

Senior Recital

May 28, 2021
6:15 PM

Jillian Beesley, voice
Yelena Beriyeva, piano

Se tu m'ami, se sospiri
Che fiero costume

Giovanni Battista Pergolesi (1710-1736)
Giovanni Legrenzi (1626-1690)

The Gentleman is a Dope from Allegro

Richard Rogers (1902-1979)

Die Lotosblume
Wohin
Heidenröslein

Robert Schumann (1810-1856)
Franz Schubert (1797-1828)
Franz Schubert (1797-1828)

Can't Help Lovin' That Man from Show Boat

Jerome Kern (1885-1945)

Intermission

Embraceable You

George Gershwin (1898-1937)

Ici-bas
Clair de lune
Extase

Gabriel Faure (1845-1924)
Gabriel Faure (1845-1924)
Henri Duparc (1848-1933)

When He Sees Me from Waitress

Sarah Bareilles (1979-)

Notes, Texts and Translations

Se tu m'ami, se sospiri
Che fiero costume

Giovanni Battista Pergolesi
Giovanni Legrenzi

These two Italian pieces are both new to my repertoire this Spring semester. “Se tu m’ami, se sospiri”, although attributed to Pergolesi, was set to music by Alessandro Parisotti in the late 19th century. The poem by Paolo Antonio Rolli was written in the early 18th century, so it is possible that Parisotti credited Pergolesi with the composition because it made more sense for the time period. The piece is best known as a part of *Twenty-Four Italian Songs and Arias*, and the first performance of the piece is not documented. As I perform this song, I am portraying a free spirited woman who is not looking to be tied down or told what to do by a man, and who lightheartedly expresses that her love will not be designated to just one person.

“Che fiero costume” is also a part of *Twenty-Four Italian Songs and Arias*, and is used in the opera *Eteocle e Polinice* composed by Giovanni Legrenzi. The piece essentially reprehends cupid for causing people to fall in love and therefore must endure grief and sadness. While singing this, I am being tricked into falling in love by cupid, and fear it will end poorly. Unlike “Se tu m’ami, se sospiri”, this mood is less lighthearted and more so distressed and resentful.

Composer Information

Giovanni Battista Pergolesi was an Italian composer, violinist, and organist during the Baroque period. He was born in Jesi, Italy where he studied music under a local musician, and later moved to Naples to continue his musical studies at the Conservatorio dei Poveri. He produced a Neapolitan opera buffa and a mass after being appointed *maestro di cappella* to the prince of Stigliano at Naples, earning him a lot of respect and popularity. He produced a number of opera, orchestral, chamber, and sacred works before dying at the age of twenty-six in Pozzuli from tuberculosis.

Giovanni Legrenzi was also an Italian composer and during the Baroque period who wrote a variety of vocal and instrumental music. He was born at Clusone where he was frequently around music in his home and church. After developing his skills he was appointed a few church organist positions, and later had his first publication of sacred music. He attained an international reputation by the end of his life, having published a total of around 19 operas, along with sonatas, masses, motets, oratorios, and other works. He died in Venice at the age of sixty-three due to ongoing health issues.

Translations

Se tu m'ami, se sospiri

If you Love me

(Paolo Antonio Rolli)

Se tu m'ami, se sospiri
Sol per me, gentil pastor,
Ho dolor de'tuoi martiri,
Ho diletto del tuo amor,
Ma se pensi che soletto
Io ti debba riamar,
Pastorello, sei soggetto
Facilmente a t'ingannar.
Bella rosa porporina

If you love me, if you sigh
Only for me,
I am sorry for your pain;
Yet I am flattered by your love,
But if you think that
I should only love you in return,
you must
Kid yourself easily.
The beautiful red rose

Oggi Silvia sceglierà,
 Con la scusa della spina
 Doman poi la sprezzerà,
 Ma degli uomini il consiglio
 Io per me non seguirò
 Non perche mi piace il giglio
 Gli altri fiori sprezzero.

Sylvia might chose today,
 But when she notices the thorns
 It will be discarded by tomorrow.
 No advice of men
 Is favorable in my eyes;
 Just because I love the lily
 Does not mean I hate all other flowers.

Che fiero costume

(Anonymous)

What fierce power

Che fiero costume
 D'aligero nume,
 Che a forza di pene si facia adorar!
 E pur nell adore
 Il dio traditore
 Un vago sembante mi fe idolatrar.
 Che crudo destino
 Che un cieco bambino
 Con bocca di latte si facia stimar!
 Ma questo tiranno
 Con barbaro iganno,
 Entrando per gli occhi, mi fe sospirar!

What fierce power
 This winged god,
 Who makes himself adored through torment!
 And yet in my passion
 This deceitful god
 Has made me idolize an attractive face.
 What a cruel destiny
 That a blind child
 Who has not even weaned, should make himself adored!
 But this tyrant
 With vicious deception
 Has entered my eyes, and made me sigh!

~

Die Lotosblume
Wohin
Heidenröslein

Robert Schumann
Franz Schubert
Franz Schubert

This set is a combination of new and old material for my personal repertoire. “Die Lotosblume” is a piece I worked on alone to audition into Clark’s music program with, and later I worked it in my lessons to improve it. Heinrich Heine wrote the poem and published it in his *Buch der Lieder* (The Book of Songs) in 1827. It was put to music later in 1840 by Robert Schumann and is used in his *Myrthen* collection (op. 25 no. 7) and *Six Songs for Männerchor* (op. 33 no. 3). Both the melody and lyricism are beautiful and give the piece a tranquil feel. As I sing, I am telling the story of the lotus flower who hides from the sunlight and only shows herself to her lover, the moon. To me this text represents a forbidden romance, where two lovers are from different worlds and must wait for the one time they are free to see each other.

“Wohin” is a part of the song cycle *Die schöne Müllerin* (“The Fair Maid of the Mill”, Op. 25, D. 795) by Franz Schubert in 1823, based on 20 poems by Wilhelm Müller. The song cycle tells the story of a young man (so it is typically sung by a man) who, during this point of the story, is compelled to follow a brook. The mood of “Wohin” is a definite contrast to that of “Die Lotosblume”. I feel urgency from the hasty tempo and curiosity as I follow and ask the brook “Wohin?”/ “Where to?”. By the end, however, I am completely mystified by the brook and am content in following this path.

“Heidenröslein” is the newest addition to my repertoire in this set. The poem was written in 1771 by Johann Wolfgang von Goethe for a woman he was in love with, and it was most notably set to music in 1815 by Franz Schubert. The text depicts a young man (the boy) being rejected by a woman (the rose). The boy wants the rose for himself so he picks it, but she does not want this so she pricks the boy to defend herself. Despite this, she was still picked so her and the boy both have to suffer. The music, on

the otherhand, seems to almost contradict the story as it sounds upbeat and playful. I am the storyteller while performing this piece, disguising a woeful story by making it feel whimsical and lighthearted.

Composer Information

Robert Schumann was a German composer during the Romantic era. He was born in Luxembourg, and despite family pressures, gave up his spot as a law student to pursue a career in music. Later on he turned his focus primarily to composing after a hand injury ruined his dream of being a pianist. He studied under Friedrich Wieck, and after some time formed a relationship and musical partnership with his daughter Clara Wieck (Schumann), a distinguished pianist who he ended up marrying. He composed numerous pieces of different styles; some of which were inspired by the works of Franz Schubert. Schumann died at age forty-six in Endenich Germany, though his cause of death is debated.

Franz Schubert was born near Vienna, and was a German composer during the late Classical era to the Romantic era, and left behind many influential symphonies, sacred and secular works, operas, chamber music, etc. He came from a musical household but went on to exceed his family's talents and study under more renowned musicians. He was able to get his music published, a lot of which gained popularity among wealthy communities which helped him spread his work. Not too long into his career Schubert died at the age of thirty-one in Vienna (likely from typhoid fever), leaving behind a large mark in the music world.

Translations

Die Lotosblume

(Heinrich Heine)

The Lotus Flower

*Die Lotosblume ängstigt
Sich vor der Sonne Pracht,
Und mit gesenktem Haupte
Erwartet sie träumend die Nacht.
Der Mond, der ist ihr Buhle
Er weckt sie mit seinem Licht,
Und ihm entschleiert sie freundlich
Ihr frommes Blumengesicht.
Sie blüht und glüht und leuchtet,
Und starret stumm in die Höh;
Sie duftet und weinet und zittert
Vor Liebe und Liebesweh*

The lotus flower fears
The sun's splendour,
And with a drooping head
She dreamily awaits the night.
The moon, he is her lover.
He wakes her with his light,
And to him she happily shows
Her innocent flower-like face.
She blooms and glows and shines,
And stares silently into the sky;
She exhales and weeps and trembles
With love and the pain of love.

Wohin

(Wilhelm Müller)

Where to

*Ich hört ein Bächlein rauschen
Wohl aus dem Felsenquell,
Hinab zum Tale rauschen
So Frisch und wunderhell.
Ich Weiss nicht, wie mir wurde,
Nicht, wer den Rat mir gab,
Ich musste auch hinunter
Mit meinem Wanderstab.
Hinunter und immer weiter*

I heard a small brook rushing
Right out of the rock's spring,
Down to the valley it rushed
So fresh and clear.
I don't know what came over me,
Or who prompted me,
But something seemed to tell me
To follow in its path.
So down through the valley I wandered,

Und immer dem Bache nach,
 Und immer frischer rauschte,
 Und immer heller der Bach.
 Ist das denn meine Strasse?
 O Bächlein, sprich, wohin?
 Du hast mit deinem Rauschen
 Mir ganz berauscht den Sinn.
 Was sag ich denn vom Rauschen?
 Das kann kein Rauschen sein.
 Es singen wohl die Nixen
 Tief unten ihren Reihn.
 Lass singen, Gesell, lass rauschen,
 Und wander fröhlich nach!
 Es gehn ja Mühlenräder
 In jedem klaren Bach.

Continuing to follow the brook
 As it rushed
 And gleamed so brightly.
 Is this, then, my path?
 Oh brook, say, where to?
 With your rushing
 You have confused my senses.
 Why do I speak of rushing?
 This cannot really be rushing.
 It is the water nymphs singing
 Deep beneath the brook.
 Let them sing, my friend, let the brook rush,
 And follow it cheerfully
 For mill-wheels turn
 In every clear brook.

Heidenröslein

(Johann Wolfgang von Goeth)

Rose on the Heath

Sah ein Knab' ein Röslein stehn
 Röslein auf der Heiden;
 War so jung und morgenschön.
 Leif er schnell es nah zu sehn,
 Sah's mit vielen Freuden.
 Röslein, Röslein, Röslein rot,
 Röslein auf der Heiden.
 Knabe sprach: "Ich breche dich,
 Röslein auf der Heiden."
 Röslein sprach: "Ich steche dich,
 Das du ewig denkst an mich,
 Und ich will's nicht leiden."
 Röslein, Röslein, Röslein rot,
 Röslein auf der Heiden.
 Und der wilde Knabe brach
 'S Röslein auf der Heiden.
 Röslein wehrte sich und stach,
 Half ihm doch kein Weh und Ach;
 Musst' es eben leiden.
 Röslein, Röslein, Röslein rot,
 Röslein auf der Heiden.

A boy saw a wild rose
 Growing on the heath;
 It was so young and lovely as morning.
 He came quickly to look at it closer,
 And looked at it with great joy.
 Wild rose, wild rose, wild rose red,
 Wild rose on the heath.
 The boy said: "I will pick you,
 Wild rose on the heath!"
 The rose said: "I will prick you,
 So that you will always remember me;
 And I will not suffer."
 Wild rose, wild rose, wild rose red,
 Wild rose on the heath.
 And the reckless boy picked
 The wild rose from the heath.
 The rose defended herself and pricked,
 But her grief and pain could not be helped;
 She had to suffer after all.
 Wild rose, wild rose, wild rose red,
 Wild rose on the heath.

Ici-bas
 Clair de lune
 Extase

Gabriel Fauré
 Gabriel Fauré
 Henri Duparc

This set is another that I did not form all at once, however the pieces tie together well with their overlapping themes of longing and somewhat melancholy tones. The first, and also the newest in my repertoire, is "Ici-bas"; a poem written by Sully Prudhomme sometime before around 1865 when Gabriel

Fauré produced his composition of it. To me the text is about mourning the loss of love, whether a loved one has left or died, and wishing that love never had to end. I try to invoke feelings of sorrow and heartbreak with this piece, but also hope for an ideal world where there are no goodbyes.

“Clair de lune” is also by Gabriel Fauré, and was composed in 1887 using words by Paul Verlaine. The poem was inspired by Antoine Watteau’s paintings, which makes sense based on the illustrative language used. It describes a scene where everyone is taking part in a seemingly joyous celebration under the moonlight, however they are actually yearning for lives where they can be truly happy. The tone and different shifts of the music add a dream-like quality that help me to convey the varying emotions of the song.

Extase is a poem by Henri Cazalis who used the pseudonym Jean Lahor, and was set to music in 1874 by Henri Duparc. The song is about an intense love and the ecstasy of being together, despite how gloomy it may come across. My interpretation channels a wistful feel similar to the previous two pieces, as well as the deep desire for physical comfort that the text alludes to.

Composer Information

Gabriel Faure was a French composer, as well as an organist, pianist, and teacher, who was born in Pamiers. He was trained starting at a young age after his talents were discovered, and was a successful musician when he left school, even before deciding to focus on composing. He ended up producing over 100 songs of different styles with advanced harmonic and melodic structure - especially towards his later years despite his increasing deafness during the last twenty years of his life. After much recognition for his talents and compositions, he died at the age of seventy-nine in Paris from pneumonia.

Henri Duparc was a French composer from Paris in the late Romantic period. He is best known for his seventeen art songs based on various poems, although he wrote other types of works as well. His struggles with mental illness caused him to stop composing at the age of thirty-seven, and to instead focus on family and other important aspects of his life. He eventually lost his eyesight due to his health problems and destroyed the majority of his music in order to distance himself with his past life. He died in Mont-de-Marsan in southwestern France at age eighty-five.

Translations

Ici-bas

Down Here

(Sully Prudhomme)

*Ici-bas tous les lilas meurent,
Tous les chants des oiseaux sont courts;
Je rêve aux étés qui demeurent toujours.
Ici-bas les lèvres effleurent
Sans rien laisser de leurs velours;
Je rêve aux baisers qui demeurent toujours.
Ici-bas tous les hommes pleurant
Leurs amitiés ou leurs amours;
Je rêve aux couples qui demeurent toujours...*

Down here all the lilacs die,
All of the bird’s songs are short;
I dream of summers that last forever.
Down here lips touch lightly
And leave no trace of their velvet;
I dream of kisses that last forever.
Down here everyone cries,
For their friends or their loves;
I dream of couples that last forever...

Clair de lune

Moonlight

(Paul Verlaine)

*Votre âme est un paysage choisi
Que vont charmant masques et bergamasques.
Jouant du luth et dansant et quasi
Tristes sous leurs déguisements fantasques.*

Your soul is a chosen place
Where charming masqueraders and dancers go.
They play the lute and dance,
But are sad beneath their fancy disguises.

*Tout en chantant sur le mode mineur,
L'amour vainqueur et la vie opportune.
Ils n'ont pas l'air de croire à leur bonheur
Et leur chanson se mêle au clair de lune.
Au calme clair de lune triste et beau,
Qui fait rêver les oiseaux dans les arbres,
Et sangloter d'extase les jets d'eau,
Les grands jets d'eau sveltes parmi les marbres.*

All sing in a minor key
Of successful love and the best life possible.
They do not seem to believe in their fortune,
And their song merges with the moonlight.
The calm moonlight is sad and beautiful,
And the birds are dreaming in the trees,
And the fountains sob in rapture.
The tall slender fountains among marble statues.

Extase

Ecstasy

(Henri Cazalis)

*Sur un lys pâle mon cœur dort
D'un sommeil doux comme la mort.
Mort exquise, mort parfumée
Du souffle de la bien-aimée.
Sur ton sein pâle mon cœur dort
D'un sommeil doux comme la mort.*

On a pale lily my heart sleeps
A sleep as sweet as death.
Exquisite death, death perfumed
By the breath of my beloved.
On your pale chest my heart sleeps
A sleep as sweet as death.

~

*The Gentleman is a Dope from Allegro
Can't Help Lovin' That Man from Show Boat
When He Sees Me from Waitress
Embraceable You*

**Richard Rogers
Jerome Kern
Sarah Bareilles
George Gershwin**

“The Gentleman is a Dope” was composed by Richard Rogers with the lyrics written by Oscar Hammerstein II for the musical *Allegro* in 1947. Rogers was born in Queens, New York and began playing piano at a very young age. After composing his first songs in his teenage years, he attended Columbia University and later the Institute of Musical Art (now Julliard). He went on to be the composer of 43 Broadway musicals with over 900 songs to his name; many of which were in partnership with Hammerstein who also attended Columbia. Together the two created hits such as *Oklahoma!*, *Carousel*, *The Sound of Music*, etc. and both won multiple American entertainment awards.

As this piece takes place in the context of *Allegro*, Emily (me) is a nurse who has noticed that Joe (the gentleman) is making mistakes and being careless at work, however Emily still admires him. In the song she complains about how fed up and irritated she is with him, but she continues to be side tracked by her true feelings and the thing that is truly upsetting her; that her love for him will not be reciprocated. Performing this I try to communicate a range of emotions, from frustration and denial to the overarching feeling of being hopelessly in love.

Oscar Hammerstein II also wrote the lyrics to “Can’t Help Lovin’ That Man”, which was composed by Josh Kern for the musical *Show Boat* in 1927. Kern was born in New York City where his mother taught him to play the piano and organ after he showed a lot of interest in music. His family moved to Newark, New Jersey where Kern wrote songs for his high school productions. Later he went on to attend the New York College of Music and publish his first composition. He worked for a while as a pianist at different theatre and production companies, but by the end of his career he was the composer for over 700 songs used in over 100 musicals and films.

The piece is used throughout *Show Boat* and has significant racial associations to the characters. Queenie, the black cook, hears Julie singing the song and comments that it is strange for a white person to do so

because it is typically only known by black people; what we find out later is that Julie is actually white-passing from a mixed family. The song is meant to reflect on what was considered a “black” sound, from the bluesy style to how the lyrics were originally written to reflect stereotypically black dialect (“that” is “dat”, “something” is “sumpin”, etc.). In the show the song is sung by black and white characters with different interpretations of the style and dialect; similarly to the various takes on the song by artists who have performed it over the years. While the version I am performing is written with more standard pronunciation of the lyrics, I have found it important to consider the intended blackness of the piece and to not deviate completely away from it. With my interpretation I try to maintain the bluesy style and upbeat swing along with a zesty attitude.

“Embraceable You” was written by George and Ira Gershwin in 1928 and was published 1930 and used in the musical *Girl Crazy*. George Gershwin was another American composer born in New York, and him and his brother Ira were able to frequently attend shows when they were young at the near by theatre. Later in his youth George was inspired to take up music and began learning piano. After leaving school at only 15 he got a low paying job at a publishing firm and was able to publish his first song at age 17. He continued working various musical jobs while making connections and gaining traction on his publications before eventually going on to compose for Broadway and Hollywood, as well as creating major orchestral works and what would become jazz standards. Many of his successful Broadway shows were written in collaboration with his brother Ira.

“Embraceable You” does not necessarily need to be considered in the context of *Girl Crazy* when being performed since it was not written specifically for the show, but actually was intended for another that was never published. It has also been incorporated into many other works and albums as its own piece, and therefore I like to interpret it as its own piece as well. The song is sweet and playful, and has me draw from my own romantic feelings to build my character.

“When He Sees Me” is the most recent composition in this recital as it was published in 2015 by Sara Bareilles for the musical *Waitress*. Bareilles was born and raised in Eureka, Humboldt County, California into a not particularly musical family. In high school school she took part in the choir and in musical theatre productions, and later studied communications at the University of California, Los Angeles where she was in an a cappella group. After graduating in 2002, she performed at local gigs wherever she could while putting out her demos. She gained popularity as a singer-songwriter, earning no. 4 on the Billboard Hot 100 with her song “Love Song”, and has been nominated for thirteen American entertainment awards, winning one Grammy Award.

In the show *Waitress*, the character Dawn is singing in response to her friends wanting to set her up on a date. She is apprehensive of this because going on a date is out of her comfort zone so she fears the worst possible scenerios, including rejection. As Dawn, my emotions are frantic, wondering to my friends and myself what could possibly happen, but also feeling that deep down I do want that companionship.

The Gentleman is a Dope
Oscar Hammerstein II

The boss gets on my nerves;
I've got a good mind to quit.
I've taken all I can
It's time to get up and git,
And move to another job
Or maybe another town.
The gentleman burns me up,
The gentleman gets me down.
The gentleman is a dope,

A man of many faults,
A clumsy Joe
Who wouldn't know
A rhumba from a waltz.
The gentleman is a dope,
And not my cup of tea.
Why do I get in a dither?
He doesn't belong to me.
The gentleman isn't bright,
He doesn't know the score;
A cake will come,
He'll take a crumb

And never ask for more.
The gentleman's eyes are blue,
But little do they see.
Why am I beating my brains out?
He doesn't belong to me.
He's somebody else's problem;
She's welcome to the guy!
She'll never understand him
Half as well as I.
The gentleman is a dope,
He isn't very smart.
He's just a lug
You'd like to hug
And hold against your heart.
The gentleman doesn't know
How happy he could be.
Look at me, crying my eyes out
As if he belonged to me...
He'll never belong to me.

Can't Help Lovin' That Man

Oscar Hammerstein II

Oh listen, sister,
I love my mister man,
And I can't tell you why.
There ain't no reason
Why I should love that man.
It must be somethin' that the angels done
planned.
Fish got to swim, birds got to fly,
I got to love one man till I die.
Can't help lovin' that man of mine.
Tell me he's lazy, tell me he's slow,
Tell me I'm crazy maybe I know.
Can't help lovin' that man of mine.
When he goes away
That's a rainy day,
But when he comes back that day is fine,
The sun will shine!
He can come home as late as can be,
Home without him ain't no home to me.
Can't help lovin' that man of mine.
The chimney's smokin',
The roof is leakin' in,
But he don't seem to care.
He can be happy
With just a sip of gin.
I even love him when his kisses got gin.
Can't help lovin' that man of mine.

When he goes away
That's a rainy day,
But when he comes back that day is fine,
The sun will shine!
He can come home as late as can be,
Home without him ain't no home to me.
Can't help lovin' that man of mine.

Embraceable You

Ira Gershwin

Embrace me, my sweet embraceable you;
Embrace me, you irreplaceable you.
Just one look at you
My heart grew tipsy in me,
You and you alone
Bring out the gypsy in me.
I love all, the many charms about you;
Above all, I want my arms about you.
Don't be a naughty baby,
Come to papa, come to papa, do;
My sweet embraceable you.

When He Sees Me

Sara Bareilles

I stick with real things,
Usually facts and figures.
When information's in its place,
I minimize the guessing game.
Guess what?
I don't like guessing games.
Or when I feel things,
Before I know the feelings.
How am I supposed to operate,
If I'm just tossed around by fate?
Like on an unexpected date?
The stranger who might talk too fast,
Or ask me questions about myself,
Before I've decided that,
He can ask me questions about myself.
He might sit too close.
Or call the waiter by his first name,
Or eat Oreos,
But eat the cookie before the cream?
But what scares me the most,
what scares me the most,
Is what if when he sees me,
What if he doesn't like it?

What if he runs the other way,
And I can't hide from it?
What happens then?
If when he knows me, he's only disappointed?
What if I give myself away, to only get it given
back?
I couldn't live with that.
So, I'm just fine,
Inside my shell-shaped mind.
This way I get the best view.
So, when he sees me,
I want him to.
I'm not defensive.
I'm simply being cautious.
I can't risk reckless dating,
Due to my miscalculating. While
A certain suitor stands in line,
I've seen in movies,
Most made for television,
You cannot be too careful,
When it comes to sharing your life.
I could end up a miserable wife.
He could be criminal.
Some sort of psychopath who escaped from an
institution, somewhere where they don't
have girls.

He could have masterminded some way to find
me.
He could be colorblind.
How untrustworthy is that.
He could be less than kind.
Or even worse he could be very nice,
Have lovely eyes.
And make me laugh.
Come out of hiding.
What do I do with that?
Oh, God.
What if when he sees me,
I like him and he knows it?
What if he opens up a door,
And I can't close it?
What happens then?
If when he holds me,
My heart is set in motion,
I'm not prepared for that.
I'm scared of breaking open.
But still I can't help from hoping,
To find someone to talk to,
Who likes the way I am.
Someone who when he sees me,
Wants to again.

Testimonials and Thank Yous

Thank you all for attending my senior recital! After four incredible years of making music at Clark, my time here has now come an end. My journey as a music performance major has been difficult and stressful at times, but my amazing professors and friends in the music department have always been there to lift me up. Coming into Clark, I had no idea that I would even be taking on music as a second major, but I am so happy I did because studying music here has led to some of the best experiences of my life.

I want to give a huge thank you to Professor Cailin Marcel Manson and Professor Yelena Beriyeva for all the time and effort they put in to helping me prepare and perform this recital. You have both given me so much guidance and I consider myself very fortunate to have worked with such talented individuals. I also want to thank Clark Arts and everyone that made livestreaming this event possible.

Finally, thank you so much to my wonderful parents, Cindy and Neil Beesley, for supporting me and my love of music for as long as I can remember; as well as all of my other wonderful friends and family who have shown me an overwhelming amount of love and support over the years. I am lucky to have all of you in my life — teaching me, inspiring me, and helping me continue to grow.