

COLLEGE OF MUSIC

2024-25



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College of Music
UNIVERSITY OF COLORADO BOULDER

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The University of Colorado Boulder, Colorado's flagship university, honors and recognizes the many contributions of Indigenous peoples in our state. CU Boulder acknowledges that it is located on the traditional territories and ancestral homelands of the Cheyenne, Arapaho, Ute and many other Native American nations. Their forced removal from these territories has caused devastating and lasting impacts. While the University of Colorado Boulder can never undo or rectify the devastation wrought on Indigenous peoples, we commit to improving and enhancing engagement with Indigenous peoples and issues locally and globally.

Master's Recital

Sidney Grimm, voice

With Max Randal, piano

7:30 p.m., Wednesday, April 2, 2025

Grusin Hall

PROGRAM

Tornami a vagheggiar, from *Alcina*

G.F. Handel (1685-1759)

Antonio Fanzaglia

Die Liebende schreibt

Felix Mendelssohn (1809-1847)

Goethe (1749-1832)

Neue liebe

Felix Mendelssohn

Heine (1797-1856)

Nachtlied

Felix Mendelssohn

Eichendorff (1788-1857)

La coccinelle

Georges Bizet (1838-1875)

Victor Hugo (1802-1885)

Les Papillons

Ernest Chausson (1855-1899)

Théophile Gautier (1811-1872)

Villanelle des petits canards

Emmanuel Chabrier (1841-1894)

Rosemonde Gérard (1866-1953)

—Intermission—

Canciones Clásicas Españolas

F.J. Obradors (1897-1945)

- I. La mi sola, Laureola
- II. Al Amor
- III. ¿Corazón porqué pasáis
- IV. El majo celoso
- V. Con amores, la mi madre
- VI. Del cabello más sutil
- VII. Chiquitita la novia

Drei Lieder, Op. 13

Max Randal (b.1999)

Rainer Maria Rilke (1875-1926)

- I. Liebes-Lied
- II. Du im Voraus
- III. Vergiß, vergiß

Love Let the Wind Cry...How I Adore Thee

Undine Smith Moore (1904-1989)

Sappho (630-570 BCE)

Remembrance

Robert Owens (1925-2017)

Langston Hughes (1901-1967)

Lady of the Harbor

Lee Hoiby (1926-2011)

Emma Lazarus (1849-1887)

PROGRAM NOTES

Tornami a vagheggiar, from Handel's *Alcina* (1735), is one of the many exquisite examples of Handel's master in writing expressive, virtuosic lines. This aria is sung by Alcina's sister, Morgana, both of whom are sorceresses. Falling right at the end of Act I, Morgana expresses her desire to seduce "Ricciardo" (who is really Bradamante, Ruggiero's lover disguised as her own brother). The text by Italian poet Antonio Fanzaglia, reflects the emotional turbulence of Morgana, incorporating dramatic ornamentation and the lovely lyricism of the opera.

Felix Mendelssohn, one of the leading composers of the German Romantic era, is represented in this recital through a set of Lieder chosen to showcase his strong melodies and understanding of poetry, with texts by immensely important poets in the history of German Lied. The text of **Die Liebende schreibt** (1819) is that of Johann Wolfgang von Goethe. The song expresses the tender emotions of a lover longing for a response: "Give me a sign!" Heinrich Heine, wrote the text to **Neue Liebe** (1830), which speaks of elves riding in the forest heralding a new love... or perhaps signaling death. The third song, **Nachtlied** (1849), written by Joseph von Eichendorff, presents a serene view of nighttime and how it takes away those we love. Each of these songs blends vocal lines with piano accompaniment, creating an immersive experience for the listener.

The third set celebrates themes of nature through musical depictions of animals. **La coccinelle** (1869), is a charming piece set to a poem by Victor Hugo. The song's playful character depicts the lively movement of a ladybug, and follows the singer as they reach for the ladybug rather than the kiss on their love interest's lips. **Les papillons** (1880) also follows the graceful flight of butterflies fluttering in the air, conveying love and beauty. **Villanelle des petits canards** (1889) is another playful song mimicking the quacking of ducks in its lively rhythms and light-hearted melodies. It shows Chabrier's talent for evoking humor in music.

Canciones Clásicas Españolas (1921-1941) is a Spanish song cycle featuring seven traditional Spanish texts and spanning multiple centuries by a multitude of poets. This set is deeply rooted in love - whether romantic, familial, or a friend. The music captures the essence of Spanish dances, flamenco, and guitar, represented strongly in the piano's rhythms and harmonic textures. **La mi sola, Laureola**, follows Liriano who is longing for Laureola. The beginning and ending text correspond with the solfège syllables "la mi so la." The accompaniment of **Al amor** imitates a skipping heartbeat as the speaker talks of a new love. **¿Corazón porqué pasáis** exemplifies the uncertainties of a new love, as heard in the chromatic piano accompaniment. **El majo celoso** turns to jealousy and the speaker's attempt to suppress this emotion. **Con amores, la mi madre** is a switched perspective of a lullaby, from a daughter to her mother. **Del**

cabello más sutil is the dream of the singer who yearns to be the cup that her lover is drinking from, and feel their lips at every sip. **Chiquitita la novia** is the flourishing end to this set. The sharp contrast to the other pieces sets this song apart with its vibrant accompaniment imitating a Spanish guitar. It describes a wedding with the bride, the groom, and a bed.

The penultimate set in this recital, **Drei Lieder** (2024), are three texts written by Rainer Maria Rilke and set to music by my collaborative pianist and cherished friend, Max Randal. The first song, **Liebes-Lied**, expresses the singer's love toward someone and how they feel they must keep this love hidden. But this begs the question: how must one do this if everything draws them nearer to each other? **Du im Voraus** spirals into how the singer will never be with this person, all the while seeing them in everything they do. **Vergiß, vergiß** is a stark contrast to the other two songs, simply celebrating living in the moment.

The final set of the program begins with Undine Smith Moore's **Love Let the Wind Cry... How I Adore Thee** (1961). Set by the ancient Greek poet Sappho, Moore brings to life her passionate words with striking musical lines, encompassing longing, love, and complete adoration for another. Robert Owens' **Remembrance** (1968) takes the very short text by Langston Hughes and reflects on themes of identity, wandering through the world, and leaving things in the past as they were. Finally, Lee Hoiby's **Lady of the Harbor** (1883) finishes the program with the welcoming spirit of the Statue of Liberty. It exemplifies the message of hope, freedom, and promises of a new life, all of which I believe are important messages today.

TEXTS AND TRANSLATIONS

Tornami a vagheggiar

G.F. Handel (1685-1759)

Tornami a vagheggiar

Te solo vuol amar

Quest'anima fedel,

Caro mio bene

Già ti donai il mio cor,

Fido sarà'l mio amor

Mai ti sarò crudel,
Cara mia spene

Return to me to Languish

Translation: Ben Kazez

Return to me to languish
To you alone desires
This faithful soul
My dear beloved

Already have I given you my heart
Loyal my love shall be
Never shall I be cruel towards you
My dear hope

Die Liebende schreibt

Felix Mendelssohn (1809-1847)

J.W.v. Goethe

Ein Blick von deinen Augen in die meinen,
Ein Kuß von deinem Mund auf meinem Munde,
Wer davon hat, wie ich, gewisse Kunde,
Mag dem was anders wohl erfreulich scheinen?

Entfernt von dir, entfremdet von den Meinen,
Da führ ich die Gedanken in die Runde,
Und immer treffen sie auf jene Stunde,
Die einzige; da fang ich an zu weinen.

Die Träne trocknet wieder unversehens:

Er liebt ja, denk ich, her in diese Stille,
O solltest du nicht in die Ferne reichen?

Vernimm das Lispeln dieses Liebewehens;
Mein einzig Glück auf Erden ist dein Wille,
Dein freundlicher, zu mir; gib mir ein Zeichen!

The Beloved Writes

Translation: Richard Stokes

One glance from your eyes into mine,
One kiss from your mouth onto my mouth,
Who, like me, is assured of these,
Can he take pleasure in anything else?

Far from you, estranged from my family,
I let my thoughts rove constantly,
And always they fix on that hour,
That precious hour; and I begin to weep.

Suddenly my tears grow dry again:
His love, I think, he sends into this silence,
And should you not reach out into the distance?

Receive the murmurs of this loving sigh;
Your will is my sole happiness on earth,
Your kind will; give me a sign!

Neue Liebe

Felix Mendelssohn (1809-1847)

Heinrich Heine

In dem Mondenschein im Walde
Sah ich jüngst die Elfen reiten,
Ihre Hörner hört' ich klingen,
Ihre Glöcklein hört' ich läuten.

Ihre weißen Rößlein trugen
Gold'nes Hirschgeweih' und flogen
Rasch dahin; wie wilde Schwäne
Kam es durch die Luft gezogen.

Lächelnd nickte mir die Kön'gin,
Lächelnd, im Vorüberreiten.
Galt das meiner neuen Liebe?
Oder soll es Tod bedeuten?

New Love

Translation: Richard Stokes

In the moonlight of the forest
I saw of late the elves riding,
I heard their horns resounding,
I heard their little bells ring.

Their little white horses
Had golden antlers and flew
Quickly past; like wild swans
They came through the air.

With a smile the queen nodded to me,
With a smile she rode quickly by,
Was it to herald a new love?
Or does it signify death?

Nachtlied

Felix Mendelssohn (1809-1847)

Eichendorff

Vergangen ist der lichte Tag,
Von ferne kommt der Glocken Schlag;
So reist die Zeit die ganze Nacht,
Nimmt manchen mit, der's nicht gedacht.

Wo ist nun hin die bunte Lust,
Des Freundes Trost und treue Brust,
Der Liebsten süßer Augenschein?
Will keiner mit mir munter sein?

Frisch auf denn, liebe Nachtigall,
Du Wasserfall mit hellem Schall!
Gott loben wollen wir vereint,
Bis daß der lichte Morgen scheint!

Night Song

Translation: Richard Stokes

Daylight has departed,
The sound of bells comes from afar;
Thus time moves on throughout the night,
Taking many an unwitting soul.

Where now is all the garish joy,
The comforting breast of a faithful friend,
The sweet light of the loved one's eyes?
Will no one stay awake with me?

Strike up then, dear nightingale,
You cascade of bright sound!
Together we shall praise God,
Until the light of morning dawns!

La coccinelle

Georges Bizet (1838-1875)

Victor Hugo

Elle me dit: «Quelque chose
Me tourmente.» Et j'aperçus
Son cou de neige, et, dessus,
Un petit insecte rose.
J'aurais dû,—mais, sage ou fou,
À seize ans, on est farouche,—
Voir le baiser sur sa bouche
Plus que l'insecte à son cou.

On eût dit un coquillage;
Dos rose et taché de noir.
Les fauvettes pour nous voir
Se penchaient dans le feuillage.

Sa bouche fraîche était là;
Je me courbai sur la belle,
Et je pris la coccinelle;
Mais le baiser s'envola.

«Fils, apprends comme on me nomme»,
Dit l'insecte du ciel bleu,
«Les bêtes sont au bon Dieu;
Mais la bêtise est à l'homme.»

The Ladybug

Translation: Richard Stokes

She said to me: 'Something's
Itching me.' And I saw
Her snow-white neck, and on it
A small rose-coloured insect.
I should—but right or wrong,
At sixteen one is shy—
Have seen the kiss on her lips
More than the insect on her neck.

Like a shell it shone;
Red back speckled with black.
The warblers, to catch a glimpse of us,
Craned their necks in the branches.

Her fresh mouth was there:
I leaned over the lovely girl,
And dislodged the ladybird,
But... the kiss flew away!

'Son, learn my name',
Said the insect from the blue sky.
'Creatures belong to our good Lord,
But cretins belong to man.'

Les papillons

Ernest Chausson (1855-1899)

Théophile Gautier

Les papillons couleur de neige
Volent par essaims sur la mer;

Beaux papillons blancs, quand pourrai-je
Prendre le bleu chemin de l'air?

Savez-vous, ô belle des belles,
Ma bayadère aux yeux de jais,
S'ils me pouvaient prêter leurs ailes,
Dites, savez-vous où j'irais?

Sans prendre un seul baiser aux roses
À travers vallons et forêts,
J'irais à vos lèvres mi-closes,
Fleur de mon âme, et j'y mourrais.

Butterflies

Translation: Richard Stokes

Snow-coloured butterflies
swarm over the sea;
beautiful white butterflies, when might I
take to the azure path of the air?

Do you know, O beauty of beauties,
my jet-eyed bayadère—
were they to lend me their wings,
do you know where I would go?

Without kissing a single rose,
across valleys and forests
I'd fly to your half-closed lips,
flower of my soul, and there would die.

Villanelle des petits canards

Emmanuel Chabrier (1841-1894)
Rosemonde Gérard

Ils vont, les petits canards,
Tout au bord de la rivière,
Comme de bons campagnards!
Barboteurs et frétilleurs,
Heureux de troubler l'eau claire,
Ils vont, les petits canards.

Ils semblent un peu jobards,
Mais ils sont à leur affaire,
Comme de bons campagnards.

Dans l'eau pleine de têtards,
Où tremble une herbe légère,
Ils vont, les petits canards,

Marchant par groupes épars,
D'une allure régulière
Comme de bons campagnards;

Dans le beau vert d'épinards
De l'humide cressionnière
Ils vont, les petits canards,

Et quoiqu'un peu goguenards,
Ils sont d'humeur débonnaire,
Comme de bons campagnards!

Faisant, en cercles bavards,
Un vrai bruit de pétaudière,

Ils vont, les petits canards,

Dodus, lustrés et gaillards,
Ils sont gais à leur manière,
Comme de bons campagnards!

Amoureux et nasillards,
Chacun avec sa commère,
Ils vont, les petits canards,
Comme de bons campagnards!

They Go, the Little Ducks

Translation: Brian Charles Witowski

They go, the little ducks,
All at the side of the river,
Like good country folk!

Paddlers and wrigglers,
Happy to trouble the clear water,
They go, the little ducks,

They seem a little silly,
But they are at their business,
Like good country folk!

In the water full of tadpoles,
Where light grass trembles,
They go, the little ducks,

Marching in separate groups,
In a regular pace
Like good country folk!

In the pretty spinach green
Of the humid cress-plot,
They go, the little ducks,

And what, than a little mocking,
They are of a good-natured mood,
Like good country folk!

Making, in talkative circles,
A true bedlam of noise,
They go, the little ducks,

Plump, glossy and lively,
They are merry with their manner,
Like good country folk!

Amorous and nasal,
Each one with its hearsay,
They go, the little ducks,
Like good country folk!

La mi sola, Laureola
F.J. Obradors (1897-1945)
Juan Ponce

La mi sola, Laureola
La mi sola, sola, sola,

Yo el cautivo Leriano
Aunque mucho estoy ufano
Herido de aquella mano
Que en el mundo es una sola.

La mi sola Laureola
La mi sola, sola, sola.

My only, Laureola

Translation: Kalli Sonnenburg

My only, Laureola.

I the captive Leriano
Although I am very proud Wounded from that hand
That in the world there is only one.

My only, Laureola.

Al amor

F.J. Obradors (1897-1945)

Cristóbal de Castillejo

Dame, Amor, besos sin cuento
Asido de mis cabellos
Y mil y ciento tras ellos
Y tras ellos mil y ciento
Y después...
De muchos millares, tres!
Y porque nadie lo sienta
Desbaratemos la cuenta
Y... contemos al revés

To Love

Translation: Kalli Sonnenburg

Give me love, kisses without count

Grabbing my hair
And 1000 and 100 after them
And after them 1000 and 100
And after...
of many thousands, three.
And why no one feels it
Let's forget the count
And...count backwards.

¿Corazón, porqué pasáis?

F.J. Obradors (1897-1945)

Autor anónimo

¿Corazón, porqué pasáis
Las noches de amor despierto
Si vuestro dueño descansa
En los brazos de otro dueño?

Heart, Why Do You Pass?

Translation: Kalli Sonnenburg

Heart, why do you pass
The nights of love awake
If your owner rests
In the arms of another?

El majo celoso

F.J. Obradors (1897-1945)

Autor anónimo

Del majo que me enamora
He aprendido la queja
Que una y mil veces suspira

Noche tras noche en mi reja:
Lindezas, me muero
De amor loco y fiero
Y quisiera olvidarte
Mas quiero y no puedo!

Le han dicho que en la Pradera
Me han visto con un chispero
Deseos de malla de seda
Y chupa de terciopelo.
Malezas, te quiero,
No creas que muero
De amores perdida
Por ese chispero

The Jealous Nice Guy

Translation: Kalli Sonnenburg

Of the nice guy that makes me fall in love
I have learned the complaint
That one and 1000 times sighs
Night after night in my window.
Darling, I am dying of love crazy and wild
I want to forget you but I want to and I cannot!

They have told him that in the meadow
They have seen me with another
One of silk garments
And velvet jackets.
Darling, I love you, you don't know that I'm
Dying of love helpless for another

Con amores, la mi madre

F.J. Obradors (1897-1945)

Juan Anchieta

Con amores, la mi madre,
Con amores me dormí;
Así dormida soñaba
Lo que el corazón velaba,
Que el amor me consolaba
Con más bien que merecí.
Adormecióme el favor
Que amor me dió con amor;
Dió descanso a mi dolor
La fe con que le serví
Con amores, la mi madre,
Con amores me dormí!

With Love, My Mother

Translation: Kalli Sonnenburg

With love, my mother,
With love I fall asleep;
So asleep I dreamed
Of what the heart watched.
That love consoled me
With more good than I deserved;
The aid lulled me to sleep
What love gave me with love
Give rest to my pain
The faith with which I served
With love, my mother,
With love I fall asleep!

Del cabello más sutil

F.J. Obradors (1897-1945)

Traditional

Del cabello más sutil
Que tienes en tu trenzado
He de hacer una cadena
Para traerte a mi lado.

Una alcarraza en tu casa,
Chiquilla, quisiera ser,
Para besarte en la boca,
Cuando fueras a beber.

Of the Most Subtle Hair

Translation: Kalli Sonnenburg

Of the most subtle hair
That you have in your braids
I have to make a chain
to bring you to my side.

A pitcher in your house
Young girl, I would like you to be,
to kiss your lips
whenever you went to drink. Ah!

Chiquitita la novia

F.J. Obradors (1897-1945)

The Popular Songbook

Chiquitita la novia,
Chiquitito el novio,
Chiquitita la sala,
Y el dormitorio,
Por eso yo quiero
Chiquitita la cama
Y el mosquitero.

Little Girlfriend

Translation: Kalli Sonnenburg

Little girlfriend,
Little boyfriend,
Little room,
And the bedroom,
That's why I want
The tiny bed
And the mosquito net.

Liebes-Lied

Max Randal (b. 1999)

Rainer Maria Rilke

Wie soll ich meine Seele halten, daß
sie nicht an deine rührt? Wie soll ich sie
hinheben über dich zu andern Dingen?
Ach gerne möcht ich sie bei irgendwas

Verlorenem im Dunkel unterbringen
an einer fremden stillen Stelle, die
nicht weiterschwingt, wenn deine Tiefen schwingen.

Doch alles, was uns anrührt, dich und mich,
nimmt uns zusammen wie ein Bogenstrich,
der aus zwei Saiten eine Stimme zieht.
Auf welches Instrument sind wir gespannt?
Und welcher Geiger hat uns in der Hand?
O süßes Lied

Love-Song

Translation: Ingrid Amalia Herbert

How shall I hold back my soul, so that
it does not touch yours?
How shall I lift it over you toward other things?
Ah I would like to hold it safe
with what is lost in the darkness
at an unknown silent place, which
does not keep swaying when your depths stir.

Yet everything that touches us, you and me,
Brings us together like the stroke of a bow
that draws one voice from two strings.
On what instrument are we made taut?
And what fiddler has us in his hand?
Oh sweet song.

Du im Voraus

Max Randal (b. 1999)

Rainer Maria Rilke

Du im Voraus
verlorne Geliebte, Nimmergekommene,
nicht weiß ich, welche Töne dir lieb sind.
Nicht mehr versuch ich, dich, wenn das Kommende wogt,
zu erkennen. Alle die großen
Bildern in mir, im Fernen erfahrene Landschaft,
Städte und Türme und Brücken und un-
vermutete Wendung der Wege
und das Gewaltige jener von Göttern
einst durchwachsenen Länder:
steigt zur Bedeutung in mir
deiner, Entgehende, an.

Ach, die Gärten bist du,
ach, ich sah sie mit solcher
Hoffnung. Ein offenes Fenster
im Landhaus—, und du tratest beinahe
mir nachdenklich heran. Gassen fand ich,—
du warst sie gerade gegangen,
und die Spiegel manchmal der Läden der Händler
waren noch schwindlich von dir und gaben erschrocken
mein zu plötzlichem Bild.—Wer weiß, ob derselbe
Vogel nicht hinklang durch uns
gestern, einzeln, im Abend?

You Who Never Arrived

Translation: Stephen Mitchell

You who never arrived
in my arms, Beloved, who were lost
from the start,
I don't even know what songs
would please you. I have given up trying
to recognize you in the surging wave of the next
moment. All the immense

images in me—the far-off, deeply-felt landscape,
cities, towers, and bridges, and
unsuspected turns in the path,
and those powerful lands that were once
pulsing with the life of the gods—
all rise within me to mean
you, who forever elude me.

You, Beloved, who are all
the gardens I have ever gazed at,
longing. An open window
in a country house—, and you almost
stepped out, pensive, to meet me. Streets that I
chanced upon,—
you had just walked down them and vanished.
And sometimes, in a shop, the mirrors
were still dizzy with your presence and,
startled, gave back
my too-sudden image. Who knows? perhaps
the same bird echoed through both of us
yesterday, separate, in the evening...

Vergi, vergi

Max Randal (b. 1999)

Rainer Maria Rilke

Vergi, vergi und la uns jetzt nur dies
Erleben, wie die Sterne durch geklrten
Nachthimmel dringen; wie der Mond die Grten
Voll bersteigt. Wir fhlten lngst schon, wies
Spiegelnder wird im Dunkel; wie ein Schein
Entsteht, ein weier Schatten in dem Glanz
Der Dunkelheit. Nun aber la uns ganz
Hinbertereten in die Welt hinein

Die monden ist -

Forget, forget

Translation: Ingrid Amalia Herbert

Forget, forget, and let us now live
to see only this, how the stars pervade
the bared night sky, how the cirque of the moon
fully scales the gardens. For so long
we've sensed how reflection deepens in the dark;
how a gleam emerges, a white shadow
in the sheen of darkness. But now I
let us completely step into the world
which is moon—

Love Let the Wind Cry... How I Adore Thee

Undine Smith Moore (1904-1989)

Sappho

Love let the wind cry on the dark mountain,
Bending the ash trees and the tall hemlocks
With the great voice of thunderous legions
How I adore thee.

Let the hoarse torrent in the blue canyon
Murmuring mightily out of the
Gray mist of primal chaos
Cease not proclaiming How I adore thee.

Let the long rhythm of crunching rollers
Breaking and bursting on the
White seaboard. Titan and tireless
Tell, while the world stands... How I adore thee.

Love let the clear call of the tree cricket,
Fairest of creatures, green as the young grass,
Mark with his trilling resonant bellnote.
How I adore thee.

But more than all sounds Surer, Serener,
Fuller of passion and exultation,
Let the hush'd whisper in thine own heart say...
How I adore thee.

Remembrance

Robert Owens (1925-2017)

Langston Hughes

To wander through this living world
And leave uncut the roses
Is to remember fragrances where
The flower no scent encloses

Lady of the Harbor

Lee Hoiby (1926-2011)

Emma Lazarus

Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost to me,
I lift my lamp beside the golden door!

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Thank you all for attending my Graduate Recital! I am so grateful for all the support I have received these last two years in pursuit of my Master's Degree at CU Boulder. Thank you to Professor Jennifer Bird-Arvidsson who has encouraged me to become the musician I strive to be through sharing her knowledge and love for music with me. Thank you to Professor Julie Simson, Dr. Jeremy Reger, Dr. Mutsumi Moteki, and Maestro Nicholas Carthy for all your support and joy you bring to lessons and coachings. And finally, thank you to my family and friends, whether in Colorado, Washington, or elsewhere, who never gave up on me. Your love and support mean the world to me and I would not be achieving this goal without you!

ABOUT THE PERFORMER

Sidney Grimm is a soprano from Olympia, Washington. In 2023, she graduated from Central Washington University with a Bachelor of Arts in Music and a Bachelor of Science in Psychology. She will obtain her Master's Degree in Vocal Performance from the University of Colorado, Boulder in May, studying in the studio of Professor Jennifer Bird-Arvidsson. Some of her recent roles include Gretel in Engelbert Humperdinck's *Hänsel und Gretel*, and Littler Daughter in Missy Mazzoli's *Proving Up*. She recently placed in the Denver Lyric Opera Guild competition, and will be performing the role of Valeria in Tom Cipullo's *Mayo* at Seagle Festival this summer.

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