

FORBES CENTER FOR THE PERFORMING ARTS  
**JAMES MADISON UNIVERSITY**

School of Music

*presents the senior full recital of*

**Annie Urmanski, *soprano***

**Steven Brancaleone, *piano***

*with*

**Sophie Castro, *soprano***

**Devonte Garcia, *tenor***

**JMU Note-oriety**

Friday, April 26, 2024

7 pm

Recital Hall



## Program

Chi brama in amore ( <i>Ariette a voce sola</i> , Op, 6: XVI)	Barbara Strozzi (1619-1677)
Mein Herr Marquis from <i>Die Fledermaus</i>	Richard Strauss (1864-1949)
Elfinlied ( <i>Mörrike-Lieder</i> , No. 16)	Hugo Wolf (1860-1903)
Apparition ( <i>Quatre chansons de jeunesse</i> )	Claude Debussy (1862-1918)
Chi il bel sogno di Doretta from <i>La rondine</i>	Giacomo Puccini (1858-1924)
Black Anemones ( <i>Two Poems of Agueda Pizzaro</i> )	Joseph Schwantner (b. 1943)

## 10-minute Intermission

Patrons are reminded to turn off all pagers, cell phones, personal computers, and any other electronic devices.

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If you hadn't but you did from <i>Two on the Aisle</i>	Jule Styne (1905-1994)
Fine from <i>Ordinary Days</i> with Devonte Garcia, <i>tenor</i>	Adam Gwon (b. 1979)
I'm Breaking Down, from <i>Falsettos</i>	William Finn (b. 1952)
Flight with Sophie Castro, <i>soprano</i>	Craig Carnelia (b. 1949)
To my Angels, from <i>SuperYou</i>	Lourds Lane (b. 1985)
Get Out and Stay Out from <i>9 to 5</i>	Dolly Parton (b. 1946)
Everything Changes from <i>Waitress</i> with Sophie Castro, <i>soprano</i> <i>and</i> <i>JMU Note-oriety</i>	Sara Bareilles (b. 1979)

*This recital is given in partial fulfillment of degree requirements  
for a Bachelor of Music.  
Annie Urmanski is from the studio of Professor Brenda Witmer.*

## JMU School of Music Statement of Community & Belonging

Difference in identity enriches our community, fosters artistic and intellectual growth, and is vital to creating thriving venues for expression in a global world. In addition to welcoming all individuals and perspectives regardless of their race, ethnicity, gender identity, sexual orientation, religion, disability, socio-economic status, or citizenship status, we wish to make the following acknowledgements and affirmations, adapted from Americans for the Arts:

- In the United States, there are systems of power that grant privilege and access unequally such that inequity and injustice result. We resolve to educate ourselves, keep vigilant watch, and act to bring an end to systemic oppression.
- Cultural equity—which embodies values, practices, and policies that ensure all people have access to, and are represented in, the arts—is critical to the sustained engagement of music in society.
- Acknowledging and challenging our inequities and working in partnership is how we will make change happen.
- Everyone deserves equal access to a full, vibrant creative life, which is essential to a healthy and democratic society.
- The prominent presence of musicians in society can challenge inequities and encourage alternatives.



## Music and You How you can make a difference!

Dear Patron,

Thank you for attending today's performance. The JMU School of Music educates the most talented students from around the world to shape the fabric of society. We are ecstatic to return to our stages to showcase the talent and hard work of our students and faculty.

Scholarship contributions help young musicians blossom into mature artists. With your support, we will be able to offer our talented students more financial help in pursuing their goals. If you are interested in supporting our students' passion and dedication, please consider contributing to the Music Scholarship Fund at James Madison University.

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