

The D'Angelo Department of Music
at
Mercyhurst University

Presents

Telling the Story: A Melodic Odyssey

Ben Vacca, baritone

Linda Peters, piano

With special guest
Vanessa Nolan, soprano

Sunday, April 21, 2024

7:00 p.m.

Walker Recital Hall

PROGRAM

Lungi Dal Caro Bene	Giuseppe Sarti (1729-1802)
Lascatemi Morire	Claudio Monteverdi (1567-1643)
Bois Epais	Jean Baptiste Lully (1632-1687)
Plaisir D'amour	Jean Paul Egide Marini (1741-1816)

Selections from *Die Zauberflöte*

Der Vogelfanger ich bin ja	W.A Mozart (1756-1791)
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Pa-pa-pa-pa-Papagena!
Featuring Vanessa Nolan, Soprano

Blow Blow thou Winter Wind Poem by William Shakespeare	Roger Quilter (1877-1953)
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The Infinite Shining Heavens	Ralph Vaughan Williams (1872- 1958)
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Silent Noon

Lost In the Stars From <i>Lost in the Stars</i>	Kurt Weill (1900-1950)
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Stars From <i>Les Misérables</i>	Claude Michel Schoenberg (1944-)
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Johanna

From *Sweeney Todd: The Demon Barber of Fleet Street*

Stephen Sondheim (1930-2021)

Hellfire

From *The Hunchback of Notre Dame*

Alan Menken (1949-), Stephen Schwartz (1949-)

Run Away With Me

From the *Unauthorized Autobiography of Samantha Brown*

Kait Kerrigan and Brian Lowdermilk

Time to Say Goodbye (Con te Partiro)

Francesco Sartori (1957-)

NOTES

Lungi Dal Caro Bene

Giuseppe Sarti (1729-1802)

Giuseppe Sarti's date of birth is unknown although his baptism date is recorded as December 1st, 1729. Sarti was already an organist at age thirteen and he was invited to receive an education by Padre Martini, who was a mentor for Mozart. After his education, he devoted himself to the study of dramatic and operatic music. In 1752, he produced his first documented opera, *Il Re Pastore*. He traveled all around Europe composing his many different operas during his travels. In 1793 while in Russia, he founded the Russian Conservatory for Music. He stayed in Russia until his health was so poor that he asked to return to Italy. He died in Berlin on the trip back to Italy in 1802.

Lungi dal Caro Bene is featured in the opera "Giulio Sabino" written in 1788. The piece creates a theme of loss and longing. The lyrics "lungi dal caro bene, vivere non poss'io" translate to, "far away from my dear love I cannot live". These lyrics encapsulate the theme of the aria, the theme being loss and hopelessness. The flowing legato of the words and phrases creates a languid tone fitting for the theme. Although the piece's theme is dark, the song sounds relaxed and melancholy. The strong climax of the song shows the desperation of the singer after his love leaves him, leaving him with no will to live. The song dies out, signifying a final death

without love and full of loneliness. This piece conveys that such feelings are frail and should not be taken lightly.

Italian	English
vivere non poss'io sono in un mar di pene, lungi dal caro bene. Sento, sento mancarmi il cor.	Far away from my dear love, I cannot live I am in a sea of anguish, far away from my dear love. I feel, I feel my heart fail.
Un dolce estremo sonno, se lei mirar non ponno, Mi chiuda, mi chiuda i lumi ancor.	A sweet last sleep, if they cannot behold her may close, may close my eyes now.

Lascatemi Morire

Claudio Monteverdi (1567-1643)

From the opera *Arianna*

Claudio Monteverdi (1567–1643) was an Italian composer and musician known as the father of modern opera. Rising to prominence in Mantua, he pioneered the fusion of music, text, and drama in works like *L'Orfeo* (1607). His musical output included sacred music, madrigals, and instrumental pieces. Monteverdi's compositions, including his *Vespers*, remain influential for their expressive power. Despite controversies over his innovative style, he served as maestro di cappella at St. Mark's Basilica in Venice. Monteverdi's genius and profound understanding of human emotion continue to inspire musicians worldwide.

"Lascatemi Morire," also known as "Lamento d'Arianna" (Ariadne's Lament), is a particularly renowned madrigal by Claudio Monteverdi. It was originally part of his lost opera "Arianna," which premiered in 1608. The libretto was written by Ottavio Rinuccini. The madrigal's text reflects the anguish and despair of Ariadne, abandoned by her lover Theseus on the island of Naxos. In the aria, Ariadne longs for death to end her suffering, lamenting her betrayal and solitude. This piece, although short, conveys much power and expression throughout.

Italian	English
E che volete voi che mi conforte In così dura sorte, In così gran martire? Lasciatemi morire!	Let me die! And whom would you want to comfort me in such a cruel fate, in such great torment? Let me die!

Bois Epais

Jean Baptiste Lully (1632-1687)

From the opera *Amadis*

Jean-Baptiste Lully (1632-1687) is an Italian-born French composer, violinist, and dancer who is best known for his many operas. He is considered a master of the French Baroque style. He worked for the court of King Louis XIV of France where he was given the title of royal composer of instrumental music. His music was often played during court ballets that the king would host. Lully would collaborate with the playwright, Moliere to create stunning operas that would stun audiences and give him even more acclaim. Lully would die of gangrene after striking his foot with his long conducting staff during a performance and refusing to get his leg amputated.

“Bois Epais” is an aria from *Amadis*, a tragic opera where the main character, Amadis struggles to deal with forbidden love. When Amadis sings this aria he is exiled from his home and walks along a dark wooden path. He wants to be surrounded by darkness and despair as he begs for the trees to blot out the sun. This aria has a slower tempo to go with the depressing theme of the piece and the dynamics fluctuate suddenly with little to no crescendos or decrescendos. The song dies out representing the hopelessness of Amadis’ conflict.

Translation

Bois épais, redouble ton ombre; Tu ne saurais être assez sombre, Tu ne peux pas trop cacher Mon malheureux amour.	Sombre woods, ye glades dark and lonely, Where midnight gloom enters only, Oh! hide my slighted love In your unbounded night.
Je sens un désespoir Dont l'horreur est extrême, Je ne dois pas plus voir ce que j'aime, Je ne veux plus souffrir le jour!	If now this broken heart Never more may enfold her If no more these eyes may behold her, Then evermore I hate the light!

Plaisir D'amour

Jean Paul Egide Marini (1741-1816)

Jean-Paul-Égide Martini (1741–1816) was born Johann Paul Aegidius Schwarzenndorf in Bavaria (now Germany). Martini studied music in Germany and Italy before settling in France. His most famous work is undeniably Plaisir d'amour. The song gained widespread popularity and was an instant hit. Despite the enduring fame of "Plaisir d'amour," Martini composed a significant body of other works, including operas, symphonies, chamber music, and keyboard pieces. However, none achieved the same level of recognition as his beloved love song. Martini's legacy is unfortunately akin to a “one-hit wonder”, but his talent and attention to his music cannot be denied.

"Plaisir d'amour" is a classic French love song composed in 1784 by Jean-Paul-Égide Martini, with lyrics by Jean-Pierre Claris de Florian. Originally titled "C'est le plaisir," the song's lyrics express the joys and sorrows of love. It gained widespread popularity and has been recorded and performed by numerous artists in various languages and musical styles over the years. Notably, Elvis Presley adapted it into "Can't Help Falling in Love." "Plaisir d'amour" remains beloved and enduring as one of the most iconic love songs in the classical repertoire.

French	English
<p>Plaisir d'amour ne dure qu'un moment, chagrin d'amour dure toute la vie.</p> <p>J'ai tout quitté pour l'ingrate Sylvie, Elle me quitte et prend un autre amant.</p> <p>Plaisir d'amour ne dure qu'un moment, chagrin d'amour dure toute la vie.</p> <p>"Tant que cette eau coulera doucement vers ce ruisseau qui borde la prairie,</p> <p>e t'aimerai", me répétait Sylvie, l'eau coule encor, elle a changé pourtant.</p> <p>Plaisir d'amour ne dure qu'un moment, chagrin d'amour dure toute la vie.</p>	<p>The pleasure of love lasts only a moment, The grief of love lasts a lifetime.</p> <p>I gave up everything for ungrateful Sylvia, She is leaving me for another lover.</p> <p>The pleasure of love lasts only a moment, The grief of love lasts a lifetime.</p> <p>"As long as this water will run gently Towards this brook which borders the meadow,</p> <p>I will love you", Sylvia told me repeatedly. The water still runs, but she has changed.</p> <p>The pleasure of love lasts only a moment, The grief of love lasts a lifetime.</p>

Der Vogelfanger ich bin ja

W.A Mozart (1756-1791)

From Die Zauberflöte

Wolfgang Amadeus Mozart was a musical genius of the classical era (1750-1820). He is, along with Bach and Beethoven, one of the most influential and well-known musicians of all time. Born in Salzburg, he was a musical prodigy at birth, being proficient at both the keyboard and violin from the age of five. He played as a musician for the Salzburg court but later pursued bigger and better things. During his later years, he composed many famous symphonies, concertos, and operas. He died at 35 after a mysterious illness, but his legacy of being a titan of musical genius remains.

Written in 1791, *Die Zauberflöte*, or *The Magic Flute* is one of Mozart's most popular operas. The story follows Prince Tamino, who is on a quest to rescue Pamina, the daughter of the Queen of the Night, whom the evil Sarastro has captured. During his quest, he is aided by a birdcatcher named Papageno who plays his magic pipes to influence his surroundings.

Papageno's introductory aria, "Der Vogelfänger bin ich ja" (I am the birdcatcher) gives some insight into how Papageno lives his life. Papageno explains through the aria that everyone from old to young knows of him and hears him play his magic pipes. Papageno finds comfort in the birds he catches, but what he truly wants is a girlfriend. He explains in the aria that he wishes he could cradle his loving wife into his arms and live a good life with her. The mood of the piece is very playful and jolly, just like Papageno's view on life. Listen to the parts of the song that sound like a pan flute, the instrument Papageno uses to communicate with the birds.

German	English
<p>Stets lustig, heissa, hopsassa! Ich Vogelfänger bin bekannt Bei alt und jung im ganzen Land. Weiß mit dem Locken umzugehn Und mich aufs Pfeifen zu verstehn. Drum kann ich froh und lustig sein, Denn alle Vögel sind ja mein.</p>	<p>I am the birdcatcher, Always bright and merry, tra la! I the birdcatcher am well known To young and old throughout the land. I know how to set traps, And know how to play my pipes. That's why I can be happy and merry, For all these birds belong to me.</p>
<p>Stets lustig, heissa, hopsassa! Ich Vogelfänger bin bekannt Bei alt und jung im ganzen Land. Ein Netz für Mädchen möchte ich, Ich fing' sie dutzendweis für mich! Dann sperrte ich sie bei mir ein, Und alle Mädchen wären mein.</p>	<p>I am the birdcatcher, Always bright and merry, tra la! I the birdcatcher am well known To young and old throughout the land. I'd like a net for catching girls, I'd catch them by the dozen for me! Then I'd lock them up in my house, And all the girls would belong to me.</p>
<p>So tauschte ich brav Zucker ein: Die, welche mir am liebsten wär, Der gäb' ich gleich den Zucker her. Und küsste sie mich zärtlich dann, Wär' sie mein Weib und ich ihr Mann.</p>	<p>If all the girls belonged to me, I'd barter them for sugar, And give that sugar straightaway To the one who pleased me most. And if she were to give me a tender kiss,</p>

Sie schlief' an meiner Seite ein,	She'd be my wife and I her husband. She'd fall asleep by my side, I'd cradle her like a child.
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Pa-pa-pa-pa-papagena!

Pa-pa-pa papagena!" is a duet from Act II of *Die Zauberflote* by Mozart. In this duet, Papageno and Papagena express their joy at finding each other. Papageno, who has been searching for a partner throughout the opera, finally encounters Papagena, who matches him perfectly. The lyrics are filled with playful exchanges between the two characters, expressing their love and happiness. The music has lots of repeated lyrics and phrases to represent the characters' similarities and their excitement to start a life together. The accompanied melody is lively and bubbly reflecting the characters' jubilant mood.

German	English
PAPAGENO. Pa - Pa - Pa - Pa - Pa - Pa - Papagena!	PAPAGENO Pa-Pa-Pa-Pa-Pa-Pa-Papagena!
PAPAGENA Pa - Pa - Pa - Pa - Pa - Pa - Papageno.	PAPAGENA Pa-Pa-Pa-Pa-Pa-Pa-Papageno!
PAPAGENO Bist du mir nun ganz gegeben?	PAPAGENO Are you really all mine now?
PAPAGENA Nun bin ich dir ganz gegeben.	PAPAGENA Now I really am all yours.
PAPAGENO Nun so sey mein liebes Weibchen!	PAPAGENO So now be my darling little wife!
PAPAGENA Nun so sey mein Herzenstäubchen!	PAPAGENA So now be the little dove of my heart!
TOGETHER Welche Freude wird das seyn, Wenn die Götter uns bedenken, Unsrer Liebe Kinder schenken, So liebe kleine Kinderlein.	PAPAGENO, PAPAGENA What a pleasure that will be, when the gods remember us, crown our love with children, such dear little children!

PAPAGENO Erst einen kleinen Papageno.	PAPAGENO First a little Papageno!
PAPAGENA Dann eine kleine Papagena.	PAPAGENA Then a little Papagena!
PAPAGENO Dann wieder einen Papageno.	PAPAGENO Then another Papageno!
PAPAGENA Dann wieder eine Papagena.	PAPAGENA Then another Papagena!
TOGETHER Es ist das höchste der Gefühle, Wenn viele, viele, viele, viele, Pa, pa, pa, pa, pa, pa, geno Pa, pa, pa, pa, pa, pa, gena Der Segen froher Eltern seyn;	PAPAGENO, PAPAGENA Papageno! Papagena! It is the greatest feeling that many, many Pa-Pa-Papagenos, Pa-Pa-Papagenas may be a blessing to their parents

Blow Blow Thou Winter Wind
Poem by William Shakespeare

Roger Quilter (1877-1953)

Roger Quilter (1877–1953) was an English composer renowned for his songs, chamber music, and light orchestral works. Born in Hove, Sussex, he studied under Elgar and Parry at the Royal College of Music, exhibiting a melodic style influenced by late Romanticism. Quilter's compositions, notably his songs, gained popularity for setting English poetry to music, especially the sonnets of William Shakespeare. Quilter lived through both World Wars, and the changing musical landscape of the early 20th century presented challenges for his traditional style. However, his songs remained popular, and he continued to compose throughout his life.

“Blow, Blow, Thou Winter Wind” sets to music a text from William Shakespeare's play *As You Like It*. The song is part of Quilter's collection of Shakespearean songs, which he composed between 1942 and 1945. The text paints pictures of winter winds, which are seen as less harsh than the ingratitude and unkindness of humanity. The singer compares the biting cold of the wind to the rudeness of human behavior, suggesting that although the wind's breath may be harsh, it is at least honest, unlike the deceitful and ungrateful actions of people.

The Infinite Shining Heavens

From *Songs of Travel*

Ralph Vaughan Williams (1872- 1958)

Ralph Vaughan Williams (1872-1956) was a British composer. He is well known for his numerous operas, chamber music, and sacred and secular vocal pieces. Williams showed an early aptitude for music and started taking piano lessons when he was just six years old. He went on to study at the Royal College of Music in London. After completing his studies, he worked as a church organist and music teacher before devoting himself to composition full-time. During World War I, Vaughan Williams served in the Royal Army Medical Corps, an experience that deeply affected his music. His music after the war had a dark and foreboding tone. He was awarded numerous honors during his lifetime, and he was knighted in 1935. He would die at age 85, but his legacy still lives on today, especially concerning his contributions to British music.

The "Infinite Shining Heavens" is the seventh song in William's *Songs of Travel* song cycle and is based on the poem of the same name by Robert Lewis Stevenson. Williams composed the song in 1901, and it was published as part of the complete cycle in 1904. The song begins with a gentle and atmospheric introduction, evoking the vastness of the night sky. As the voice enters, the melody unfolds gracefully, mirroring the contemplative mood of the poem. Throughout the song, Vaughan Williams uses subtle shifts in harmony and dynamics to convey the emotional depth of Stevensons words. The music rises and falls in response to the imagery of the stars and the speaker's sense of longing and solace. The piano accompaniment provides a delicate yet supportive backdrop, enhancing the lyrical quality of the vocal line.

Silent Noon

From *The House of Life*

"Silent Noon" is a song composed by Williams in 1903, with lyrics by the poet Dante Gabriel Rossetti. The piece is part of Williams' song cycle "The House of Life," which sets Rossetti's sonnets to music. The piano accompaniment is spare, with chords that create a sense of suspension and anticipation. The poem describes a couple in an inarticulate moment in time lying in a pasture. The vocal melody is expressive and passionate, with soaring lines that reflect the intensity of the poem's emotions. This piece masterfully combines Williams' composition style with Rossetti's beautiful poetry.

Lost In the Stars

Kurt Weill (1900-1950)

Kurt Weill (1900–1950), a German composer, is celebrated for his influential contributions to musical theater. Collaborating notably with Bertolt Brecht, he produced groundbreaking works such as *Threepenny Opera* (1928), blending popular music with classical forms. Fleeing Nazi Germany in 1933 due to his Jewish heritage, Weill resettled in the United States, where he continued composing, integrating American influences into his music. Notable American works include

Lady in the Dark (1941) and *Street Scene* (1946). Weill's compositions are characterized by his fusion of styles, including elements of jazz, cabaret, and classical music. His ability to address social and political themes through his music, particularly in collaboration with Bertolt Brecht, left a lasting impact on musical theater.

“Lost in the Stars” is a poignant song composed by Kurt Weill with lyrics by Maxwell Anderson. It serves as the title song for the musical “Lost in the Stars,” which premiered in 1949. The musical is based on Alan Paton's novel *Cry, the Beloved Country*. It is sung as a soliloquy by the main character, Stephen Kumalo. In the context of the musical, the song expresses Kumalo's inner turmoil and despair and the loss of hope for a better future. The images of God give a powerful image of one's place in the universe and how we are all connected as the stars in the sky.

Stars

From *Les Misérables*

Claude Michel Schoenberg (1944-)

Les Misérables is the stage adaptation of Victor Hugo's 1862 novel of the same name. The musical was first written in French by Claude-Michel Schönberg, Alain Boubil, and Jean-Marc Natel. It started staging in 1980. It first premiered in Paris, but then quickly translated to English by Cameron Mackintosh for an English audience. The English version opened in 1985 to immediate success. The reception was mixed by critics, but the audience was blown away. It had a sold-out crowd for the first two months of runs. The story revolves around ex-convict Jean Valjean, and the authoritative policeman Javert during the French Revolution. In total, *Les Misérables* had three runs on Broadway and brought in eight Tony awards. It is safe to say that *Les Misérables* is one of the most influential and popular musicals of all time.

“Stars” is the song performed by the antagonist of the musical, Javert. In this operatic soliloquy, Javert admires the Stars for their immovable place in the sky and inspires his mission to stop at nothing to stop Valjean. Javert is convinced in his self-righteousness that he is doing the right thing by bringing Valjean back to prison. His authoritative presence is exemplified through the song by the raw lyrics, imagery, and commanding phrases.

Johanna

From *Sweeney Todd: The Demon Barber of Fleet Street*

Stephen Sondheim (1930-2021)

Stephen Sondheim (1930-2021) is arguably the most well-known composer of musical theatre of all time. He has composed numerous recognizable shows such as, *Into the Woods*, *Assassins*, and *Sunday at the Park with George*. Stephen Sondheim was born and raised in New York City and had a somewhat troubled childhood. His parents went through a nasty divorce and his mother sent the young Sondheim to military school. His surrogate father of sorts was none other than Oscar Hammerstein

He was already famous for his musicals. Hammerstein taught Sondheim everything about the theatre and how to successfully write a musical. He found much success on Broadway with his shows winning Tony awards regularly. He would die of cardiovascular disease at the age of 91. His legacy lives on with all of his shows still being produced today and all the lives touched by his music.

Johanna is from Sondheim's *Sweeney Todd: The Demon Barber of Fleet Street*, a musical about a wrongfully imprisoned barber hellbent on revenge for the people who betrayed him. Unlike the harsh and terrifying Sweeney Todd, Johanna is a very sweet song sung by Anthony who catches a girl named Johanna singing at her window. Anthony is instantly enamored by her and vows to steal her away from the evil Judge Turpin. This song starts very sweet and tender but becomes more passionate and powerful as it goes on showing Anthony's true feelings.

Hellfire

From *The Hunchback of Notre Dame*

Alan Menken (1949-), Stephen Schwartz (1949-)

The Hunchback of Notre Dame is a novel written by Victor Hugo, first published in French as "Notre-Dame de Paris" in 1831. The novel is set in Paris during the late 15th century and tells the story of Quasimodo, a hunchbacked bell-ringer of the Notre Dame Cathedral, and his love for the beautiful gypsy dancer, Esmeralda. It has been adapted into a Disney film and a Broadway musical.

"Hellfire" is performed by Judge Claude Frollo, the antagonist of the story. Frollo is lustfully obsessed with Esmeralda and pledges to have her to himself or have her killed if she does not obey. Frollo is a religious man who is troubled by his impure thoughts. The beginning of the song starts as a soft reverent prayer. Slowly as the song progresses erupts into a passionate ballad that encapsulates Frollo's hidden desire and troubled mind. The song suddenly surrenders back towards the finale and builds to a fierce ending featuring the singer's upper range.

Run Away With Me

From the *Unauthorized Autobiography of Samantha Brown*

Kait Kerrigan and Brian Lowdermilk

Kait Kerrigan was raised in Kingston Pennsylvania. She is well known for her collaborations with Brian Lowdermilk. Kerrigan and Lowdermilk released their first CD "Our First Mistake" with donations and backing they received on the website Kickstarter. Kerrigan-Lowdermilk launched a series of New York City concerts A selection of recordings from these concerts was bundled for their follow-up album, *Kerrigan-Lowdermilk Live*.

"Run Away With Me" is from the perspective of a young man named Adam. He is trying to let his friend Samantha run away with him on an adventure. Adam is very

tentative in this song and at the beginning reflects that. The piano is very sparse, and the singing is in more of a speaking style. As the song goes on, the energy and Adam's confidence grow until he cracks and describes everything he wants to do with Samantha. The descriptions of the different states and places are vivid representing Adams reeling mind. This song encapsulates the raw and untamed feelings of true love.

Time to Say Goodbye (Con te Partiro)

Francesco Sartori (1957-)

Francesco Sartori (born 1957) is an Italian composer and piano and trumpet player. He collaborated with lyricist Lucio Quarantotto to compose “Con te Partiro” for legendary singer Andrea Bocelli. Sartori has composed more songs for Bocelli and is responsible for most of his pop music repertoire.

“Con te partirò” was originally released as a single by Andrea Bocelli in 1995. The song achieved significant commercial success, topping charts in multiple countries, including Belgium, France, and Switzerland. The song's lyrics express the idea of parting ways with a loved one, but also finding solace in the memories and experiences shared. A duet version was in 1996 with Bocelli and soprano Sarah Brightman. It has appeared in many movies and media since its release with my personal favorite being the 2008 buddy comedy “Step Brothers” starring Will Ferrell and John C. Reilly.

Italian	English
Sogno all'orizzonte E mancan le parole. Sì, lo so che non c'è luce In una stanza quando manca il sole, Se non ci sei tu con me, con me.	When I'm alone I dream of the horizon And I'm out of words. Yes, I know that there's no light In a bedroom when the sun is missing, If you're not there with me, with me.
Mostra a tutti il mio cuore Che hai acceso, Chiudi dentro me la luce che Hai incontrato per strada.	In the windows Show to everyone my heart That you've turned on, Turn off inside me the light that You've found in the street.
Veduto e vissuto con te, Adesso si li vivrò. Con te partirò Su navi per mari Che, io lo so, No, no, non esistono più, Con te io li vivrò.	Countries that I've never Seen nor lived with you, Now I will live them. I will leave with you On ships through the seas That, I know it, Don't, don't, don't exist anymore, With you I will live them.

<p>Quando sei lontana Sogno all'orizzonte E mancan le parole. E io sì lo so che sei con me, con me, Tu, mia luna, tu sei qui con me. Mio sole, tu sei qui con me, Con me, con me, con me.</p> <p>Con te partirò Su navi per mari Che, io lo so, No, no, non esistono più, Con te io li rivivrò. Con te partirò. Io con te.</p>	<p>When you're far away I dream of the horizon And I'm out of words. And I do know you'll be with me, with me, You, my moon, you're here with me. My sun, you're here with me, With me, with me, with me.</p> <p>I will leave with you On ships through the seas That, I know it, Don't, don't, don't exist anymore, With you I will relive them. I will leave with you I am with you.</p>
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Thank You!

Thank you all for coming out to support me on this occasion. It means so much to me to tell all these rich stories in song to all of you. This has been the culmination of my four years here and I wanted to make it the best show possible for all of you. I wish you all a safe drive home (if you drove here) and thank you one and all again for this opportunity!

To my parents: Thank you for being the most patient and understanding people I have in my life. Thank you for pushing me to

do the best I can in school and my other ventures in life. Thank you for coming to all my performances throughout the years and for your unending support!

To Mr. Croglia: You are the reason I decided to take this path in my life, and I do not regret it. I did not expect to take this path as a sophomore in high school choir, but you helped me fall in love with music and the art of telling a story with a song. I plan on visiting the Saint Ignatius High School choir very soon! Thank you for everything.

To Dr. Johnson: The Mercyhurst Theatre Program was one of the most rewarding experiences of my whole life. Thank you for pushing me to become the best actor and person I can be. Thank you for helping me to understand the intentions behind my music. The lessons you taught me are invaluable and ones I will hold and continue to grow beyond the gates of Mercyhurst.

To my past vocal instructors: Thank you all for pushing me to be the best musician and storyteller I can be. We only had one year together each at Mercyhurst, but the lessons and techniques I learned from all of you were invaluable. I would not be on this stage without you all.

To all my friends who have made my time here at Mercyhurst some of the best times in my life. I cannot mention everyone because this program would be more enormous than it already is. You all have given me so many smiles, laughs, and good heart-to-hearts. I would be a much lesser person without all of you.

To Linda: Linda you are a star! You are one of the kindest and understanding people I have ever met. Thank you for being my accompanist for 3 years here. You have a wonderful personality, and you are so talented. I wouldn't want anyone else being my accompanist here but you.

To Vanessa: You have been my #1 supporter throughout my musical journey. You make me feel better when I feel at rock bottom. You are such a loving and tender soul, and I can't imagine my life without you in it. Thank you for dealing with me all the time and making me feel so loved. I Love you so much muffin.

