



The Music Department at
Gonzaga University
presents

Karlee Ludwig
soprano

Junior Voice Recital

with

Annie Flood,
piano

with

Ariah Mann,
violin

from the studio of Dr. Amy Porter

Tuesday, March 30, 2021
7:00 PM

Myrtle Woldson Performing Arts Center

This recital is given in partial fulfillment of a
Bachelor of Arts in Music Performance Concentration

Program

La pastorella mia
from *Il primo libro delle musiche*

Francesca Caccini
(1587-ca.1640)

Bonjour mon cœur

Pauline Viardot
(1821-1910)

Elle était descendue au bas de la prairie
from *Clairières dans le ciel*

Lili Boulanger
(1893-1918)

Je demande à l'oiseau

Amy Beach
(1867-1944)

Bergeslust

Fanny Mendelssohn-Hensel
(1805-1847)

Laue Sommernacht

Alma Mahler
(1879-1964)

Lorelei

Clara Wieck-Schumann
(1819-1896)

Bird Songs

Liza Lehmann
(1862-1918)

The Woodpigeon

The Starling

The Yellowhammer

The Wren

The Owl

Texts and Translations

La pastorella mia

Francesca Caccini (1587-ca.1640)

La pastorella mia tra i fiori, è 'l giglio
Anzi la rosa di più grat'odore.

Tra le gemme il rubin vago, e vermiglio
S'io miro delle labra il bel colore.

E tra i pomi al granato l'assimiglio
Chi ha la corona, e degl'altri è signore.

Regin'anch'ella par tra le donzelle
Anzi le Dea d'Amor tra l'altre stelle.

Bonjour mon cœur

Pierre de Ronsard (1524-1585)

Bonjour mon cœur
Bonjour ma douce vie,
Bonjour mon œil
Bonjour ma chère amie!

Hé! bonjour, ma toute belle,
Ma mignardise,
Bonjour, mes délices,
Mon amour,
Mon doux printemps,
Ma douce fleur nouvelle,
Mon doux plaisir,
Ma douce colombe,
Mon passereau, ma gentille tourterelle!
Bonjour ma douce rebelle.

Elle était descendue au bas de la prairie

Francis Jammes (1868-1938)

Elle était descendue au bas de la prairie,
Et, comme la prairie était toute fleurie
De plantes dont la tige aime à pousser dans l'eau,
Ces plantes inondées je les avais cueillies.

Bientôt, s'étant mouillée, elle gagna le haut
De cette prairie-là qui était toute fleurie.
Elle riait et s'ébrouait avec la grâce
Dégingandée qu'ont les jeunes filles trop grandes.
Elle avait le regard qu'ont les fleurs de lavande.

My Shepherdess

Translated by Ronald Alexander

My shepherdess is, among flowers, the lily,
Or, better, the sweet-scented rose.

Among gems, she is a lovely vermillion ruby
To judge by the beautiful color of her lips.

And, among apples, she is the pomegranate,
Which has a crown, and is lord among the rest.

She too seems a queen among young women,
Or better the Goddess of Love among the stars.

Good day, my heart

Translated by Bard Suverkrop

Good day my heart,
Good day my sweet life,
Good day my eye
Good day my dear friend!

Hey! Good day, my all beauty,
My sweetheart,
Good day, my delicious one,
My love,
My sweet spring,
My sweet, new flower,
My sweet pleasure,
My sweet little dove,
My sparrow, my pretty turtledove!
Good day, my sweet rebel.

She had descended to bottom of the meadow

Translated by Faith J. Cormier

She had gone down to the bottom of the meadow,
And, because the meadow was full of flowers
That like to grow in the water,
I had gathered the drowned plants.

Soon, because she was wet, she came back to the
Top of that flowery meadow.
She laughed and moved with the lanky grace
Of girls who are too tall.
She looked the way that lavender flowers do.

Je demande à l'oiseau

Armand Silvestre (1837-1901)

Je demande à l'oiseau qui passe
Sur les arbres, sans s'y poser,
Qu'il t'apporte, à travers l'espace,
La caresse de mon baiser.

Je demande à la brise pleine
De l'âme mourante des fleurs,
De prendre un peu de ton haleine
Pour en venir sécher mes pleurs.

Ah! Je demande au soleil de flamme,
Qui boit la sève et fait les vins,
Qu'il aspire toute mon âme,
Et la verse à tes pieds divins

Bergeslust

Josef Karl Benedikt von Eichendorff (1788-1857)

O Lust vom Berg
zu schauen,
Weit über Wald und Strom,
Hoch über sich den blauen,
Den klaren Himmelsdom!

Vom Berge Vögel fliegen,
Und Wolken so geschwind,
Gedanken überfliegen
Die Vögel und den Wind.

Die Wolken zieh'n hernieder,
Das Vöglein senkt sich gleich,
Gedanken geh'n und Lieder
Fort bis in das Himmelreich.

I Ask the Bird

Translated by Bard Suverkrop

I ask the bird which passes,
Through the trees without alighting,
If it will carry to you, across space,
The caress of my kiss.

I ask of the breeze filled
With the dying soul of flowers,
To take a bit of its breath
To try my dears in passing.

Ah! I ask of the burning sun
Which drinks the sap and makes the wine,
If it will breathe in all my soul
And pour it out at your divine feet!

Mountain Pleasure

Translated by Bard Suverkrop, adapted K.Ludwig

What a pleasure it is
to look down from the mountain,
Far over forest and stream,
To see high above the blue,
The clear dome of the sky!

From the mountain birds fly,
And clouds fly so quickly,
But thoughts fly faster
Than the birds or the wind.

The clouds move downward,
The little bird will soon descend,
But thoughts and songs
Will rise up to the heavenly kingdom.

Laue Sommernacht

Gustav Falke (1853-1916)

Laue Sommernacht
Am Himmel stand kein Stern
Im weiten Walde suchten wir uns
Tief im Dunkel, und wir fanden uns.

Fanden uns im weiten Walde
In der Nacht, der sternenlosen,
Hielten staunend uns im Arme
In der dunklen Nacht.

War nicht unser ganzes Leben
Nur ein Tappen, nur ein Suchen,
Da in deine Finsternisse,
Liebe, fiel Dein Licht!

Lorelei

Heinrich Heine (1797-1856)

Ich weiß nicht, was soll es bedeuten,
Daß ich so traurig bin;
Ein Märchen aus alten Zeiten,
Das kommt mir nicht aus dem Sinn.

Die Luft ist kühl und es dunkelt,
Und ruhig fließt der Rhein;
Der Gipfel der Berge funkelt
Im Abendsonnenschein.

Die schönste Jungfrau sitzet
Dort oben wunderbar,
Ihr goldnes Geschmeide blitzet,
Sie kämmt ihr gold'nes Haar.

Sie kämmt es mit gold'nem Kamme
Und singt ein Lied dabei,
Das hat eine wundersame,
Gewalt'ge Melodei.

Den Schiffer im kleinen Schiffe
Ergreift es mit wildem Weh;
Er schaut nicht die Felsenriffe,
Er schaut nur hinauf in die Höh'.

Ich glaube, die Wellen verschlingen
Am Ende Schiffer und Kahn;
Und das hat mit ihrem Singen
Die Lorelei getan.

Mild Summer's Night

Translated by Richard Stokes

Mild summer's night
Not a star in the sky
In the wide forests we were looking
Deep in the dark, and we found ourselves.

Found ourselves in the wide forests
In the night, the starless night,
And held each other astonished, in our arms
In the dark night.

Was not our whole life
Just a groping, only a searching,
Then into this darkness,
O love, fell your light!

Lorelei

Translated by Richard Stokes

I do not know what it means
That I should feel so sad;
There is a tale from olden times
I cannot get out of my mind.

The air is cool, and twilight falls,
And the Rhine flows quietly by;
The summit of the mountain glitters
In the evening sun.

The fairest maiden is sitting
In wondrous beauty up there,
Her golden jewels are sparkling,
She combs her golden hair.

She combs it with a golden comb
And sings a song the while;
It has an awe-inspiring,
Powerful melody.

It seizes the boatman in his skiff
With wildly aching pain;
He does not see the rocky reefs,
He only looks up to the heights.

I think at last the waves swallow
The boatman and his boat;
And that, with her singing,
The Lorelei has done.

Bird Songs

A.S. [Alice Sayers?]

I. The Woodpigeon

When the harvest all was gathered
In the sunny Autumn weather,
To the greenwood, blithe and merry;
We went nutting all together;
And as the woods we wandered,
So dim and dark and green,
We heard a sweet voice calling
Though no one could be seen:

“Two sticks across,
And a little bit of moss;
It’ll do, it’ll do, –
Coo, coo, coo.”

The wild things of the woodlands
Scarce seemed of us afraid;
The blue jay flashed before us,
And the squirrel near us played.
We ate our nuts and rested
On a fallen tree, moss-grown,
And still a voice kept calling
In softest, tend’rest tone:

“Two sticks across,
And a little bit of moss,
It’ll do, it’ll do, –
Coo, coo, coo.”

III. The Yellowhammer

On a sultry summer morning
Down the dusty road we strayed,
And plucked the wayside flowers,
And ran and laughed and played!
There was not the slightest breeze,
And we wearied of our play, –
And then we heard the Yellowhammer say:
“A little bit of bread and *no* cheese!”

Once again we roamed the woodland,
When the years had fled by,
And, poor as mice, we pledged
Our vows, my love and I;
We had kissed beneath the trees,
And then we heard again
The Yellowhammer say, quite plain,
“A little bit of bread and *no* cheese!”

II. The Starling

On her nest, with her young,
Sat the starling in the steeple,
While below the great bell swung
To the church to call the people.

“Mother, mother,” cried the Starlings,
“What is that? Oh mother, tell!”

“Don’t be frightened, little darlings,
‘Tis the great church bell,
Ringing out its solemn warning,
That the people far and near
All may know ‘tis Sunday morning,
And make haste to gather here.
While the organ’s sweetly playing
Little birds need have no fear!
While below the folk are praying
You can sing your hymns up here.”

IV. The Wren

A wren just entered my window
Has suddenly, sweetly sung;
He woke me from my slumbers
With his shrill, sweet tongue.

It was so very early,
The dewdrops were not dry,
And pearly cloudlets floated
Across the rosy sky.

His nest is in the ivy
Where his little wife sits all day,
And by her side he sings to her,
And never flies far away.

V. The Owl

Three little owlets
In a hollow tree,
Cuddled up together
Close as could be.
When the moon shone out,
And the dew lay wet,
Mother flew about
To see what she could get.
She caught a little mouse
 So velvety and soft,
She caught some little sparrows,
And then she flew aloft
To the three little owlets
In a hollow tree,
Cuddled up together
Close as could be.
 “Tu-whoo,” said the old owl,
 “Isn’t this good cheer?”
 “Tu-whit,” said the owlets,
 “Thank you, mother dear,
 Tu-whit, tu-whit, tu-whit, tu-whit,
 Tu-whoo!”

Program Notes

Francesca Caccini (1587-ca.1640) was an Italian composer and teacher, virtuosa lute player, and opera singer who worked for the Medici family most her life.¹ She was the first woman to publish an opera and was also acclaimed for her performances in various opera roles of her time. Many courts across Italy and France requested Francesca's leave of absence from the Medici to perform for them, however, Ferdinando I de' Medici denied many of these requests because he was unwilling to give up one of his most esteemed singers.² One of these denied requests was to perform for the court of the Gonzagas in Mantua, the family of Luigi Gonzaga (St. Aloysius Gonzaga), the Italian Jesuit after whom our university was named.³ *Il primo libro delle musiche* is among few of her compositions to have survived over time; this collection of thirty-six songs with sacred and secular texts, published in 1618, includes many soprano solos with basso continuo as well as bass and soprano duets.⁴ "La pastorella mia" features meticulous ornamentation and florid writing, distinctive of the *sopra la Romanesca* ("in the Roman") style, and adheres loosely to the strophic form with which it was written.⁵ This performance will utilize a myriad of trill techniques, including the mordent, appoggiatura, and, most unfamiliarly, the *gorgia* – this trill is reminiscent of the sound of a goat bleat, and was an ornament typical in Renaissance music.

The remarkable talents of French mezzo-soprano and composer **Pauline Viardot** (1821-1910) garnered admiration from composers and authors throughout her lifetime, including French female novelist George Sand, who created a literary heroine inspired by her, and composers Chopin, Wagner, and Meyerbeer, some of which created roles specifically for her.⁶ While her talents charmed many of these eminent figures and secured performances for her, Pauline's music salon (her Thursday evening *soirée* and Sunday afternoon matinees) championed compositions of other composers, and have been credited for launching the careers of Camille Saint-Saëns, Gabriel Fauré, and others.⁷ Upon retiring from her successful opera career, she settled in Germany where she built an art gallery, a garden, and small opera house; there, she began composing and teaching students from around the world.⁸ Though many of her lieder and salon operas were written for her pupils, they were of professional quality and were inspired by her own vocal abilities, of which an admirer once aptly noted: "she sings as naturally as she breathes."⁹

¹ Suzanne G. Cusick, "Caccini Family." *Grove Music Online*, 2001, Accessed 22 Feb. 2021, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040146>.

² Ronald James Alexander and Richard Savino, *Francesca Caccini's Il Primo Libro Delle Musiche of 1618: A Modern Critical Edition of the Secular Melodies*, Bloomington, IN: Indiana University Press, 2004, Accessed 21 Feb. 2021.

³ Ibid.

⁴ Georg A. Predota, "Towards a Reconsideration of the 'Romanesca': Francesca Caccini's 'Primo Libro Delle Musiche' and Contemporary Monodic Settings in the First Quarter of the Seventeenth Century," *Recercare* 5 (1993): 87-113, Accessed 22 Feb. 2021, <http://www.jstor.org/stable/41701146>.

⁵ Alexander and Savino.

⁶ Beatrix Borchard, "Viardot [Née García], Pauline." *Grove Music Online*, 2001, Accessed 22 Feb. 2021, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029283>.

⁷ Rachel Miller Harris, "The music salon of Pauline Viardot: featuring her salon opera *Cendrillon*" (2005), Dissertation, Louisiana State University, 3924, Accessed 22 Feb. 2021, https://digitalcommons.lsu.edu/gradschool_dissertations/3924.

⁸ Borchard.

⁹ Ibid.

Many compositions of under-sung French composer **Lili Boulanger** (1893-1918) have been neglected and lost over time, though her remaining works exemplify her imaginative orchestral colors in her instrumental pieces, as well as her regard for social and political issues in the selection of texts for her songs.¹⁰ She came from a musical household, and, alongside her widely acclaimed sister, composer and teacher Nadia Boulanger, Lili composed a handful of mature works in her short life tormented by illness. In 1913, she became the first woman to win the Prix de Rome, a prestigious scholarship for art students first established in 1663.¹¹ Around the tumultuous outbreak of World War I, she set various Psalms and prayers as the texts for her choral works, as well as basing her five-act opera upon a fairy tale with war as its central theme, indicating her regard for sociopolitical pressures amidst the early twentieth century. Among Lili's *Clairières dans de ciel*, a song cycle originally for tenor and piano containing thirteen songs, "Elle était descendue au bas de la prairie" is the first movement, featuring an expansive range in the piano accompaniment and telling the story of a young girl picking flowers alone in a meadow, comparing her gracefulness and laughter to lavender flowers.

Amy Marcy Beach (1867-1944) was a pioneer among American women composers. She is best known for her "Gaelic" Symphony in E minor, op. 32, though she also composed prolifically and garnered success for her art songs, composing over 117 in her lifetime.¹² Resisting patriarchal societal barriers that asserted her "inherent" deficiencies as a woman musician, Amy Beach became the first president of the Society of American Woman Composers,¹³ travelling and performing as a pianist, despite being discouraged by her family, and ultimately garnering international acclaim. Among a collection of Four Songs that includes texts in German and French, "Je demande à l'oiseau" exemplifies Beach's distinguished sensitivity to music and text connection;¹⁴ its soaring melodic line over a simplistic, reflective accompaniment is enlivened by text painting of the flight of a bird to remind the speaker's far away lover of their abiding devotion.

¹⁰ Annegret Fauser and Robert Orledge, "Boulanger, (Marie-Juliette Olga) Lili," *Grove Music Online*, 2002, Accessed 21 Feb. 2021, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000003704>.

¹¹ Ibid.

¹² Adrienne Fried Block, "Beach [Cheney], Amy Marcy." Edited by E. Douglas Bomberger. *Grove Music Online*, 2013, Accessed 22 Feb. 2021, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000002409>.

¹³ Carol Kimball, *Song: A Guide to Art Song Style and Literature*, Hal Leonard Corporation, 2006.

¹⁴ Ibid.

German pianist and composer **Fanny Hensel Mendelssohn** (1805-1847) is remembered as one of the most prolific female composers of the nineteenth century, composing over 450 works, most of which were published after her lifetime or under the name of her brother, widely acclaimed composer Felix Mendelssohn.¹⁵ Despite support from her father and brother to cultivate her musical talents, both of these figures discouraged her from publishing her work; this illuminates the dichotomy of patriarchal structures that demanded she cultivate her musical talents, but only as a hobby, for anything more could infringe upon her wifely duties. She expressed longing for her works to be performed in her diary: “I am not a hen to cackle over my own eggs, and not a soul dances to my piping.”¹⁶ In 1831, Fanny created *Sonntagsmusiken* (Sunday musicales), a salon for performances of cantatas, oratorios, and other works. As salon hostess, Fanny would perform piano pieces as well as her own lieder for her guests, and attendance to her *Sonntagsmusiken* became the most coveted invitation in Berlin.¹⁷ Fanny wrote “Bergeslust” in the last few days of her life, and text from this piece, “thoughts and songs will reach up to the heavenly kingdom”¹⁸ has been etched upon her tombstone.

Often remembered as merely the wife of prolific Romantic composer Gustav Mahler, **Alma Mahler** (1879-1964) was a composer herself, though only fourteen of her lieder have survived.¹⁹ Subjected to patriarchal forces that restricted her compositional talents, she is also known for openly expressing her anti-Semitic beliefs,²⁰ unforgivable and essential to note as part of her identity. Born in Vienna, both Alma’s musical career and reputation for a scandalous love life commenced quickly; she became the muse for many artists and composers, including for Gustav Mahler’s Fifth and Tenth symphonies. Gustav demanded Alma give up composing when they married, causing strain within an already tumultuous marriage.²¹ He later insisted she publish her songs after he heard them and was struck by their quality, encouraging her to resume composing, but she felt it was too late: “ten years of wasted development cannot be made up... it was a galvanized corpse that he wanted to resurrect.”²² Alma’s mystique that enticed many cultural luminaries was reflected in her compositions, distinguished for being dramatic, sensual, chromatic, and with remarkable sensitivity to the poetry.²³ “Laue Sommernacht,” from her first collection of songs published in 1910 *Fünf Lieder*, contains rich chromaticism in the melodic line and evokes sensuality through its liberties with tempo, driven by urgency in some moments and hesitancy in others.

¹⁵ Angela Christian, “Mendelssohn(-Bartholdy) [Hensel], Fanny,” *Grove Music Online*, November 28, 2018, Accessed 19 Feb. 2021,

<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000018387>.

¹⁶ Eugene Gates, “Fanny Mendelssohn Hensel: A Life of Music Within Domestic Limits,” *The Kapralova Society Journal: A Journal of Women in Music* 5, no. 2 (2018): 1–13, Accessed 19 Feb. 2021.

¹⁷ Christian.

¹⁸ Kimball.

¹⁹ Diane Follet, “Redeeming Alma: The Songs of Alma Mahler,” *College Music Symposium* 44 (2004): 28–42, Accessed 27 Feb. 2021, <http://www.jstor.org/stable/40374487>.

²⁰ Peter Franklin, “Alma Maria Mahler,” *Grove Music Online*, 2001, Accessed 27 Feb. 2021, <https://www.oxfordmusiconline-com.gonzaga.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043383?rskey=OaAEfQ&result=1>.

²¹ Follet.

²² Alma Mahler, *Laue Sommernacht*, Hal Leonard Corporation, 2003.

²³ Follet.

The Schumann family name is highly regarded within the classical music canon, though so often referring only to Robert Schumann; this failure to recognize **Clara Wieck-Schumann's** (1819-1896) name is to neglect her distinguished legacy as a German pianist and composer. She performed hundreds of concerts, composed twenty-eight lieder and many piano works, and established herself as one of the foremost pianists of the nineteenth century, all extraordinary feats accomplished throughout eight pregnancies and while raising seven children on her own.²⁴ Already an established pianist prior to her marriage, much of the success of Robert's compositions can be attributed to Clara's performances of them. Though immensely insecure about her compositional abilities as a woman, she found solace in music, writing in her diary: "creative work is such a joy because one can take refuge from everyday cares in a tonal world for a little while."²⁵ Clara wrote "Lorelei" in 1843 with text by Heinrich Heine, a poem that exemplifies a literary fascination with myths about seductive and dangerous women; it recalls the German legend of a maiden who threw herself off a massive rock (Lorelei) into the Rhine River when her lover betrayed her, where she transfigured into a siren whose songs lured fishermen to their death.²⁶ Clara's setting incorporates a racing triplet pattern in the accompaniment that emulates the tumultuous waves crashing upon the rock where the Lorelei sings, and the vocal phrases are short, breathless, and entranced within the storytelling.

English composer **Liza Lehmann** (1862-1918) is remembered as both a prolific composer and a talented soprano, making successful tours in the United States as a recitalist. She became the first president of the Society of Women Musicians in 1911, and as one of England's most celebrated female composers, her compositions, especially her song cycles, were well-received.²⁷ Damage to her vocal cords forced her to end her performance career, though she utilized her experiences as a singer as she began to focus on composition. She noted in an interview titled "To The Young Musician Who Would Compose" that "several years of public experience as a singer taught me to realize the potency of the effect of a beautiful melody upon audiences."²⁸ This care for crafting melodies is evidenced in her song cycle, *Bird Songs*, which was published in 1907. Steuart Bedford, English conductor and the grandson of Liza Lehmann, speculated upon the unknown identity of the poet, A.S., conjecturally identifying her as Alice Sayers, the family nurse of Liza's family.²⁹ These songs convey different personalities of various bird species, and many include musical motives of birdsong dictated into the piano accompaniment and the vocal line.

²⁴ Nancy Reich, "Schumann [Née Wieck], Clara," *Grove Music Online*, 2001, Accessed 18 Feb. 2021, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000025152>.

²⁵ Kimball.

²⁶ T. Editors of Encyclopaedia Britannica, "Lorelei," *Encyclopedia Britannica*, June 15, 2020, Accessed 18 Feb. 2021, <https://www.britannica.com/topic/Lorelei-German-legend>.

²⁷ Stephen Banfield, "Lehmann, Liza; Grove Music," *Lehmann, Liza*, *Grove Music Online*, July 10, 2019, Accessed 18 Feb. 2021, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016324?rskey=1pa859>.

²⁸ Liza Lehmann, To The Young Musician Who Would Compose, Interview, *The Etude Magazine*, April 1910, Accessed 18 Feb. 2021, <https://etudemagazine.com/etude/1910/04/liza-lehmann--to-the-young-musician-who-would-compose.html>.

²⁹ Lehmann: Daisy Chain (The) / Bird Songs / Four Cautionary Tales (English Song, Vol. 8), *Naxos Music Library*, 2004, Accessed 18 Feb. 2021, https://www.naxos.com/main/site/blurbs_reviews.asp?item_code=8.557118&catNum=557118&filetype=About+this+Recording&language=English.

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To my friends and family for their abiding support,
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Karlee Ludwig, a soprano from Spokane, Washington, is a junior at Gonzaga University majoring in Music with a Vocal Performance Concentration, and minoring in Communication Studies and Political Science. She has had the delight of performing in Gonzaga's Concert Choir and Chamber Chorus for the last three years. She serves on Concert Choir Council, as a Choral Ambassador, member of Gonzaga's Student Chapter of the American Choral Directors Association, and interns as the Choral Community Engagement Coordinator. In her remaining time at Gonzaga, she hopes to apply to law school and to continue finding joy in her musical journey as part of the Gonzaga choral community.

"In no art is the life of the composer more definitely reflected than in that of music. As they have lived, so will their music be."

— *Liza Lehmann*

