songs of the 20th Century, including *Yesterday, In my Life, Eleanor Rigby,* and more. McCartney's writing became known distinctly for its poignant lyricism and unique harmonic language. McCartney drew inspiration from many different styles of music, marking his writing style as distinctly new amidst the early pop of the 1960's.[17]

McCartney wrote "Blackbird" in 1968 in the midst of intense political and social upheaval in the United States. In interviews with NPR and BBC, McCartney explained that the song was written in solidarity of the Little Rock 9, the black students who faced severe harassment and protest while integrating Little Rock Central High School in 1957. McCartney expressed that they subject "blackbird" serves to represent the young black women facing resistance in Little Rock. He wrote the song to encourage and spread hope for people experiencing and standing up to racial injustice during the Civil Rights Movement.[18]

Blackbird

Blackbird singing in the dead of night,
Take these broken wings and learn to fly.
All your life,
You were only waiting for this moment to arise.

Blackbird singing in the dead of night,
Take these sunken eyes and learn to see.
All your life,
You were only waiting for this moment to be free.

[17] Piccoti, Tyler. *Paul McCartney.* Biography.com, 2025.
[18] McCan, Ian. *Paul McCartney's "Blackbird" - A Longing for Change.* Financial Times, 2018.

Dolly Parton (b. 1946) is an American singer-songwriter whose career deeply influenced the history of country and popular music. Born in the Appalachian mountains of Tennessee and raised in poverty, Parton began writing songs as a young child. She drew from the folk, gospel, and country traditions surrounding her. After moving to Nashville as a teenager, she began to establish herself as a performer and song writer, writing for herself and other artists including Merle Haggard, Emmylou Harris, and Kenny Rogers. Her songwriting is known for its vivid storytelling and conversational language. Parton's writing draws from the everyday experiences of the working class, creating narratives that resonate and are accessible for the broader American population. Later in her career, she became a philanthropic force, starting non-profits to help support literacy, prevent wildfires, fund medical research, and community investment in Nashville. Her recent passing has reminded audiences of her significance, with listeners working to uphold her organizations and philanthropic legacy. Her actions extend far beyond words on a page or a chord chart, they give expression to parts of ordinary life that otherwise go unseen.[19]

Parton wrote *Light of a Clear Blue Morning* following a painful separation from her long time professional musical partner, Porter Wagoner. She describes it as her "song of deliverance." In its lyrics, she captures the joy she experienced after making the decision to pursue the career and life that she dreamed of after feeling confined in a partnership that was no longer beneficial for her.[20] Craig Hella Johnson first arranged *Light of a Clear Blue Morning* in 2010 for his professional choir, Conspirare, as the for a program titled, "A Company of Voices." Johnson described his desire for the program to have a benediction, to provide a quiet expression of hope and warmth. He found that quality in Parton's song, but chose to strip it down to a bare-bones, intimate, folk-hymn arrangement.[21] In it, Parton's lyrics are introduced by a soprano soloist in a tenderhearted invocation to hope. The choir joins, arranged in warm, familiar harmonies before creating a cacophony of bright ostinatos in the B section. The piece provides an expression for the end of grief's lifespan. It articulates a message of hope and resilience after loss and hurt, and assuring its listener that "everything's gonna be alright, it's gonna be okay."

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[19] Parton, Dolly. *Biography.* dollyparton.com

[20] Caiazza, Angela. *How Dolly Parton's "Light of a Clear Blue Morning" Reminds Us Why Hope Matters.* Lifestance Health, 2026.

[21] Hella Johnson, Craig. *Remembering Dolly Parton Through a Conspirare Classic.* Conspirare.org.

Light of a Clear Blue Morning

It's been a long dark night,
And I've been waiting for the morning.
It's been a long hard fight,
But I see a brand new day a-dawning.

I've been looking for the sunshine,
'Cause I ain't seen it in so long.

Everything's gonna work out fine,
Everything's gonna be alright,
It's gonna be okay.

I can see the light of a clear blue morning.
I can see the light of a brand new day.
I can see the light of a clear blue morning.
Everything's gonna be alright,
It's gonna be okay.

Thank You

Thank you so much for being here. Since freshman year, I have imagined what it would be like to sing these pieces for the people that I love. My heart has been full of joy and anticipation for this performance. I am eager to express my gratitude to all who have supported me in my musical and personal development. Thank you to Twyla Robinson, who has taught me much more than can be said here. Most importantly, that the joy in singing is worth protecting. Thank you to Cheryl Lemmons for partnering with me to create beauty tonight. Thank you to the Vocal Arts division at TCU for presenting countless opportunities for me to learn by experiencing. I feel so grateful for this environment which has provided a safe place for me to learn; to fall, get back up, and try again. Thank you to my friends who have been gracious with me and have persisted in friendship with me, despite my busy schedule these past four years. Thank you to my precious family, who is the treasure of my life. You make me better and I am so grateful for you.

I chose music for this program that has been profoundly impactful in my life. These pieces explore thoughts and emotions that are common to the human experience. More specifically, the experience of grief and the way we are changed by difficulty.

Much of this music was written in response to personal experiences or the darkness the composers and poets saw around them. Painful experiences can change us, sometimes leaving us feeling like a different person. Through this program, I wanted to tell the story that joy still exists on the other side of those experiences.

The innocence and wonder we experience before hardship do not become inaccessible after we are hurt. They can still be found on the other side when we choose not to let that hurt decide who we become. This program represents that choice.

I hope this music resonantes with you. I am so grateful that you are here tonight.