The Tell School of Music at Millersville University
Presents

**Louis Vyner Performance Competition**

**Final Round**

March 31, 2021
3:00pm
Biemesderfer Concert Hall

**Joan Allen, piano**

Each contestant will perform for no more than twenty minutes.

Selections to be chosen from:

**Concertino for Flute and Piano**
Cécile Chaminade (1857-1944)

La Flûte de Pan
II Pan et Les Oiseaux
Jules Mouquet (1867-1946)

Michael McCall, flute
DUAL BA & BSE-MUED
Hershey, PA

“Ach, Ich Fühl’s” from *Die Zauberflöte*
Wolfgang Amadeus Mozart (1765-1791)

II Andante sostenuto

“Una Voce Poco Fa” from *Il Barbiere di Siviglia*
Gioachino Rossini (1792-1868)

Allegra Banks, voice
BA Music
Lancaster, PA

Ballade No. 1 in G minor, Op. 23
Frédéric Chopin (1810-1849)

Transcendental Etude No 10 in F Minor
Franz Liszt (1811-1886)

Xingze Jiang, piano
BA Music
China
Fantasia for Soprano Saxophone
   I

Prelude, Cadence and Filane
   Prelude
   Cadence

Joshua Kim, saxophone
DUAL BA & BSE-MUED
Allentown, PA

“O Mio Babbino Caro” from *Gianni Schicchi*
Giacomo Puccini (1858-1924)

*Morgen!, Op. 27 No. 4 and Die Nacht, Op. 10 No. 3*
Sarah Madonna, voice
BSE-MUED
Avondale, PA

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*Judges Deliberate - Special Performance*

Jeux d'eau (Water Games)
Maurice Ravel (1875-1937)

Wanli Wang, Piano
BA-Music
China
2020 Louis Vyner Performance Award Winner

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*2021 Louis Vyner Performance Award Winner Announced*

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Michael McCall is a student of Prof. Joel Behrens
Sarah Madonna is a student of Dr. Jeffrey Gemmell
Joshua Kim is a student of Prof. Ryan Kauffman
Xingze Jiang is a student of Dr. Xun Pan
Allegra Banks is a student of Prof. Kristin Sims

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Louis Vyner Performance Award

The Louis Vyner Award in Performance honors the late founder and conductor of the Lancaster Symphony Orchestra, a pillar in the greater Lancaster musical community.

It recognizes excellence in performance (including conducting) as judged by the full-time and adjunct faculty but places this excellence within the context of a broader excellence of a university-oriented view of music as an academic discipline. All applicants must have a 3.0 Q.P.A. in music courses and must have reached junior status in the University as a degree candidate in music by the date of the audition. The award consists of two parts: a scholarship award, established in 1980 based on the proceeds of a Pittsburgh Symphony residency at Millersville University, and a public performance during the senior year with recognition at that time as the Louis Vyner Performance Award winner.

Dr. Louis Vyner

The Lancaster Symphony Orchestra made its official debut on May 1, 1947, under the baton of Conductor Louis Vyner. Dr. Louis Vyner was a respected conductor throughout the Susquehanna Valley. He consistently featured young artists in his concerts and encouraged countless talented youth to further their general education and their musical studies. Vyner was also a professor of music at Millersville University of Pennsylvania.

Annually the University recognizes “The Louis Vyner Performance Award” which is awarded to a full-time music major who has been selected through an audition process. This student performs as a soloist with the Millersville University Orchestra.
Supporting Materials as Provided by the Contestants

Concertino, for Flute and Piano Op. 107, 1902______________________Cécile Chaminade (1857-1944)
Edited by Louis Moyse

Cécile Louise Stéphanie Chaminade, like many female composers during the time, faced a lot of prejudice towards their compositions. Although Chaminade was taught piano by her mother and became well praised by her neighbor Georges Bizet, she was forbidden to enroll in a music conservatory. Her father, Hippolyte, felt that her enrolment into the Paris Conservatory of Music, although highly esteemed, would be “improper for a young lady of the upper-middle class” (Cécile Chaminade). A compromise was made and Chaminade began taking private lessons with various instructors at the conservatory.

Continuing her career as a performer and composer, Chaminade eventually worked her way up to a concert entirely of her music at Le Couppey's house on April 25, 1878. This concert was a success and marks the beginning of the rise in Chaminade’s musical career. Well into the 1800s, Chaminade consistently composed greater larger works that were unfortunately never performed. After the death of her father, Chaminade moved back to her hometown of Le Vésinet. Here she stayed until the death of her mother. Shortly after the death of her mother, Chaminade’s Concertstück (Concert Piece) for piano and orchestra premiered in Belgium in 1888. Chaminade quickly became in high demand and began touring Europe and the United States with her Concert Piece and various of her smaller piano pieces.

Much of Chaminade’s music did not get valued until 1913 when she was inducted into the Legion of Honor in France. However, when the Concertino for Flute and Piano was composed, it was well-received by her husband and members of the Chaminade Club (A Chaminade fan club made of female musicians in the United States). Concertino for Flute and Piano is one of the three pieces that remained in the classical repertory by Chaminade herself.

La Flûte de Pan (The Pan Flute)_______________________________________Jules Mouquet (1867-1946)
II. Pan et Les Oiseaux (Pan and the Birds)

“Assis à l'ombre de ce bois solitaire, ô pan, pourquoi tires-tu de la flûte ces sons délicieux”
“seated in the shade of this lonely wood, oh pan, why do you get those delicious sounds from the flute”

Jules Mouquet was a student at the Conservatory of Music in Paris under the instruction of Théodore Dubois and Xavier Leroux. Mouquet is most notable for winning the Prix de Rome in 1896 and his composition La Flûte de Pan for Flute and Piano/Orchestra.

La Flûte de Pan consists of three sonatas that are themed around shepherds, birds, and nymphs. The second movement is about the birds and Mouquet adds to the beginning of this movement a small declaration asking the flute how it has obtained the ability to sounds like a bird.

Born and raised in Arizona, Michael McCall is a Native American and African American flautist pursuing a degree in Music Education and Flute Performance at Millersville University - Tell School of Music. Michael moved to Pennsylvania in 2014 and graduated from Hershey High School with honors, as a member of the Tri-M music honors society, in 2018. Since then, Michael has spent his time perfecting his craft and sharing what he has learned with his students as a freelance flute instructor. Michael has been studying flute with his professor, Joel Behrens, for 6 years while also taking lessons with Michelle Barraclough and David DiGiacobbe. He is very thankful for your support and hopes you enjoy the show.
“Ach, Ich Fühl’s” from *Die Zauberflöte*

Wolfgang Amadeus Mozart (1756-1791) was arguably the most famous Austrian classical era composer. Born in Salzburg, Austria, he was a child prodigy and traveled around performing from a young age, before acquiring a position as a court composer in Salzburg at age seventeen. He later moved to Vienna to compose. He wrote over 600 works. *Die Zauberflöte*, or *The Magic Flute*, was his last opera and was written in the form of a Singspiel. The heroine, Pamina, has the famous aria “Ach, Ich Fühl’s” in Act II, Scene 4, when her lover, Tamino, cannot talk to her and she thinks he does not love her anymore.

In *Die Zauberflöte*, Tamino is persuaded by the Queen of the Night to rescue her daughter, Pamina, from Sarastro. However, Tamino decides to join Sarastro’s community, which requires difficult trials. One of the trials is a vow of silence, which becomes a problem when Pamina tries to speak with him. When he does not answer, she thinks he does not love her, and is heartbroken. “Ach, Ich Fühl’s” is in G minor, the key that Mozart associated with the most sorrow. It modulates in the middle to the relative major before getting dark again. This middle section is when she is wondering if her heart will ever be mended again. When it goes back to the minor key, there is more angst and heartbreak for Tamino. Late-Mozartian chromaticism, such as the use of the Neapolitan 6 and German Augmented 6 chords, shows this heartbreak. A phrase in the subdominant key is the peak of the angst before she calms down and accepts that she will die alone.

> Ah, I feel it, it has disappeared
> Love’s happiness is forever gone!
> Nevermore will come the hour of bliss
> Back to my heart!
> Look at my tears, Tamino,
> They flow for you alone.
> If you don’t feel the longing of love
> There will be peace in death.

“Una Voce Poco Fa” from *Il Barbiere di Siviglia*

Italian composer Gioachino Antonio Rossini (1792-1868) is best known for his contributions to the Bel Canto Opera. Born into a musical family, he began to compose at age twelve and premiered his first opera in Venice when he was eighteen. Although the tradition of opera buffa had already existed, his operas became the peak of this opera style. He wrote and premiered most of his works in Italy, later moving to Paris. Of his thirty-nine operas, *Il Barbiere di Siviglia* or *The Barber of Seville*, is his most well-known and is based off the French play by Pierre Beaumarchais. In the scene beginning with Rosina’s aria “Una Voce Poco Fa”, she writes a love letter to Count Almaviva, whom she only knows as Lindoro, while devising a scheme to be with him and to trick her guardian and suitor, Bartolo.

Count Almaviva is in love with the wealthy Rosina, who is being pursued by Bartolo. With the help of his cousin, the barber Figaro, he woos Rosina with a serenade, and she drops a love letter out of the window for him. The Count and Figaro devise a plan for him to infiltrate the house dressed as a soldier so he can see Rosina. “Una Voce Poco Fa” is Rosina’s reaction to hearing the Count’s serenade, and her way of thinking through her plan to be with him. The aria has a slow A section in which Rosina is daydreaming in her room about Lindoro/Count Almaviva. The B section is faster, and this is where she is getting more and more excited about her plan to escape Bartolo. As the B section repeats, ornamentation is added for variation and to express Rosina’s cheekiness. In true Rossini fashion, the coda is the fastest part, and is when she makes her decision on how to go about her plan to escape. Cadenzas, ornaments, and fast sixteenth note passages are all quintessential elements of the Rossini comic opera, and this aria is no exception.

A voice a while back
echoes here in my heart;
already my heart has been pierced
and Lindoro inflicted the wound.

Yes, Lindoro shall be mine;
I swear it, I will win.

My guardian will refuse me;
I shall sharpen all my wits.
In the end he will be calmed
and I shall rest content...

Yes, Lindoro shall be mine;
I swear it, I will win.
Yes, Lindoro shall be mine;
I swear it, yes.

~ ~ ~

I am docile, I'm respectful,
I'm obedient, gentle, loving;
I let myself be ruled, I let myself be ruled,
I let myself be guided, I let myself be guided.

But,
but if they touch me
on my weak spot,
I'll be a viper
and a hundred tricks
I'll play before I yield.

And a hundred tricks
I'll play before I yield.
Allegra Banks is a BA Vocal Performance student as well as a BSE German student at Millersville University. She has been studying music from a very young age, taking lessons in piano, classical guitar, cello, percussion, trombone, and voice. She ultimately chose to study voice because of her additional love for foreign languages, and singing combines music and language. She loves incorporating her two majors by translating German musical documents to English in the Millersville Archives and Special Collections as well as traveling to Europe to experience the influence of classical music on the culture. In high school, she performed in every ensemble the school had to offer, as well as Allegretto and Reading Symphony Youth Orchestra, the latter of which even performed a concert tour in Italy. She has performed in many university ensembles, including Wind Ensemble, Symphonic Band, Jazz Orchestra, Big Band, and Women’s Chorale at the University of Nebraska-Lincoln, as well as Wind Ensemble and Chorale at Millersville University. She even sang in the Marburg UniChor during her semester abroad in Marburg, Germany, and the choir performed a concert in Frankfurt. She hopes to obtain a Master’s Degree in classical singing in either Germany or Austria after she graduates from Millersville.
1. Franz Liszt: Etudes d'exécution transcendante No. 10
Liszt wrote his twelve Etudes transcendante in 1852, after retiring from a brilliant career as a pianist, and living in seclusion with Princess Witgenstein at Weimar. This work was not original, for Liszt had rewritten it from a set of twelve magnificent etudes of 1837, which in turn had been rewritten from a set of twelve etudes he had written in 1826. This will be the final version, which is known today transcendante etudes devoted to Beethoven's students Czerny, who was Liszt's teacher, learn the piano knows, he wrote many important piano etudes, so the list will be the concert with difficult etude to teacher wrote many mechanization etudes, has its meaning. In No. 10, the beauty of the piano's timbre is reflected the most. This is one song sandwiched between two climactic pieces of music, so thematically it's everything.

1. Chopin: Ballade No. 1 in G Minor, Op. 23
Chopin's Ballade No. 1 in G minor, a single movement work for solo piano, was inspired by the narrative poems of Polish revolutionary poet Mitzkewicz, and was composed in 1831. The four Ballades Chopin wrote are considered some of the most challenging pieces in the standard piano repertoire. At that time, the failure of the Warsaw Revolution, the fall of Poland, Chopin exiled in France, he felt the pain and sorrow, these feelings became his motivation to create this work, so, this is a national spirit of the heroic ode.

From this piece of music, we can see that Chopin not only absorbed the classical traditional creative techniques, but also studied the traditional creative techniques and boldly pioneered and innovated. His works are the perfect combination of inheritance and innovation, thus forming his own unique style. Whether in the melody, rhythm characteristics, harmony, tonal characteristics, structural characteristics, or in the content of the spirit of the expression of the unique characteristics of his creation of music. He endowed the ballade with a new meaning, so that it has a dramatic effect and symphonic scale, improve its musical expression, and have a far-reaching impact on the creation of later generations of musicians.

Xingze Jiang was born in 1999 and began her piano lessons when she was four years old. During her youth, she won many national and international competition prizes including the 1st prize of the Primary School Group in the Keyboard Competition at the 23rd Harbin School Art Festival, again, the 1st prize of the Middle School Group at the 26th Harbin School Art Festival, and again the 1st prize of the Sunset Keyboard Competition at the 28th Harbin School Art Festival in Harbin, China; the 2nd prize at the Pearl River Kaisaburg National Youth Piano Competition in 2015; 3rd prize at the Hong Kong International Music Festival Youth Piano Competition in 2015; the Gold Medal in Group E in the 1st “Yan Zi Cup” Sanyi National Youth Piano Competition in Harbin in 2016.

Xingze was admitted to Harbin Conservatory of Music with major scholarship and studied under Dr. Fang Yi. In her first two years of her college studies, she won the 1st prize in the High Sky Scholarship Competition at Harbin Conservatory of Music in May of 2018, and 1st prize at the Heilongjiang Music Competition in June 2018. She participated in the master classes of many artists including Professor Wu Ying, Chair of the Piano Department of Central Conservatory of Music, Professor Li Zhe, Chair of the Piano Department of Shenyang Conservatory of Music, and Dr. Solomon Mikowsky of the Manhattan School of Music.

In the fall of 2019, Xingze transferred to the Tell School of Music at Millersville University and had the honor to study under Dr. Xun Pan.

“I believe that the harder I work, the luckier I will get. Learning on the road, is not the so-called thorns all over, more likely is plain sailing. Out of my love for music when I was young and the influence of piano culture in my youth, I believe that the piano is not a mechanical instrument, it’s a partner that can tell my feelings. I love the feeling of fingertip swimming in the black and white keys, and more like challenging
some music with technical difficulties. Maybe I think the piano can bring us closer to great pianists and composers and "communicate" with them face to face. I hope I can gain a little every day on my way to school and become a great temple of culture and art in the future.”
Heitor Villa-Lobos was born on March 5th, 1877 in the city of Rio de Janeiro. Villa-Lobos showed an early prowess for music and was taught to play Cello by his father Raul. He would go on to study clarinet, and guitar while performing popular music around Rio to support his family after his Father died in 1899. Heitor Villa-Lobos would go on to attend Brazil’s National Institution of Music as well as studying Brazilian folk music in the Northeast. He began to gain international recognition in 1923 when he conducted a concert of many of his works in Paris including his most famous work, his Nonet for choir and instrumentalists. Villa-Lobos is known for his 21st century that embraced both modern convention and traditional Brazilian influences. He would live until 1959 when he passed away in his Hometown of Rio.

The Fantasia for Saxophone and Orchestra was written in 1948 and dedicated to the Great Marcel Mule. Villa-Lobos was so impressed by Mule’s orchestral that he wrote the piece without being commissioned. Because of this, the work was not premiered until 1951 by soloist Waldemar Szilman.

I. Anime

The first movement of the fantasia is in the key of Ab and is in ABCBD form. The A section opens with the piano and saxophone playing at a fast, animated tempo utilizing Brazilian inspired rhythms and hemiola figures. The piece then transitions to a slower tempo with the beautiful legato of the B section. The saxophone plays a lyrical melody over the piano’s Satie-esque accompaniment, followed by a series of virtuosic runs transitioning into the C. The C section is a call and response type melody that is passed in between the soloist and accompanist followed by a few developments on a theme by the Saxophone. After the second B section the movement ends with more technical, arpeggiated runs from the Saxophone.

(1956) Prelude, Cadence, and Finale by Alfred Desenclos (1912-1971)

Alfred Desenclos was a self proclaimed “romantic” composer in the 20th century. He was born on February 7th, 1912. After working in factories for to support his family, he attended the Conservatory of Roubaix, and later the Conservatorie of Paris where he studied Piano performance and composition. In addition to composing for Saxophone, Desenclos wrote pieces for trumpet, harp, and other instruments. Prelude, Cadence and Finale was written as a Jury piece for the Paris Conservatory and is dedicated to the great Marcel Mule.

The prelude opens with a mysterious melody that does not adhere to one tonal center. It gains energy moving to the extremes of the saxophones range going from a low B to a high F#. The cadence features themes from the prelude, as well as a stream of impressionistic thirty-second notes that flow into the high energy, dramatic finale. The finale includes frantic 16th note passages, intense rhythmic accompaniment, and the use of altissimo notes.

Works Cited


Joshua Kim is a Junior Music Education and Saxophone performance major from Allentown Pennsylvania. He graduated from Salisbury High School in 2018. Joshua is a winner of the John Philip Sousa Band Award, the National High School Choir award, and the Glorious Sounds of the Season Scholarship. At Millersville Joshua has performed in the Jazz ensemble and Lab band, Concert Band, Wind Ensemble, University Choir, and is a section leader in marching band. After graduating Joshua intends to get a Masters degree in Multiple Woodwinds performance.
Giacomo Puccini was born in Lucca, Italy on December 22nd, 1859 and died in Brussels, Belgium on November 29th, 1924. He was born into a family of musicians and composers, and his hometown had three theatres presenting operas. He soon began writing operas himself, being well-known for his beautiful lyricism, amazing stagecraft, and connecting his audience through stories of tragedy. Puccini produced his work more slowly than most composers at the time, with a work coming out once every few years. This was because he put much thought into the topics he wrote about and always demanded the highest possible standard for himself. Puccini’s most popular operas were Madama Butterfly, La Bohème, and Tosca. He eventually became the leading Italian opera composer of his generation.

_Gianni Schicchi_ is part of the trilogy of one-act operas commissioned for the Metropolitan Opera in December 1918. Of the three operas commissioned, most critics agreed that _Gianni Schicchi_ was the best of them. This was Puccini’s last completed work before he passed away in 1924. Set in Florence in 1299, the It is a comedic opera tells a story of love, riches, and greed. A wealthy gentleman, Buoso Donati, has recently passed away and his family members all hope to get a portion of his fortune from the will. The family discovers that Donati leaves all his riches to charity and they become outraged. Rinuccio is the nephew of Donati in love with a young woman named Lauretta, who is the daughter of Gianni Schicchi. Rinuccio’s family refuses to let him marry Lauretta because she has no dowry. Rinuccio convinces Gianni to come meet his family but is offended by their greed. Lauretta begs him to stay in the performance of “O mio babbino caro,” which he agrees to. Gianni Schicchi is known for being clever and devises a plan, impersonating Buoso Donati and ultimately getting the estate for himself. Now that Lauretta has obtained dowry, she can now marry Rinuccio.

_O mio babbino caro_  
_Mi piace, è bello_  
_Vo’ andare in Porta Rosa_  
_A comperar l’anello!_  
_Sì, ci volio andare!_  
_E se l’amassi indarno,_  
_Andrei sul Ponte Vecchio,_  
.Ma per buttarmi in Arno!_  
_Mi struggo e mi tormento!_  
_O Dio, verrei morrir!_  
_Babbo, pietà!_  

Oh my dearest daddy,  
He pleases me; he is beautiful.  
I want to go to the Porta Rosa  
To purchase the ring.  
Yes, we want to go there.  
And if I love in vain,  
I’d go to the Ponte Vecchio,  
To fling myself into the Arno!  
I’m tortured and tormented!  
Oh God, I want to die!  
Daddy, pity me!

“O mio babbino caro” is a very famous showpiece for sopranos and is one of the most recognizable arias in the world for soprano. “O mio babbino caro” is sung by Lauretta, to her father, begging him to help stay although her lover’s family is snobby and rich. The song is in strophic form and remains in Ab major throughout. The song is dramatic, yet comedic because Lauretta would die to get what she wants. The song has an incredibly large range and the numerous octave jumps add to the dramatic expression of the song. The piano accompaniment is also elaborate, with the left hand consisting of many sixteenth notes. The right hand mostly follows the singer rhythmically, and melodically the piano supports the singer as well.
Morgen!.............................................................................................................. Richard Strauss (1864–1949)

Richard Strauss was born on 11 June 1864 in Munich, Germany and died on 8 September 1949 in Germany. Throughout his life, he was a celebrity who was often misrepresented in the media. There were rumors of Nazi affiliation until 1948, shortly before he passed away. He composed three major orchestral poems, Salome, Elektra, and Der Rosenkavalier. Strauss’ orchestral compositions are accepted as the finest since Mozart. He also wrote many solo art songs and was known for his complete understanding of the soprano voice. He was known for his expressionism and was ultimately one of the best composers of the late Romantic period.

Morgen!
Und morgen wird die Sonne wieder scheinen
Und auf dem Wege, den ich gehen werde,
Wird ins, die Glücklichen, sie wider einen
Inmitten dieser sonnenatmenden Erde...
Und zu dem Strand, dem weiten, wogenblauen.
Werden wir still und langsam niedersteigen,
Stumm warden wir uns in die Augen schauen
Und auf uns sinkt des Glükes stummes Schweigen...

Tomorrow!
And tomorrow the sun will shine again
And on the path, where I shall walk,
It will again unite us, the happy ones
In the midst of this sun-breathing earth…
And to the wide, blue-waved shore.
We will quickly and slowly descend,
Mute, we will gaze into each other’s eyes,
And on us sinks the muted silence of Happiness…

Morgen!, Opus 27, No. 4, was composed in 1894. This song was presented to Pauline de Ahna, Strauss’ wife, on their wedding day on September 10, 1894. The lyrics were originally a poem written by John Henry Mackay, a Scottish poet who lived in Germany for most of his life. Strauss clearly conveys Romantic expressionism with the beautiful lyrics from the singer and the piano accompaniment. The thirteen-measure piano introduction sets a hopeful and romantic tone for the singer before entering. The piano accompaniment is more soloistic in that it does not line up with the singer’s line. For the most part, the song is modal and remains in G Major throughout the song, but the few accidentals really enhance the emotion and beauty this song holds.

Die Nacht.............................................................................................................. Richard Strauss

Die Nacht
Aus dem Walde tritt die Nacht,
Aus dem Bäumen schleicht sie leise,
Schaut sich um in weitem Kreise,
Nun gib acht.
Alle Lichter dieser Welt,
Alle Blumen, alle Farben
Löscht sie aus und stiehlt die Garben
Weg vom Feld.

The Night
Out of the woods treads the night,
Out of the trees she gently steals,
She looks around in a wide circle,
Now be careful.
All the lights of this world,
All flowers, all colors
She erases and she steals the sheaves
Away from the field.
*Alles nimmt sie, was nur hold,*
She takes everything, whatsoever is lovely,

*Nimmt das Silber weg des Stroms,*
*Takes the silver away from the river,*

*Nimmt vom Kupferdach des Doms,*
*Takes from the copper roof of the cathedrals,*

*Weg das Gold.*
*Away the gold.*

*Ausgeplündert steht der Strauch;*
*The shrub stands plundered;*

*Rücke näher, Seel' an Seele*
*Come closer, soul to soul*

*O die Nacht, mir bangt, sie stehle*
*Oh the night, I’m afraid, she steals*

*Dich mir auch.*
*You from me, too.*

*Die Nacht*, Opus 10 No. 3, was composed in 1885, when Strauss was eighteen. It was one of Strauss’ first songs to appear in print. The poem was originally written by Hermann vom Gilm (1812–1864), and the meaning behind it is absolutely breathtaking. The singer sends a message of being fearful of the night, but it is not until the last phrase of the text that we learn she is really afraid of her future with a loved one. The song begins in D major and gets spookier and more harmonically complex as the song continues. It eventually modulates to the parallel minor and ends in G major with Mixolydian texture. The song ends on a dominant chord, which is very uncommon. The piano accompaniment is misleading to the singer, being complex and independent. The entire song is in 3/4 time, but feels more like 6/4.

Sarah Madonna was born in Chester County, PA. She grew up admiring music and was highly influenced by her grandmother, a former pianist and choral director. Sarah began playing the flute and singing at age 10. She was very involved in her Music Department throughout high school, participating in the Chorale, Wind Ensemble, Marching Band, Full Orchestra, Women’s Choir, and Indoor Drumline. She was accepted into the PMEA District 12 Choir and the PMEA Region 6 Choir in her senior year. In college, Sarah went on to further her love of music by studying voice. She was accepted into Millersville's Tell School Chorale as a first-semester freshman. Her sophomore year, Sarah became the music director of Chromatic, Millersville’s competitive a cappella group, where she teaches the ensemble all of their music and also arranges some of the pieces they sing. Sarah performs primarily classical, bel-canto style music, but is diverse in that she also enjoys singing pop, Broadway, and jazz. She studied voice with Dr. Jose Holland-Garcia for two years and began voice lessons with Dr. Jeffery Gemmell in Fall 2020.