
J. Sanford Miller Family Arts Scholars
University of Virginia

Presents
The Fourth Year Recital of

Talia Pirron,

soprano

from the studio of
Pamela Blevins Beasley

with John Mayhood, *piano*

Elise Ebert, *soprano*

Jack Kehoe, *tenor*

Eliana Pirron, *violin*

Sunday, February 18, 3:30pm
Old Cabell Hall, University of Virginia

Recital Program

Talia Pirron, *soprano*

I.

Amiamo!

Eterno amore e fè

Gaetano Donizetti

(1797-1848)

II.

Selections from *Le nozze di Figaro* Wolfgang Amadeus Mozart

Recit: Giunse alfin il momento... (1756-1791)

Aria: Deh vieni, non tardar

Duet: Sull'aria

with Elise Ebert, *soprano*

III.

Erster Verlust

Es weiss und rãth es doch Keiner

Felix Mendelssohn

(1809-1847)

Suleika und Hatem

Fanny Mendelssohn Hensel

(1805-1847)

with Jack Kehoe, *tenor*

Když mne stará matka

Antonín Dvořák

(1841-1905)

Eliana Pirron, *violin*

– *INTERMISSION* –

IV.

Ouvre ton coeur Chanson d'avril	Georges Bizet (1838-1875)
Automne	Gabriel Fauré (1845-1925)
Chanson triste	Henri Duparc (1848-1933)
Paysage	Reynaldo Hahn (1874-1947)
Les chemins de l'amour	Francis Poulenc (1899-1963)

V.

What Good Would the Moon Be from <i>Street Scene</i>	Kurt Weill (1900-1950)
'Till There Was You from <i>The Music Man</i>	Meredith Willson (1902-1984)
I Could Have Danced All Night from <i>My Fair Lady</i>	Frederick Loewe (1901-1988)

About the Performers



Talia Pirron is a fourth-year student double majoring in French Literature and Global Studies. Music has played a central role in Talia's interdisciplinary research interests, and her capstone thesis in Global Studies will explore the role of music in peacebuilding efforts. Hailing from Richmond, Virginia, Talia began singing and playing piano at the age of six. She sang with the Virginia Choristers choir for ten years, with whom she performed in esteemed venues such as Lincoln Center, Carnegie Hall, and the

White House. In high school, Talia studied voice with Gaelyn Elliott and Margaret Woods and attended the Appomattox Regional Governor's School for the Arts (ARGS) where she graduated with an Advanced High School Diploma with a concentration in Voice Performance.

At UVA, Talia is a student of Pamela Beasley and is also a member of the University Singers and Chamber Singers, a former Vocal Director with First Year Players, as well as Vice President of the Miller Arts Scholars Executive Board. Talia has placed multiple times in the Virginia National Association of Teachers of Singing (NATS) competition both in the Classical and Musical Theater categories, and has won music scholarships from the University of Virginia and the Petersburg Women's Symphony Orchestra. Talia spent her third year studying abroad at SciencesPo in Paris where she sang with the Choeur de SciencesPo as well as the Choeur des Universités de Paris at La Sorbonne, notably singing in the choir of Verdi's *Requiem* at the Cathédrale de Sainte-Eustache. Currently, she participates in the Performance Concentration seminar under Professor Daniel Sender and is a J. Sanford Miller Arts Scholar in Music.

John Mayhood enjoys a busy performance schedule that in recent seasons has taken him across North America and Europe in a wide variety of solo and collaborative settings and repertoire. Also a scholar, he has presented work on ‘transformational theory’ and ‘theory and performance’ and his primary interest is the philosophy of music, particularly meaning in abstract music and the philosophy of performance. John holds the Master of Music degree from the University of Illinois at Urbana-Champaign, where he studied with Ian Hobson.. He has taught piano at the University of Illinois, philosophy at Brown University and the Rhode Island School of Design, and is currently the head of the piano faculty at the University of Virginia.

Elise Ebert is a fourth-year student from Dunn Loring, VA studying Music and Speech Communication Disorders. Elise is been a member of the University Singers, takes voice lessons with the fantastic Pamela Beasley, is a Miller Arts Voice Scholar, co-directs UVA Student Council’s Arts Agency, and served as music director for the New Dominions, UVA’s oldest all-gender a cappella group. In Fall 2022, Elise traveled to Vienna, Austria for a semester to study music in the classical city capital of the world.

Jack Kehoe has held a passion for the arts his whole life. He has been immersed in singing since middle school, participating in musical theater programs, choirs, and taking voice lessons. Since his first year at UVA, he has been involved with the University Singers, Chamber Singers, First Year Players, the New Dominions, and has taken voice lessons with Pamela Beasley. Jack was accepted into the Performance Concentration in his third year, and has since sung countless pieces for performances around UVA. He is honored and excited to be a part of Talia’s recital.

Eliana Pirron is a second-year studying Special Education and American Sign Language. Originally from Richmond, Virginia, Eliana has been playing violin for eleven years and was a student of Amber Frye. She attended the Appomattox Regional Governor’s School for the Arts where she earned an Advanced Diploma with a Concentration in Music and served as the concertmaster of the ARGS orchestra. At UVA, Eliana plays with First Year Players (FYP) where she has been in the pit for *Big Fish* and *Legally Blonde*.

Program Notes and Translations

Gaetano Donizetti was a prolific Italian composer, best known for his operas including his comic opera *l'Elisir d'amore* and his tragic masterpiece *Lucia di Lammermoor*. He is credited with being one of the developers of *bel canto*, a style of singing and of opera which literally translates to “beautiful singing.” The *bel canto* style is characterized by flowing melodic lines enhanced by complicated vocal movement such as quick scales, trills, and other technical feats, and above all prioritizes featuring beautiful vocal production. **“Amiamo”** is a joyous song in the form of a gigue which, in *Carpe Diem* style, encourages the listener to live life to the fullest, seeking happiness and pleasure above all else. It celebrates love and joy, and reminds us of the importance of appreciating the precious things in life.

Amiamo

Or che l'età ne invita,
Cerchiamo di goder.
L'istante del piacer passa,
passa e non torna.
Grave divien la vita
Se non si coglie il fior;
Di fresche rose amor solo l'adorna.
Più bella sei, più devi
Ad amor voti e fé;
Altra beltà non è che un suo tributo.
Amiam ché i dì son brevi;
È un giorno senza amore
Un giorno di dolor, giorno perduto.

Let us love

Now that the time invites,
Let us seek to be happy.
The moment of pleasure passes,
passes and does not return.
Life becomes dreary
If one does not gather its flowers;
Only fresh roses can adorn love.
The more beautiful you are,
the more you owe love and faith;
No other beauty is a fair tribute.
Let us love, as the days are brief.
A day without love
Is a day of sadness, a day lost

Translation by Emily Ezust

“Eterno amore e fé” was first published in one of Donizetti’s song collections entitled *Composizioni da Camera* (Chamber Compositions), published hundreds of years after his death. It is a shining example of his early career work and mirrors the stunning melodies and beautiful phrases found in his operatic repertoire. The text, originating from an unknown source, professes undying love and devotion for a romantic partner, with the main body of the text stating “Before God, I swear to you, I swear to you faith.

Eterno Amore e fè

Eterno Amore e fè,
 ti giuro umile ai piè,
 ti giuro eterna fè,
 presente Iddio, ti giuro amor,
 ti giuro fè, presente Iddio.
 Viver, morir per te
 è il solo ben che a me
 dal ciel desio

Eternal love and fidelity

Eternal love and fidelity,
 to you I swear, humble at your feet,
 to you I swear eternal fidelity,
 in the presence of God, I swear love,
 I swear faith in God's presence.
 To live, to die for you
 is the sole good that to me
 with heaven I desire

Translation by Christie Turner

Wolfgang Amadeus Mozart was born in present-day Austria and was one of the most prolific and influential composers of the Classical period, credited with composing over 800 works for instrumentalists, singers, choirs, orchestra, chamber groups as well as a number of operas and oratorios. *Le nozze di Figaro* was adapted based on the play *Le mariage de Figaro* written by Pierre Caron de Beaumarchais. At the start of the opera, we learn that the philandering Count Almaviva has been attempting to seduce his servant Susanna, and hopes to sleep with her as a means of exercising his feudal rights. **“Deh vieni non tardar”** is sung by Susanna in the garden, dressed as the Countess in order to catch the Count. During this aria, Susanna pretends to sing to the Count to make Figaro jealous.

Ah, come, do not delay**Recitative:**

The moment has arrived at last
 that I will enjoy without worry
 in the arms of my beloved.
 Timid worries, get out of my heart,
 do not come to disturb my pleasure!
 Oh how the spirit of this place,
 the earth and the sky, seem
 to echo the fire of love!
 How the night furthers my secrecy!

Aria: Ah, come! Do not delay, my
 lover, come where love calls you to
 enjoyment, before the moon rises,
 The air is dark and the world quiet.
 The stream murmurs here, the
 breeze plays here,
 the heart restores with whispering.
 Here the little flowers laugh and the
 grass is cool,
 here everything entices you to the
 pleasures of love.
 Come, among the trees' shelter.
 I want to crown you with roses.

Translation from Bard

Suverkrop–IPA Source

In “**Sull’aria**,” the Countess and Susanna plot the disguise trick, in order to trick the Count Almaviva into thinking Susanna has agreed to meet him in the garden that evening to begin their affair. The Countess will appear dressed as Susanna in order to catch him in his infidelity. In this song, they describe the atmosphere of the garden which will house their cunning plot.

Sull’aria

Che soave zeffiretto
Questa sera spirerà
Sotto i pini del boschetto
E già il resto capirà
Certo certo il capirà

To the breeze.

How sweet the breeze
Will this be the evening
In the pine grove
The rest he’ll understand
Certainly, he’ll understand

Translation from IPA Source

Antonín Dvořák was a Romantic composer born in what is present-day Czech Republic. “**Když mne stará matka**” is the fourth of seven songs from his *Gypsy Songs* cycle, op. 55. The lyrics from the cycle are based on poems from the collection “Ciganske melodie” (Gypsy Songs) written by Dvořák’s contemporary Adolf Heyduk. The piece reflects on the significance of the passing of music from one generation to the next, and was originally published in both Czech and German. Language and music are often so strongly intertwined with cultural identity, and so the fact that this piece uses folk melodies as well as Dvořák’s native language at a time when this language and culture were being suppressed makes this piece all the more impactful.

Když mne stará matka

Když mne stará matka zpívát, zpívát
učívála,
podívno, že často, často slzívala.
A teď' také pláčem snědé líce mučím,
když cigánské děti hrát a zpívát učím!

Songs my mother taught me

When my mother taught me to sing,
Sometimes tear glistened in her eye;
Her songs, her songs, like the river,
made my heart quiver
Now when I teach little voices,
Pass on my mother's choices;
How I tear up when they sing,
when they sing the songs my mother
taught me

Fanny Mendelssohn (also known as Fanny Mendelssohn Hensel) was a German Romantic composer and the eldest sister of composer Felix Mendelssohn. Though she is often overshadowed by her brother in name recognition, Fanny Mendelssohn shares a similar musical style and was his equal on many accounts. Despite writing nearly 500 compositions, she often had to publish anonymously or under her brother's name, thus was the case with "**Suleika und Hatem,**" originally published in Felix Mendelssohn's *3 Gesänge*. The song is based on the "Suleika poems" from Goethe's *West-östlicher Divan*, a collection of poems written to unite the cultures of the East and West. These poems tell the story of a relationship between a poet, Hatem, and a much younger woman, Suleika, and thought to be inspired by Goethe's own affair with a younger woman. This is a simple duet between the lovers, featuring a charming piano accompaniment and lovely harmonies between the two as they describe their love for each other.

Suleika und Hatem

Suleika:

An des lustgen Brunnens Rand,
Der in Wasserfäden spielt,
Wußt ich nicht, was fest mich hielt;
Doch da war von deiner Hand
Meine chiffer leis gezogen,
Niederblickt ich, dir gewogen.

Hier, am Ende des Kanals
Der gereihten Hauptallee,
Blick ich wieder in die Höh,
Und da seh ich abermals
Meine Lettern fein gezogen:
Bleibe! bleibe mir gewogen!

Hatem:

Möge Wasser springend, wallend
Die Zypressen dir gestehn:
Von Suleika zu Suleika
Ist mein Kommen und mein Gehn.

Suleika and Hatem

Suleika:

At the rim of the merry fountain
Where threads of water play,
I lingered without knowing why;
But there, by your hand,
My initials had been gently traced,
I gazed down, in love with you.

Here, at the end of the tree-lined
Main avenue's canal,
I gaze up again,
And there once more I see
My letters delicately traced:
Stay, O stay in love with me!

Hatem:

Let the surging, whirling water,
Let the cypresses avow:
From Suleika to Suleika
Is my coming and my going

Translation by Richard Stokes

Felix Mendelssohn, younger brother of Fanny, was a celebrated composer, pianist, conductor, and teacher of the early Romantic period. “**Erster Verlust**” is the first piece in Mendelssohn’s *Sechs Gesänge*, Op. 99, and is based on a poem by German writer Johann Wolfgang Goethe. The melancholic melody is set to a poem in which the speaker laments a past time when they were happier. “**Es weiß und rät es doch keiner**” is the sixth piece in *Sechs Gesänge*, and is set to the poem “Die Stille” (the Silence) by German poet Joseph von Eichendorff. In this piece, the speaker first cheekily hints at their happiness and then takes off with exuberance as the speaker compares themselves to a bird, wishing they could fly through the air and across the sea.

Erster Verlust

Ach, wer bringt die schönen Tage,
Jene Tage der ersten Liebe,
Ach, wer bringt nur eine Stunde
Jener holden Zeit zurück!
Einsam nähr’ ich meine Wunde,
Und mit stets erneuter Klage
Traur’ ich ums verlorne Glück,
Ach, wer bringt die schönen Tage,
Jene holde Zeit zurück!

Es weiß und rät es doch Keiner

Es weiß und rät es doch Keiner,
Wie mir so wohl ist, so wohl!
Ach, wüßt’ es nur Einer, nur Einer,
Kein Mensch es sonst wissen soll!
So still ist’s nicht draußen im Schnee,
So stumm und verschwiegen sind
Die Sterne nicht in der Höh’,
Als meine Gedanken sind.
Ich wünsch’, ich wär’ ein Vöglein
Und zöge über das Meer,
Wohl über das Meer und weiter,
Bis daß ich im Himmel wär’!

First Loss

Ah, who will bring back those fair
days, those days of first love?
Ah, who will bring back but an hour
of that sweet time?
Alone I nurture my wound
and, forever renewing my lament,
mourn my lost happiness.
Ah, who will bring back those fair
days, that sweet time

Translation by Richard Wigmore

No one can guess

No one knows and no one can guess
How happy I am, how happy!
If only one, just one person knew,
No one else ever should!
The snow outside is not so silent,
Nor are the stars on high
So still and taciturn
As my own thoughts.
I wish I were a little bird,
And could fly across the sea,
Across the sea and further,
Until I were in heaven!

Translation by Richard Stokes

Georges Bizet was a French Romantic-era composer of several musical genres including symphonic and instrumental works and about thirty operas, most notably *Les pêcheurs de perles* and his masterwork *Carmen*.

“Ouvre ton coeur,” written in 1859, is a fiery bolero set to a poem of the same name by Louis Delâtre in which the speaker passionately addresses their lover, imploring them to “open their heart” to their love. The music first appeared in Bizet’s ode-symphony *Vasco de Gama*, which he composed in 1860 while still a student at the Conservatory of Paris. In this original context, the song was sung by a young officer trying to win the affections of a girl he likes and was written as a *boléro*, a dance originating in Cuba from the 19th-century that was popular for love songs of the time. Bizet’s energetic setting of the poem is brought to life by the energetic piano accompaniment, which is met by the colorful and passionate vocal line.

Ouvre ton coeur

La marguerite a fermé sa corolle,
L’ombre a fermé les yeux du jour.
Belle, me tiendras-tu parole?
Ouvre ton cœur à mon amour.
Ouvre ton cœur, ô jeune ange, à ma
flamme,
Qu’un rêve charme ton sommeil.
Je veux reprendre mon âme,
Comme une fleur s’ouvre au soleil!

Open your heart

The daisy has closed its petals,
The shadow has closed its eyes for
the day.
Beauty, will you speak with me?
Open your heart to my love.
Open your heart, o young angel, to
my flame,
so that a dream may enchant your
sleep
I wish to reclaim my soul,
As a flower turns to the sun!

Translation from “A French Song Companion

“Chanson d’avril” was first published in Bizet’s art song collection *20 Mélodies*, written for Soprano or Tenor and published in 1871, and features lyrics by French poet Louis Bouilhet. The piece feels like a breath of fresh air, the colorful and bursting piano line introducing the exciting beginnings of springtime, followed by the entrance of the voice proclaiming “Get up! Get up! Spring has just been born!” The song describes the blossoming flowers, the buzzing of insects, the sunlight bursting through the windows, and the reawakening of Love after his rest in the woods. This piece is a

bright celebration of the arrival of springtime, and the absolute joy of the speaker comes through in the beautifully-flowing melody bursting with energy and excitement.

April Song

Get up! Get up! Spring has just been born!

Over those valleys a rosy mist is floating!

Everything in the garden trembles and sings; your window is full of sunshine, like a joyful gaze.

Around the bunches of purple-flowering lilac butterflies and bees flutter and hum together,

and the little shaking bells of lily-of-the-valley

have woken up Eros, sleeping in the woods.

Now that April has scattered its white daisies,
go without your heavy cloak and your muff!

The birds are already calling you, and the periwinkles (your sisters) will smile in the grass when they see your blue eyes.

Let's get going! The stream is clearer at morning.

Get up! Let's not wait for the day's burning heat.

I want to wet my feet in the moist dew

and talk to you of love under the blossoming pear-trees.

Translation by Peter Low

“Automne” was written by **Gabriel Fauré** in 1878, with lyrics by the French poet Armand Silvestre. In typical impressionist style, this piece is heavily inspired by nature, using poetry with imagery found in nature such as sunsets, misty skies, and the changing of seasons as metaphors for regret, nostalgia, and other reflective sentiments. This piece has a melancholy undertone, with themes of sorrow and regret in the poetry that are mirrored by the minor key and, at times, slightly unnerving modulations.

Autumn

Autumn of misty skies and heartbreaking horizons,

Of swift sunsets and pale dawns,

I watch flow by, like torrential water,

Your days are imbued with melancholy.

My thoughts, borne away on the wings of regret,

– As though our time could come round again! –

Roam in reverie the enchanted hills,

Where long ago my youth once smiled.
In the bright sun of triumphant memory
I feel untied roses reflower in bouquets,
And tears rise to my eyes, which in my heart
At twenty had been forgotten

Translation by Richard Stokes

Henri Duparc was a French composer of the late Romantic period best known for his *mélodies* (art songs) often set to poetry by Beaudelaire, Goethe, and Gautier, among others. The first of his art songs, Henri Duparc composed “**Chanson triste**” in 1868 at only 20 years old. Duparc’s stunning setting of this poem by French poet Henri Cazalis (pen name Jeanahor) represents the melancholy hope that love may be able to cure even the deepest sorrow of the suffering poet. The melodic line shifts constantly between dynamic levels, reflective of the conflict present in the poetry; the poet is both describing the salvation of being loved, but also of the pain and suffering of life that requires them to seek this salvation. They thus find themselves caught at an impasse between joy and sadness, nostalgia and hope.

Song of Sadness

Moonlight slumbers in your heart,
A gentle summer moonlight,
And to escape the cares of life
I shall drown myself in your light.
I shall forget past sorrows,
My sweet, when you cradle
My sad heart and my thoughts
In the loving calm of your arms.

You will rest my poor head,
Ah! sometimes on your lap,
And recite to it a ballad
That will seem to speak of us;
And from your eyes full of sorrow,
From your eyes I shall then drink
So many kisses and so much love
That perhaps I shall be healed.

Translation by Richard Stokes

Reynaldo Hahn was a Venezuelan-born French composer of the Romantic era. Hahn had quite a successful musical career in Paris where, alongside composing, he was music critic of *Le Figaro* for years before becoming director of the Paris Opera. Hahn wrote operettas, ballets, instrumental, and vocal music which were widely performed in France and Europe at large. He is known for his melodious and graceful writing, which is wonderfully demonstrated in the sweet lyricism of “**Paysage.**”

Paysage

Two steps from the sea that one hears rumbling,
In the land of Brittany, I know of a forgotten spot
Where I would so love, in autumn days,
To take you, my dear!
Some oaks surrounding a fountain,
A few scattered beech trees, an old abandoned mill,
A well whose lively waters reflect
The green of your siren's eyes ;
Each morning, the chickadee among the yellow foliage
Will come sing for us, and the sea, night and day,
Will accompany our loving caresses
With its infinite bass!

Translation by Emily Ezust

Francis Poulenc was a French composer known for his perfection of melody. He is, perhaps, best known for his prolific contribution to the French Art Song repertoire, renowned for his mastery of the beautiful melodic line and his elegant yet eclectic style. **“Les chemins de l’amour”** is a lilting waltz that was actually commissioned for French actress and nightclub singer Yvonne Printemps to perform in a drama called *Léocadia*. The song has a beautifully simplistic melody that just sings, accompanied by a sparkling piano accompaniment that uplifts the, at times, melancholy undertones of Anouilh’s original text.

The Paths of Love

The paths that lead to the sea
Have retained from our passing
The flowers that shed their petals
And the echo beneath their trees
Of our clear laughter.
Alas! no trace of happy days,
Those radiant joys now flown,
Can I find it again in my heart?
Paths of my love,
I search for you ceaselessly,
Lost paths, you are no more

Translation by Richard Stokes

And your echoes are muted.
Paths of despair,
Paths of memory,
Paths of our first day,
Divine paths of love.
If one day I must forget,
Since life obliterates everything,
I wish to remember one thing,
To remember the path
Where trembling and distracted
I one day felt your passionate hand

“What Good Would the Moon Be” is a song from *Street Scene* by **Kurt Weill**, a crossover work which features a score inspired by elements of jazz, musical theater, and opera alike. Weill adapted the musical’s book from a play of the same name by Elmer Rice, and collaborated with the poet Langston Hughes on the lyrics. The story deals with the difficulties of New York tenement living in the mid-20th century, depicting vignettes into the lives of a few key characters. This piece is sung by Rose, a prototypical naïve ingenue who longs to escape the claustrophobic world of tenement living and dreams of finding love and happiness.

“Till There Was You” is among the most famous melodies from the Golden Age, an iconic song from **Meredith Willson’s** *The Music Man*, which premiered on Broadway in 1957. The musical tells the story of Harold Hill, a con-man playing as a band leader who comes to the small town of River City, Iowa to organize a boy’s band and scam the town of their money. Along the way, he ends up realizing his faults, partly thanks to his love interest Marian Paroo. This song occurs at the end of the show, sung by Marian after she and Harold confess their love for each other.

“I Could Have Danced All Night” is from the musical *My Fair Lady* by **Alan Jay Lerner** and **Frederick Loewe**, which premiered on Broadway in 1956. The storyline of the musical was adapted from the play *Pygmalion* by George Bernard Shaw, and follows a lower-class flower girl named Eliza Doolittle and a phonetics professor Henry Higgins who attempts to rid her of her cockney accent and reform her into a lady who could pass for someone of high society. This song is sung by Eliza after an impromptu late-night dance with her Professor Higgins.

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