

SKIDMORE

C O L L E G E

The Music Department Presents

MY WAY

A Senior Voice Recital

Johnny Mulcahy, baritone
Dan Foster, piano

Sunday, April 7th, 7:00 PM
Arthur Zankel Music Center
Helen Filene Ladd Concert Hall

Program

Finche Lo Strale from *Il Floridante* George Friedrich Handel
(1685-1759)

The People That Walked in Darkness
from *Messiah*

Ho Capito from *Don Giovanni* Wolfgang Amadeus Mozart
(1756-1791)

Der Vogelfanger bin Ich ja from
Die Zauberflöte

Der Doppelgänger from *Schwanengesang* Franz Schubert
(1797-1828)

Largo Al Factotum from *The Barber of* Gioachino Rossini
Seville (1792-1868)

INTERMISSION

Excerpts from The Songs of Travel Ralph Vaughan Williams
(1872-1958)

- I. *The Vagabond*
- II. *Let Beauty Awake*
- III. *The Roadside Fire*

Silent Noon from *The House of Life*

Excerpt from *Banalités* Francis Poulenc
(1899-1963)

II. *Hôtel*

Musical Theater Selections

My Friends from *Sweeney Todd*

Stephen Sondheim
(1930-2021)

with Lucrezia Zichichi, soprano

Hellfire from *Hunchback of Notre Dame*

Alan Menken
(b. 1945)

Stars from *Les Misérables*

Claude-Michel Schönberg
(b. 1944)

My Way

Frank Sinatra
(1918-1978)

Program Notes

Finche Lo Strale (Il Floridante)

German composer George Frideric Handel (1685-1759) was an incredible composer known for his Baroque oratorios and small orchestral works. Over the course of his career, Handel composed a multitude of works including *Messiah* which is known for the “Hallelujah chorus” used in many famous films and around the holidays (*foreshadowing*). His style of composition was one of the first of the Baroque period to include ornamentations to the composition upon the repeat of the “A” section. Vocalists would implement these ornamentations as to not bore the audience with redundancy of repeating the first section of the song and to keep them engaged and even showcase their abilities¹. Listen for how the melodic line changes when the “A” section is repeated and how it contrasts from the first time.

¹ Britannica, The Editors of Encyclopaedia. "ornamentation". Encyclopedia Britannica, 8 Sep. 2017, <https://www.britannica.com/art/ornamentation-music>. Accessed 29 March 2024.

The opera *Il Floridante*, composed by Handel and libretto by Paolo Antonio Rolli, was debuted in 1721, at the Royal Academy of Music, when Handel lived in London after composing in Germany and Italy. He was contracted by the Academy to produce operas in Italian at the King's Theatre². The aria we will be performing for you all today is titled "Finchè lo strale" or "Until the Arrow". The aria is sung by Oronte, The King of Persia in Act I. He sings this aria after he has slain King Nino to obtain the throne in Persia to indicate that he is the ideal ruler and those who do not know the will of his nation do not deserve to rule it.

"Finchè lo strale non giunge al segno"	"Until the arrow not reaches the mark,"
"pensier regale no, non si sa."	"thoughts regal, non, not one knows."
"Chi non discopre l'idee d'un regno"	"He-who not discovers the ideals of a kingdom,"
"il Corso all'opre non troverà, no"	"the course of the deeds will not be found, no."

The People Who Walked in Darkness (Messiah)

Another work composed by Handel, *Messiah*, has become one of his most famous and well-known work. As previously mentioned, the "Halleluja" chorus is featured in many films and TV shows, such as *National Lampoon's Christmas Vacation* and *Arrested Development*. Today, we will be performing *The People Who Walked in Darkness*, personally, my favorite aria from the English oratorio (no baritone bias there). This piece combines the beautiful melismas Handel was well known for at this time, while adding some colorful chromatic jumps throughout the aria portion of the piece. The lyrics were taken from the King James Bible and begin by proclaiming that darkness at one point in time will swallow human's whole. Whether or not it is talking about the end of the world or humanity's hubris is for the audience to interpret. In the aria section of the piece, the excerpt from the King James Bible refers to light (God) that will save the people in darkness (sin). Listen to when "his glory" is

² Cudworth, Charles. "George Frideric Handel". Encyclopedia Britannica, 19 Feb. 2024, <https://www.britannica.com/biography/George-Frideric-Handel>. Accessed 29 March 2024.

mentioned, the piano accompaniment has a “holy tone,” (major, and bright chords with a sound of triumph) whereas with “the people who walked in darkness” are mentioned, a much more “sinister and minor tone” is achieved.

Ho Capito (Don Giovanni)

This piece is a blast to the past for me. I sang this piece back when I was just a baby sophomore. Having previously been a high school musical theatre tenor, this was my first time performing as a baritone with the Schenectady Symphony Orchestra at Universal Preservation Hall. This piece was my first real introduction into opera and was initially difficult, but after three proper years of classical training, I can sing this piece much better. This aria is from *Don Giovanni*, composed by Mozart (1756-17) which is about, you guessed it, Don Giovanni. In short, he bothers everyone else in the cast until he encounters Death, which is inevitable. In the story, Massetto, a peasant, is in love with Zerlina, and the two are set to be wed until Giovanni comes in and tries to seduce Zerlina by offering a wedding celebration at his home. Massetto understands what Giovanni is trying to do and mocks him by singing *Ho Capito* in a sarcastic fashion. Listen to the piano and vocal lines and how they come together to sound very regal and commanding to extenuate the sarcasm Massetto is throwing towards Giovanni in this moment.

To Giovanni

“Ho capito, signor sì!
understood, sir yes!”

“I have

Chino il capo e me ne vo.
and I go”

“I bow my head

giacché piace a voi così, altre repliche non fo.
you so, I make no more qualms”

“it is pleasing to

Cavalier voi siete già, dubitar non posso affé;
are, I cannot doubt in faith”

“Cavalier you

Me lo dice la bontà che volete aver per me.
kindness you show to me”

“I can tell by the

To Zerlina

Bricconaccia, malandrina, fosti ognor la mia ruina!
you always were my ruin”

“Rouge, rascal,

To Leporello

Vengo!
coming!"

"I am

To Zerlina

Resta! È una cosa molto onesta!
thing most honest"

"You stay! It is a

Faccia il nostro cavaliere cavaliera ancora te. "
cavalier a cavalieress also of you"

"Makes our

Der Vogelfanger bin Ich ja (Die Zauberflöte)

From Mozart's *Die Zauberflöte* (*The Magic Flute*), *Der Vogelfanger bin Ich ja*, is Papageno's aria in the first act which introduces his character and ideals. Mozart wrote *Die Zauberflöte* as a "Singspiel" which is a German word for "musical drama". At this point, when someone attended an opera, the show would be sung through and should there be conversations between characters, these passages would employ a recitative, or sung dialogue. The Singspiel, instead of being completely sung through, uses spoken lines to intercept the songs, making them a cousin to modern day musicals. *Die Zauberflöte* was heavily inspired by Mozart's dedication as a Mason as well³. The whole opera is an allegory for the initiation of a freemason where Tamino (the leading tenor) and Pamina (the leading soprano) go through trials and tribulations to be inducted into Sarastro's society. Papageno as the bird catcher: he spends his days alone in the forest catching birds and longs to have a partner in life and explains that in the aria. The lyrics of this aria can be considered a metaphor for life, going as he pleases, knowing the traps and snares of life, and again, longing for someone to share his life with someone. Listen to the ascending motif played in the piano line throughout the piece. It is meant to be like that of a bird caller, by way of his magic flute, and with a full orchestra is played by a piccolo. The light and quick nature of this aria is also very reminiscent of the light heartedness of Papageno's character.

Der Vogelfänger bin ich ja,
yes"

"The bird catcher I am,

Stets lustig, heissa! hopsasa!

"Always happy hissa

³ "The Magic Flute." *The Library of Congress*,
www.loc.gov/item/2021667708.

hopsasa!"

Der Vogelfänger ist bekannt
I'm known"

Bei Alt und Jung im ganzen Land.
throughout the land"

Weiss mit dem Locken umzugeh'n,
around the snares"

Und mich aufs Pfeifen zu versteh'n.
to be understood!"

Drum kann ich froh und lustig seyn;
happy and jolly,"

Denn alle Vögel sind ja mein.
mine."

Ein Netz für Mädchen möchte ich,
like"

Ich fing' sie dutzendweis für mich!
myself!"

Dann sperrte ich sie bei mir ein,
them up with me"

Und alle Mädchen wären mein.
Wenn alle Mädchen wären mein,
mine,"

So tauschte ich brav Zucker ein:
them for sugar"

Die, welche mir am liebsten wär,
Der gäb' ich gleich den Zucker her.
give all the sugar to"

Und küsste sie mich zärtlich dann,
tenderly then"

Wär' sie mein Weib und ich ihr Mann.
and I her husband"

Sie schlief an meiner Seite ein,
my side"

Ich wiegte wie ein Kind sie ein.
to sleep like a child."

"I the bird catcher as

"to young and old

"Know how to get

"and myself on the pipes

"Therefore can I be

"for all the birds are

"A net for girls would I

"I would catch them for

"Then I would lock

"and all the girls would be mine"

"If all the girls are

"I would happily trade

"The one that is dearest to me"

"I would immediately

"And if she kissed me

"She would be my wife

"She would fall asleep by

"and I would cradle her

Der Doppelgänger (Schwanengesang)

Schwanengesang is a collection of 14 songs written by Franz Schubert (1797-1828). It was the last collection of Lieder he ever composed before his death. The set is indicative of his death as we experience his perspective of leaving the people he loves. The arc of the entire collection delves into themes of grief, uncertainty about one's self, love, death, and everything in between. We will be performing *Der Doppelgänger*, which is the second to last lied in this cycle. This selection specifically explores the lack of identity the character we follow throughout the cycle experiences. He is a ghost of himself, an apparition, and is grieving the loss of his ability to be alive. He is at his beloved's house when he sees someone at the door: himself. Claiming it is an imposter, we experience his realization that he is dying and that fact finally sinking in. The poetry by Heinrich Heine (1797-1856) uses imagery to place the listener into the dark dreary evening this song takes place in. The accompaniment underneath utilizes long chord phrases which add to the eeriness of the poetry and story that is being told. Listen for the rises and falls in dynamics and how they complement the moral of the story.

Still ist die Nacht, es ruhen die Gassen, still, the streets are at rest;"	"The night is
In diesem Hause wohnte mein Schatz; lived my sweetheart."	"in this house
Sie hat schon längst die Stadt verlassen, since left the town,"	"She has long
Doch steht noch das Haus auf demselben Platz. still stands on the selfsame spot."	"but the house
Da steht auch ein Mensch und starrt in die Höhe, stands there too, staring up,"	"A man
Und ringt die Hände, vor Schmerzens Gewalt; his hands in anguish;"	"and wringing
Mir graust es, wenn ich sein Antlitz sehe – when I see his face–	"I shudder
Der Mond zeigt mir meine eigne Gestalt. own form!"	"the moon shows me my
 Du Doppelgänger! du bleicher Geselle! pallid companion,"	 "You wraith,

Was äffst du nach mein Liebesleid,
ape the pain of my love”
Das mich gequält auf dieser Stelle,
tormented me on this very spot,”
So manche Nacht, in alter Zeit?
nigh, in days long past?”

“why do you

“which

“so many a

Hôtel (Banalités)

Francis Polenc (1899-1963) has composed some of the most gorgeous pieces imaginable. His song cycle *Banalités*, takes us through a journey across poems by Guillaume Apollinaire (1880-1918), with some of the most complex harmonies in classical music. *Hôtel* is such an incredible addition to this cycle with the synchrony between the lyricism and the music attached to it. The poem is expressive of someone who only wishes to be a part of life outside of the confines of work. He describes his room as “a cage” and feeling trapped and longs to be outside and to smoke a cigarette. The accompaniment supporting the vocal line is light and beautiful and is reminiscent of the outdoors and basking in the sunlight. Poulenc composed the piece in D major but moves the piano and vocal line outside of the original key throughout the entire piece to represent that longing of peace and lack thereof a “resolution” back to the tonic chord. Listen to the poem and the piano underneath the vocal line displays the symbolism mentioned earlier and how the poetry is delivered over the course of the song.

Ma chambre a la forme d'une cage,
of a cage.”

“My room has the form

Le soleil passe son bras par la fenêtre.
in through the window.”

“The sun reaches its arm

Mais moi qui veux fumer pour faire des mirages
and make shapes in the air,”

“But I want to smoke

J'allume au feu du jour ma cigarette.
cigarette on the sun's fire.”

“and so I light my

Je ne veux pas travailler - je veux fumer.
want to smoke.”

“I don't want to work, I

Largo Al Factotum (Barber of Seville)

Would it really be a baritone's recital if I didn't sing this aria? Popularly known as the "Figaro Aria," this piece is a staple from Gioacchino Rossini's *Barber of Seville*. Regarded as one of the most difficult arias for a baritone, I ask myself "am I insane for trying to do this?" Yes, the answer is yes. However, even though it is challenging me to my wits end, I still overcame the technical challenges to the point that I can share it with you all. This piece is like the Sondheim of Italian. With fast rhythms and large melodic leaps, this piece speaks to me in a way other arias do not. It is constantly engaging and honestly, there is never a dull moment in this piece. The opera is heavily regarded as one of the greatest masterpieces of music ever written and remains to be a staple in opera repertoire across the world. The aria takes place as the second song in Act I and is the barber, Figaro's, introduction. He flaunts and flexes his skills and swagger throughout the whole aria; it is basically an ode to his greatness. I could go on discussing the musical composition of this aria for hours, but I think it would be best if you just listen to the piece and experience it for yourself.

Largo al factotum della città.
Presto a bottega che l'alba è già. Ah,
che bel vivere, che bel piacere per un
barbiere di qualità! di qualità!

Ah, bravo Figaro!
Bravo, bravissimo! Fortunatissimo
per verità!
Pronto a far tutto,
la notte e il giorno sempre d'intorno
in giro sta. Miglior cuccagna per un
barbiere, vita più nobile, no, non si
da.

Rasori e pettini
lancette e forbici, al mio comando
tutto qui sta. V'è la risorsa, poi, del
mestiere colla donnetta... col
cavaliere...

Tutti mi chiedono, tutti mi
vogliono,

Make way for the factotum of the
city,
Hurrying to his shop for it's already
dawn. Ah, what a fine life, what fine
pleasure For a barber of quality!

Ah, bravo Figaro!
Bravo, bravissimo! Most fortunate
indeed!

Ready to do everything
Night and day, Always on the move.
A cushier fate for a barber, A more
noble life, is not to be had.

Razors and combs,
Lancets and scissors, At my
command Everything's there. Here
are the tools Of my trade With the
ladies...with the gentlemen...
Everyone asks for me, everyone wants
me,

donne, ragazzi, vecchi, fanciulle: Qua la parrucca... Presto la barba... Qua la sanguigna... Presto il biglietto... Qua la parrucca, presto la barba, Presto il biglietto, ehi!	Ladies, young lads, old men, young girls: Here is the wig... The beard is ready... Here are the leeches... The note is ready... Here is the wig, the beard is ready, The note is ready, hey!
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Figaro! Figaro! Figaro!, ecc.

Figaro! Figaro! Figaro!, etc.

Ahimè, che furia! Ahimè, che folla! Uno alla volta, per carità! Ehi, Figaro! Son qua. Figaro qua, Figaro là, Figaro su, Figaro giù. Pronto prontissimo son come il fulmine: sono il factotum della città. Ah, bravo Figaro! Bravo, bravissimo; a te fortuna non mancherà.	Dear me, what frenzy! Dear me, what a crowd! One at a time, for pity's sake! Hey, Figaro! I'm here. Figaro here, Figaro there, Figaro up, Figaro down. Swifter and swifter, I'm like a thunderbolt: I'm the factotum of the city. Ah, bravo Figaro! Bravo, bravissimo, You'll never lack for luck!
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Songs of Travel

Another of Vaughan Williams' masterworks, *The Songs of Travel*, is a song cycle of nine poems set to music from Robert Louis Stevenson's (1850-1894) collection, *Songs of Travel and Other Verses*. This cycle is a masterclass in storytelling. It depicts an entity known as the traveler: a vagabond, someone who has no destination but wishes to experience all that life has to offer. I argue that the journey the traveler is on is that of life and throughout life's journey, there is so much beauty to behold through the traveler's lens. For my recital, we will be performing three excerpts from this cycle: *The Vagabond*, *Let Beauty Awake*, and *The Roadside Fire*. These three pieces are, in my opinion, the perfect sample platter for this cycle. These songs set up the traveler's observation of beauty in the world, imagining life with their lover in *The Roadside Fire*, and sees what true beauty is for the first time on their journey in *Let Beauty Awake*. Think of the journey you've been on thus far in your life while listening to these songs. Take in the beauty Vaughan Williams aims for the listener to experience through these songs and relate it to the beauty in your life. The beauty of Vaughan Williams' work is that it probes the listener's mind and

makes them recall and relive their own personal experiences throughout this cycle. There is no “right way” to interpret these pieces as they truly are a glimpse into the eye of the beholder.

Silent Noon (The House of Life)

British composer Ralph Vaughan Williams (1872-1958) has a knack for scratching that harmonic itch that lives in our brains. His compositional style allows for the piano and the vocalist to exist as separate entities that look so harmonically and rhythmically separate on paper, but when heard together make for some of the prettiest sounds. *Silent Noon*, is descriptive of a perfect day with someone whom you hold dear to your heart. The poetry in this piece by Dante Gabriel Rossetti (1828-1882) describes this person with a beautiful simile and paints imagery of an open field, the setting sun, and peace in the air. This song is from the cycle *The House of Life*. It is a collection of sonnets by Rossetti about the love and admiration he had for his first wife and Vaughan Williams set six of them to music. When listening to this piece, try and imagine that person who is inseparable from you. Someone who you adore so much and think the world of. I assure you that by imagining this person and listening to the captivating music, your experience will be more enhanced.

My Friends (Sweeney Todd)

I've always been a Sondheim fan. The pitter patter in his songs, the lyrical weight he brings in his vocal lines, and the incredible orchestration tickles my fancy. I recently got the chance to see *Sweeney Todd* with Josh Groban and Annaleigh Ashford on Broadway and let me tell you: it was nothing short of perfection. The production itself was phenomenal, but what I want to focus on right now is how amazing the score is. Some consider this score to be his best work, albeit controversial when *Company* exists, but regardless of if you think it's his best or not, you can't deny that it is an incredible piece of art. The story revolves around Sweeney Todd, a barber who murders people and turns them into pies with his accomplice Mrs. Lovett. The song *My Friends* takes place in Mrs. Lovett's pie shop when Sweeney gets ahold of his razors and speaks to them like they are his friends. Mrs. Lovett sings with Todd, making interjections alluding to her desire to be Todd's partner in all of this so she can finally be with him and

love him like she's always wanted. Listen to the "Dies Ire" theme which is played in reverse and forwards throughout the piece. The reverse forward pattern is found in lines like "These are my friends; see how they glisten" and lines of that nature. The theme is indicative of death and as Sweeney grasps his razors again, Sondheim foreshadows all the death Sweeney and Lovett will bring throughout the show. Shoutout to Lucrezia for learning Mrs. Lovetts' part and being an absolute joy to work with on this piece. Their bright voice timbre was perfect for Lovett and I'm so happy to be performing this piece with them to celebrate our senior spring.

Hellfire (Hunchback)

Alan Menken (1949-present) is truly a musical genius! I love his Disney musical scores, especially *The Hunchback of Notre Dame*. The staged adaptation of this musical is an icon in the world of classical to musical theatre genre and one of the most epic Broadway scores I've ever heard. For those who aren't familiar with the plot of the story, the tale follows Quasimodo, a hunchback, who lives in the bell tower of the Cathedral of Notre Dame in Paris. His caretaker, Don Claude Frollo, is the antagonist, providing shelter for Quasimodo. However, Frollo is a tyrant, preventing Quasimodo from exploring the outside world and being a part of society, for he fears he will be ridiculed and hated for the way he looks. Frollo, however, doesn't accept his own sins and evil doings as he begins to feel attraction towards a dancer, Esmeralda. He damns her, blaming the attraction he feels on witchcraft and claims that he must do his holy duty by either making her be his or burning her on a pyre. The reason I wanted to place this piece on my recital is that I was cast as Frollo during my senior year of high school – though, during our first day of tech, the pandemic struck, and I never got to perform the role in front of an audience. Singing this now is an ode to my past self, to finally be able to say "we fulfilled the role that we never got to perform live".

Stars (Les Misérables)

Since we're talking about iconic epic musicals, *Les Misérables* checks that box as well. Another one of my favorite musicals of all time. Composed by Claude-Michel Schönberg (1944-present), *Les Misérables* explores the story of Jean Valjean, a previous member of the chain gang, who is

imprisoned for stealing a piece of bread to feed his sister's child who was close to death. His prosecutor, Inspector Javert, is one of my favorite characters across all forms of media books, films, musicals, etc. He is such a complex character and experiences so much growth throughout the musical. Many consider him to be the villain or the main antagonist of the show, but I argue that he is just as much a tragic hero as Valjean. Throughout the show, we see Javert evolve from a power-hungry officer of the law to a broken man, realizing that he can never atone for the lives taken from those he imprisoned. In the end, he cannot forgive himself for not doubting his actions. Then ultimately, takes his own life. *Stars* is Javert's first reflection on himself and his actions. Praying to God, he begs for the opportunity to see Valjean behind bars once again and have Valjean atone for his sins, so he does not have to. The piano accompaniment resembles stars twinkling in the night sky and has a reflective timbre to it as Javert ponders and becomes triumphant when he makes promises to succeed.

My Way

If you've made it this far, thank you so much for reading my thoughts on these pieces. Each and every one of them mean so much to me and I'm so glad you've taken the time to read them all. This piece is such a monumental moment for me. As I sing this, it is a reflection on my journey here at Skidmore and how happy I am with all the time I've spent here. There were certainly trials and tribulations to overcome, but I succeeded and did it "My Way". Thank you all again for coming. I hope you enjoy this last number!

Bio

JOHNNY MULCAHY (baritone) is a senior at Skidmore College majoring in both Music and Human Physiological Science. While at Skidmore, Johnny has received vocal training under the tutelage of Prof. Casey Gray. He performed the principle role of, Young Bell, in the workshop world premiere of Richard Einhorn and Kathryn Walat's opera "Bell" (2023). He has also been in 3 productions with the Schenectady Symphony Orchestra. His past credits with the Symphony include Falke in "Die Fledermaus" (2024), The Prologue in "The Turning of the Screw" (2022) and Massetto in "Don Giovanni" (2021). In addition, he was Co-stage Director & ensemble member for Skidmore

Musical Theater ~ Opera Workshop, Stephen Sondheim's "You're Gonna Love Tomorrow" (2023). Johnny has been a member, and featured baritone vocalist, in multiple performances for both Skidmore's Vocal Chamber Ensemble and Community Chorus (2000- 2023). He was also Assistant Musical Director for the Skidmore Community Chorus (2022 & 2023).

Johnny was a NATS National Finalist Musical Theater (Chicago, 2021), NATS Eastern Regional 1st place Winner Musical Theater (2022), & ENY/NATS Art Song Festival second place winner (2023). In 2023, he received Convocation Honors and the Skidmore Music Department Barbara Gruntal Allen '35 Prize.

This past summer Johnny was selected to attend the Interharmony International Music Festival in Acqui Terme, Piedmont Italy. He has also received prior training in both acting and singing at The Neighborhood Playhouse, The Paper Mill Playhouse and the Juilliard summer performing arts program.

For the last three years, in addition to his classical studies, Johnny has also enjoyed being a member and music director for the Acapella group "The Skidmore Dynamics". He will also be the musical director and conductor for the production of "A Year with Frog and Toad" in April at Skidmore. Johnny thanks you all for coming and hopes you enjoy the performance!

Acknowledgements

This recital would not be possible without the continued support of Skidmore College and the Zankel Music Center. A special thank you to the Zankel staff who have helped so much to make this evening possible: Frank Moscovitz, Sam Torres, Zhenelle LeBel, Vicki Tremper, Teresa Rockwell, and the Zankel front of house and stage crew. A massive thank you to Dan Foster who masterfully accompanied me during this recital, all the incredible collaborative accompanists I've had throughout my time here at Skidmore (Patte Hadfield, Carol Ann Elze, and Richard Cherry), and Lucrezia Zichichi for learning the Sweeney Todd duet with me. A huge thank you to all of my mentors and teachers in the music department: Floyd Ricketts, Tom Johnson, Sarah Day-O'Connell, Jeremy Day-O'Connell, Anjni Amin, Charlotte D'Evelyn, and Andrew Burger. Each of you have helped me excel as a musician both in performance and academically and for that, I am eternally grateful to you all. To Dr. Sylvia

Stoner-Hawkins, thank you for advising me throughout my time at Skidmore and granting me opportunities at Skidmore that I would never have had at any other institution. A massive thank you is necessary for Professor Casey Gray, who has helped to foster my abilities to reach heights I thought were impossible for me before starting my undergrad. Thank you to my friends who consistently keep me grounded and always deal with my terrible sense of humor and are always there to help in any way possible. Specifically, I'd like to shoutout Ryan Gomez and Tyler Schoenecker who have helped tremendously to create the incredible poster you've seen plastered all over campus and on social media. A very special thank you to my family, especially my brother Stephen, father, mother, grandparents, and girlfriend Ila. You all mean the world to me, and I am so lucky to have been given your unconditional love and support throughout the years. Without that, none of this would be possible so I owe it all to you guys. And finally thank you to all of you in the audience for coming to celebrate this monumental moment for me.

Upcoming Events

Sr Jazz Recital: Elán Stadelmann
Friday, April 12, 4:00pm

Skidmore in Concert: Chorus
Thursday, April 26, 4:00pm

Skidmore in Concert:
Big Band & Vocal Soul Collective
Saturday, April 13, 7:00pm

Skidmore in Concert: String Ensembles
Friday, April 26, 4:00pm

Skidmore String Festival with the Miró
Quartet
Saturday, April 20, 7:30pm

Skidmore in Concert:
Global Music Showcase
Saturday, April 27, 4:00pm

Senior Piano Recitals: Raisa Ihnat &
Dylan Salinger
Sunday, April 21, 12:00pm

Skidmore in Concert: Concert Band
Sunday, April 28, 1:00pm

Skidmore in Concert:
Small Jazz Ensembles
Tuesday, April 23, 7:00pm

Skidmore in Concert: Guitar Ensemble
Sunday, April 28, 4:00pm

Skidmore in Concert: Orchestra
Monday, April 29, 7:00pm