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JANUARY-MARCH 2025

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# WELCOME



Friends and patrons,

When I took on the role of executive director of CU Presents in August, I knew that I'd be supporting the CU Boulder College of Music in continuing its tradition of excellence and high-quality performances. What I didn't expect was the variety of new experiences I would discover by delving deeper into the programming we create and support.

This fall, I attended an outreach performance of *Hänsel und Gretel* presented by the College of Music's Eklund Opera Program with hundreds of elementary school students, many experiencing their first live exposure to the performing arts. I saw the gravity-defying acrobatics of Circa's *Duck Pond* at the Artist Series. I laughed at a satiric examination of bullying and its consequences in our musical theatre program's *Heathers*, and I was stunned by our Wind Symphony's collaboration with the ~Nois saxophone quartet to present Viet Cuong's *Second Nature*. At each of these events, I was thrilled to join our audiences on impactful and emotionally transformative journeys.

I'm also looking ahead to next fall. One of my great joys is curating the College of Music's longstanding Faculty Tuesdays series along with Dean John Davis. This free recital series highlights the virtuosity and diverse repertory of the college's own faculty and we hope to see you at the series opener on Aug. 26, 2025. The event promises to be memorable, featuring rotating performances by our piano faculty to celebrate the generous gift of a brand-new Steinway grand piano for Grusin Music Hall. We extend our heartfelt thanks to Gregory Silvus and Deidre Ferris for their leadership and generosity in making the lead gift for this Music Advisory Board-led campaign.

If you see me at a performance this spring, please say hello! I love visiting with our valued patrons about what makes our shared experiences meaningful.

Warmly,

Andrew "Metz" Metzroth  
Executive Director, CU Presents

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## CU ★ PRESENTS

JANUARY-MARCH 2025

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# SPOTLIGHT



## Swashbuckling Fun for the Whole Family

By Henry Michaels

*"I am the very model of a modern Major-General,  
I've information vegetable, animal and mineral,  
I know the kings of England, and I quote the fights historical  
From Marathon to Waterloo, in order categorical."*

An all-time tongue twister, the "Major-General's Song" is the most beloved tune from what is perhaps the most beloved operetta of Arthur Sullivan and W.S. Gilbert: *The Pirates of Penzance*. Delivered at breakneck speed and chock-full of wit and humor, this legendary musical number is the very model of the style of Gilbert and Sullivan's lively, quick-witted comedy.

And when the CU Boulder College of Music Eklund Opera Program presents *The Pirates of Penzance* in March, fun will surely abound.

"The feel and vibe of this show is so much fun. I mean, it takes place on a pirate ship, right?!" says Eklund Opera Program Director Leigh Holman.

"It really is a sight to see. We have a luxurious, beautiful set. There's dance, lots of physicality like tumbling and a ton of swashbuckling fun with the pirates.

Then there are the jokes, which just come at you one after the other. It's the greatest of satire. And the music. The music is gorgeous."

*The Pirates of Penzance* tells the story of Frederic, a young man recently finished with his apprenticeship among a kindly group of pirates. He falls in love—don't they always?—with Mabel, one of the daughters of Major-General Stanley. Hijinks and hilarity ensue as the pirates attempt to find wives and Frederic discovers that his time with the buccaneers is honor-bound to continue because of a Leap Day technicality.

Like many of Gilbert and Sullivan's operettas, *The Pirates of Penzance* is satire, a lampooning of the concept of duty and of Victorian-era norms. The College of Music's production will also feature updates to some lyrics and dialogue, a common practice with Gilbert and Sullivan works.

"Unlike Mozart or Verdi where you would never change anything that they wrote, we know that Gilbert and Sullivan would prefer updates because that was the point of their satire," says Holman. "Gilbert as the librettist wanted to relate to what was going on in the audience's time."

Perhaps best of all, this swashbuckling musical extravaganza is seriously hilarious fun for the whole family. From young to old and everyone in between, *The Pirates of Penzance*—with all its music, its comedy and its dynamism—has something for everyone.

**MARCH 14-16  
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# HOPE AND GRAVITY

By Michael Hollinger

Nine lives entangle in delightfully surprising and comical ways when an elevator crashes in a major American city. Michael Hollinger's comedy is a reminder that there are only a few degrees of separation between all of us.

**Jan. 23 - Feb. 16**

The Savoy | Denver

**Feb. 21 - Feb. 23**

The Nomad Playhouse | Boulder

# THE WHITE CHIP

By Sean Daniels

Straight from its critically acclaimed run off-Broadway, *The White Chip* is the true story of one man's journey from alcoholism to recovery in a play *The New York Times* described as "laugh-out-loud funny and gasp-inducing, self-inflicted tragedy."

**Apr. 10 - May 4**

The Dairy Arts Center | Boulder



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# UPCOMING EVENT HIGHLIGHTS

# CU PRESENTS

## ARTIST SERIES



**Renée Fleming**  
Voice of Nature  
Jan. 31, 2025



**Kodo**  
One Earth Tour 2025:  
Warabe  
Feb. 15, 2025



**Sweet Honey in the Rock**  
Feb. 28, 2025



**Martha Graham  
Dance Company**  
April 26, 2025

## COLLEGE OF MUSIC



**The Pirates of Penzance**  
By Gilbert and Sullivan  
March 14-16, 2025



**Big Fish**  
By John August and  
Andrew Lippa  
April 24-27, 2025

## TAKÁCS QUARTET



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Jan. 12 and 13, 2025  
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# FACULTY TUESDAYS SPRING 2025

- Hsiao-Ling Lin, piano** | Jan. 14  
**Dan Silver, clarinet** | Jan. 21  
**David Korevaar, piano** | Jan. 28  
**Suyeon Kim, piano** | Feb. 4  
**Doug Walter, percussion** | Feb. 11  
**Andrew Garland and Jeremy Reger** | Feb. 18  
**Sterling Tanner, trombone** | Feb. 25  
**Side-by-Side Chamber Music** | March 4  
**Wind Faculty Showcase** | March 11  
**Mutsumi Moteki, piano** | March 18

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### LATE SEATING

Latecomers are seated at the discretion of the house manager. You may be seated in a seat other than your ticketed seat; you can move to your ticketed seat during intermission.

Late seating is unavailable in the:

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- Loft Theatre (University Theatre Building)

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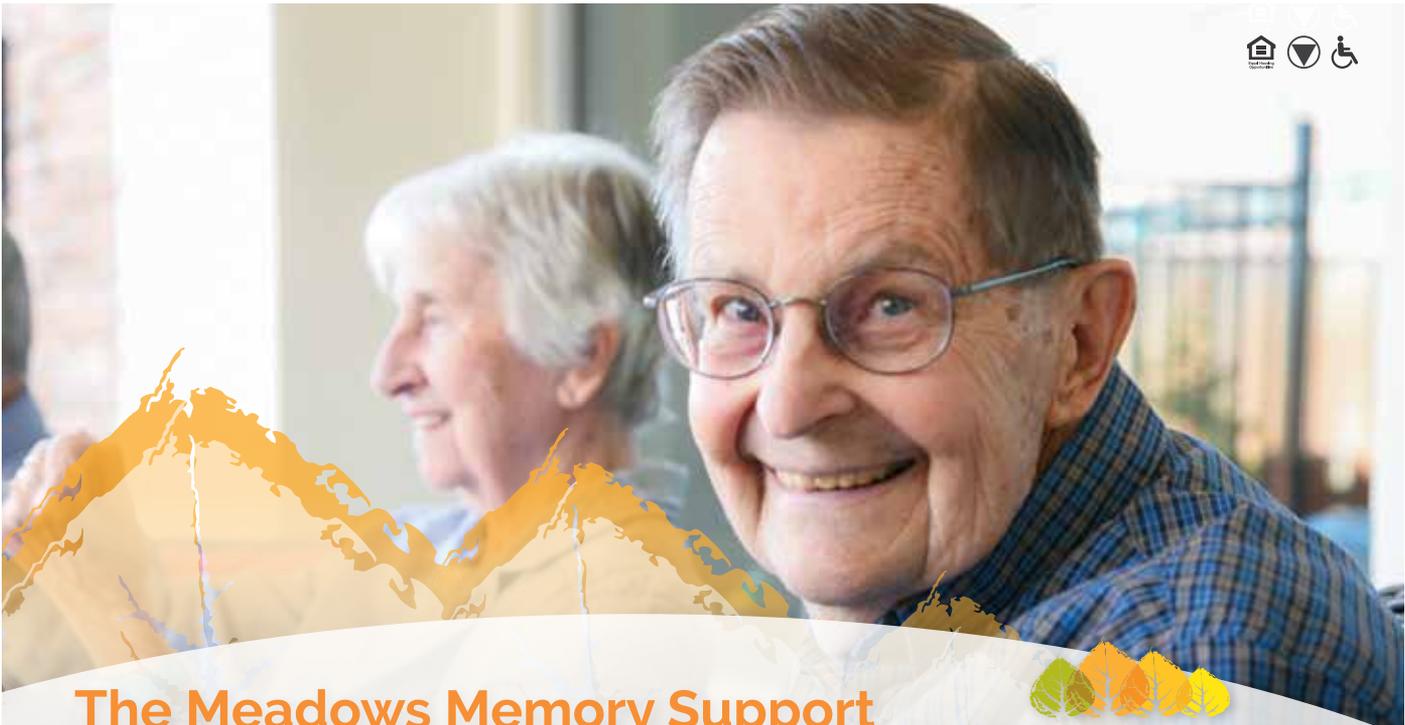
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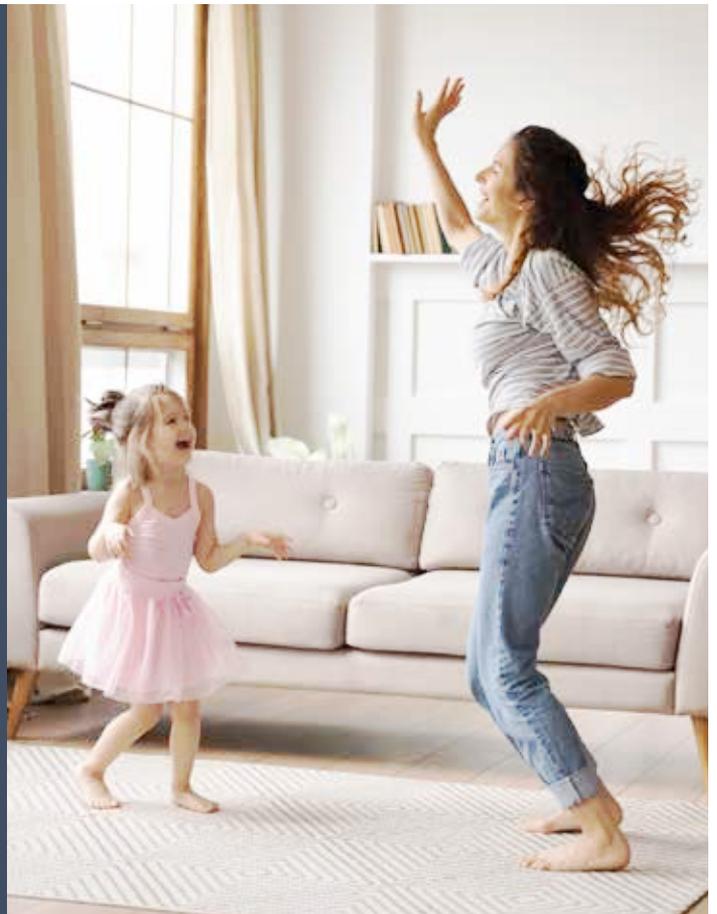
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# SPOTLIGHT



## Sweet Honey in the Rock Continues to Find Hope in the Darkness

By Adam Goldstein

For more than 50 years, the vocal ensemble Sweet Honey in the Rock has worked to address the ills of the world through the power of song.

Dozens of vocalists have brought their talents to the ensemble since Bernice Johnson Reagon, a teacher with the Black Repertory Company, formally founded the group in 1973. Since then, the all-female group has tackled myriad social issues through their a cappella musical stylings including civil rights, domestic violence, immigration and—on their 2016 album *#LoveInEvolution*—the toll of gun violence in the United States including those claimed by police violence and by the school shootings at Sandy Hook Elementary School.

“Since we started writing this piece, we’ve had to keep adding names and sadly, we’ll be adding more before things change,” founding member Carol Maillard says of “Second Line Blues,” the track from the album that directly addresses the crisis.

That unflinching approach to society’s most dire issues is nothing new for the storied ensemble which has long examined contemporary society through a musical lens that draws from the rich tradition of Black female music in the United States. With strains of Gospel, spiritual and traditional hymns, the group in its current quartet form never shies from the world’s woes and will surely offer topical depth during its performance at Macky Auditorium on Feb. 28.

Even so, the note that shines through in the group’s music is full of hope and positivity and has always offered promise. The very name of the group hints at a better world—Sweet Honey in the Rock refers to a New Testament psalm that speaks of a world so abundant that even the rocks offer honey when split open. It’s a vision of a world that offers justice, peace and equality.

Through the group’s different iterations, which have featured more than 20 vocalists, that push toward a better world has remained consistent. The current lineup—which consists of members Nitanju Bolade Casel, Aisha Kahlil, Louise Robinson and Carol Maillard, as well as featured musician Romeir Mendez—continues the musical mission that has earned the group three Grammy Award nominations and spots on some of the world’s most prominent stages.

The group continues to strive for access and equity, whether it’s through their original compositions, their unique interpretations of music from artists ranging from Marvin Gaye to Bob Dylan or the way that they present their art. The group has long offered American Sign Language interpretations during its shows, a feature that will be part of the group’s performance at Macky.

It’s an artistic approach that offers solutions, even in the face of struggle, injustice and darkness.

“We are very forward-thinking as an organization, constantly re-evaluating how we can express concepts to uplift and create change through our music and concerts,” Maillard says. “*#LoveInEvolution* has a more contemporary sound and feel because as people in the group grow and change, we want to hear different things, feel different things and bring fresh elements to our presentation.”

*The performance is sponsored by the Center for African and African American Studies (CAAAS) and the Colorado Association for the Deaf.*

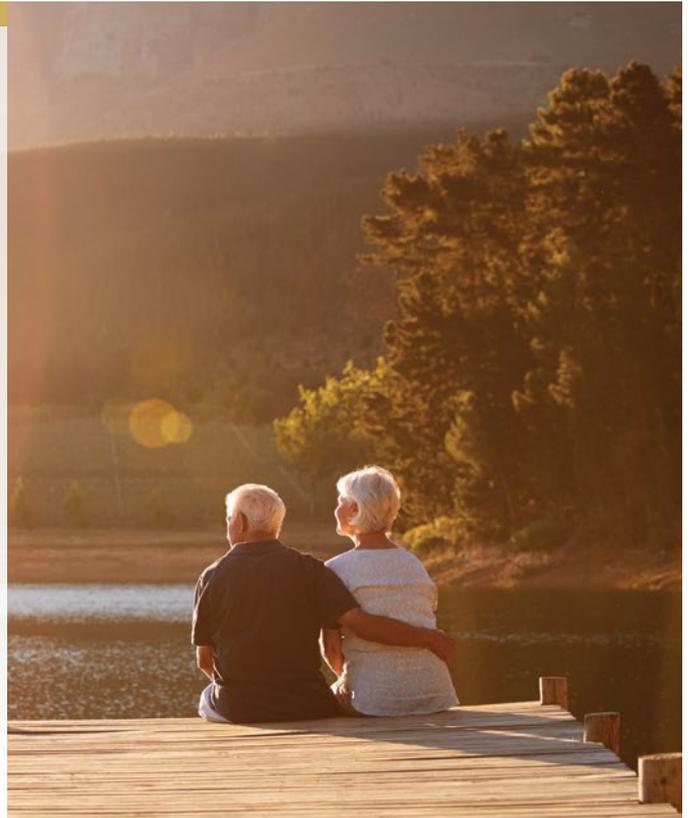
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Established in 1904, the **Colorado Association of the Deaf** is a collaborative advocacy group dedicated to serving Deaf Coloradans with accountability, equity, and transparency.



# Sweet Honey in the Rock® Feb. 28



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# SPOTLIGHT



## 2024-25 Ekstrand Graduate Student Competition winners announced

By Kathryn Bistodeau

We are thrilled to announce the winner of the 2024-25 Bruce Ekstrand Memorial Graduate Student Performance Competition: The Koa String Quartet!

The College of Music's current graduate string quartet in residence—comprising violinists Kisa Uradomo and Leah Pernick, violist Thomas Chafe and cellist Heewon Lee—studies with the Takács Quartet. On Nov. 19, the Koa Quartet performed selections from works by Joseph Haydn and Kevin Lau, and was awarded \$2,000 for their Ekstrand win.

“We are so happy to have started our residency at CU Boulder on such a positive note! It was an incredible opportunity to perform onstage alongside so many of our talented peers,” Pernick says. “Thank you so much to the Takács Quartet and string faculty for their mentorship, and to

the Ekstrand family for their generous support of students.”

Lee shares, “Our main goal of the performance was to have fun and keep up the good energy. I think us dancing backstage helped with that. But in all seriousness, we’re super thankful for the win!”

Second prize (\$1,000) went to saxophonist Joel Ferst, who also won the audience favorite prize (\$250). This year’s other Ekstrand finalists (\$500 each) include pianist John-Austin King, baritone Andrew Konopak and violinist Laura Pérez Rangel.

This year’s esteemed panel of judges were **Jason Bergman**—Associate Professor of Trumpet, Indiana University Jacobs School of Music; **Courtney Hershey Bress**—Principal Harpist, Colorado Symphony; Adjunct Professor of Harp, University of Denver

Lamont School of Music; and Lecturer of Harp, University of Wyoming; and **Cameron Stowe**—Chair, Collaborative Piano, New England Conservatory; and Director, Collaborative Piano, Aspen Music Festival and School.

The Ekstrand Competition was launched by previous College of Music dean Robert Fink, and later renamed to honor the late Vice Chancellor for Academic Affairs and psychology professor Bruce Ekstrand. The competition invites top graduate students to compete for cash prizes for professional development. This year’s faculty judges for the semi-final competition were Renee Gilliland, Jeremy Reger and Branden Steinmetz.

Semi-finalists included:

- Voice: Sidney Grimm, soprano; Andrew Konopak, baritone; James Robinson, baritone
- Piano: John-Austin King and Luca Pompilio
- Strings: Julian Bennett, cello; Koa String Quartet; Laura Pérez Rangel, violin
- Woodwinds: Joel Ferst, saxophone; Dylan King, saxophone; Harold Gomez-Montoya, clarinet
- Brass + percussion: Mark Bennett, trombone; Sydney Hoehl, trumpet; Connor Johnson, trumpet

Congratulations to the Koa String Quartet and all participants in this year’s competition, as well as their teachers—the Takács Quartet, Andrew Cooperstock, Andrew Garland and Nathan Mertens in the final round. Our special thanks also to collaborative pianists Runze Li, Hsiao-Ling Lin, Matthew Sebald—and all other pianists, mentors and teachers involved in the previous rounds of this competition.

*Partially funded by the Ekstrand Competition Endowment Fund, this annual event is the premier performance competition for the College of Music's most outstanding graduate students.*



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## NOTE FROM RENÉE FLEMING

When I was 14, the film *Soylent Green* was released, a sci-fi thriller about a dystopian future of worldwide pollution, dying oceans, depleted resources, and rampant starvation. The story was set in the year 2022.

The movie has faded from memory, but one scene left a profound impression. An aged researcher, unable to go on, has chosen assisted suicide at a government clinic. To ease his last moments of life, he is shown videos of a world that no longer exists: flowers and savannahs, flocks and herds, unpolluted skies and waters, all set to a soundtrack of classical music by Tchaikovsky, Beethoven and Grieg.

This scene captured my imagination in a terrifying way. The impact increased when I later learned that the actor playing the researcher, Edward G. Robinson, was terminally ill at the time it was filmed.

Fast forward to the pandemic. After more than two decades of constant touring, usually to urban cultural centers, performances abruptly ceased, and I suddenly found myself at home. I sought comfort in long walks outside near my house. I needed this time outdoors to maintain my emotional equilibrium, and I was reminded that nature would always be my touchstone. At the same time, the news about climate change grew more alarming: the extinction of animals we took for granted when we were children, the knowledge that white rhinos had disappeared from the wild, and daily reports of heat, fires and flooding. I realized that the crisis we had been warned of for so long had arrived.

## ARTIST SERIES

**Renée Fleming, soprano**  
**Howard Watkins, piano**  
Voice of Nature: The Anthropocene

**Jan. 31 2025**

Macky Auditorium

## PROGRAM

*The first half of the program is accompanied by a film provided by National Geographic. The audience is asked to kindly hold applause until the end of the film.*

“Pretty bird”  
Hazel Dickens

“Care Selve” from *Atalanta*  
Georg Frideric Handel

“Endless Space”  
Nico Muhly

“Bailero” from *Songs of the Auvergne*  
Joseph Canteloube

“Our Finch Feeder” from  
*Winter Morning Walks*  
Maria Schneider

“All is Full of Love”  
Björk

“Epílogo” from *Floresta do Amazonas*  
Heitor Villa-Lobos  
*Piano solo*

“Twilight and Shadow” from  
*Lord of the Rings*  
Howard Shore

“Evening”  
Kevin Puts

**“Red Mountains Sometimes Cry”**

Curtis Green

**“What the World Needs Now”**

Bacharach and David

**INTERMISSION**

*Entr’acte:*

**“Before the Deluge” (recording)**

Jackson Browne

Arrangement: Caroline Shaw,  
with Rhiannon Giddens, Alison Krauss,  
Renée Fleming, and  
Yannick Nézet-Séguin, piano

**“Muttertandelei”**

**“Befreit”**

Richard Strauss

**“Mandoline”**

**“Prison”**

Gabriel Fauré

**“Slumber my darling”**

**“The Cuckoo”**

Alan Fletcher

**“The Diva”**

Andrew Lippa

Renée Fleming appears by arrangement  
with IMG Artists, [imgartists.com](http://imgartists.com).

Ms. Fleming is an exclusive recording artist for Decca  
and Mercury Records (UK).

Ms. Fleming’s jewelry is by Ann Ziff for Tamsen Z.

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I thought of the great legacy of song literature that I love, when Romantic-era poets and composers reveled in imagery of nature, finding reflections of human experience in the environment. I decided to record some of this music, and to juxtapose these classics with the voices of living composers, addressing our current, troubled relationship with the natural world.

The result, in collaboration with my friend Yannick Nézet-Séguin, was the album *Voice of Nature: the Anthropocene*. When it received the 2023 Grammy Award for Best Classical Solo Vocal Album, I was thrilled, and I had the idea to tour music addressing this theme of nature as both our inspiration and our victim. I was incredibly fortunate to connect with the imaginative, dedicated leadership at the National Geographic Society, the global non-profit committed to exploring, illuminating and protecting the wonder of our world.

It has been so exciting to work with this universally respected, landmark institution. I am deeply grateful for the help of President and Chief Operating Officer Michael Ulica, Chief Executive Officer Jill Tiefenthaler, and Producer/Editor Sam Deleon, whose expertise and vision have been instrumental in creating the video you will see in the second half of tonight’s program.

Thankfully, the stunning natural world depicted in this film still exists, unlike that movie scene so upsetting to my younger self. In blending these beautiful images with music, my hope is, in some small way, to rekindle your appreciation of nature, and encourage any efforts you can make to protect the planet we share.

Sincerely,  
*Renée Fleming*



## RENÉE FLEMING

Renée Fleming is one of the most highly acclaimed singers of our time, performing on the stages of the world's great opera houses and concert halls. A 2023 Kennedy Center Honoree, winner of five Grammy® awards and the U.S. National Medal of Arts, she has sung for momentous occasions from the Nobel Peace Prize ceremony to the Diamond Jubilee for Queen Elizabeth II at Buckingham Palace. A groundbreaking distinction came in 2008 when she became the first woman in the 125-year history of the Metropolitan Opera to solo headline an opening night gala, and in 2014 she became the first classical artist ever to sing the National Anthem at the Super Bowl. In 2023, the World Health Organization appointed her as a Goodwill Ambassador for Arts and Health.

Fleming's latest recital and concert program, *Voice of Nature: the Anthropocene*, inspired by her 2023 Grammy Award-winning album, includes an original film created by the National Geographic Society to reflect the musical selections. Her current concert calendar includes appearances in London, Vienna, Milan, Los Angeles and at Carnegie Hall. In May at the Metropolitan Opera, she will reprise her role in *The Hours*, an opera which premiered last year, based on the Pulitzer Prize-winning novel and award-winning film. Last March, Fleming portrayed Pat Nixon in a new production of *Nixon in China* at the Opéra de Paris.

Fleming's new anthology, *Music and Mind: Harnessing the Arts for Health and Wellness*, was published in

spring 2024. A prominent advocate for research at the intersection of arts, health and neuroscience, as artistic advisor to the Kennedy Center for the Performing Arts she launched the first ongoing collaboration between America's national cultural center and its largest health research institute, the National Institutes of Health. Fleming created her own program called *Music and the Mind*, which she has presented in more than fifty cities around the world, earning Research!America's Rosenfeld Award for Impact on Public Opinion. In 2020, she launched *Music and Mind LIVE*, a weekly web show exploring the connections between arts, human health and the brain, amassing nearly 700,000 views from 70 countries. She is now an advisor for major initiatives in this field, including the Sound Health Network at the University of California San Francisco and the NeuroArts Blueprint at Johns Hopkins University.

Fleming has recorded everything from complete operas and song recitals to indie rock and jazz. In January, Decca released a special double-length album of live recordings from her greatest performances at the Metropolitan Opera. In 2023, Fleming received the Grammy Award for Best Classical Vocal Solo for her album *Voice of Nature: The Anthropocene*, with Yannick Nézet-Seguin as pianist. The same year, Decca released a special double-length album of live recordings from her iconic performances at the Metropolitan Opera, *Renée Fleming: Greatest Moments at the Met*. Known for bringing new audiences to classical music and opera, Fleming has sung not only with Luciano Pavarotti and Andrea Bocelli, but also with Elton John, Paul Simon, Sting, Josh Groban and Joan Baez. She has hosted a wide variety of television and radio broadcasts, including the Metropolitan Opera's *Live in HD* series and *Live From Lincoln Center*. Fleming's voice is featured on the soundtracks of Best Picture Oscar winners *The Shape of Water* and *The Lord of the Rings*.

Fleming's first book, *The Inner Voice*, was published by Viking Penguin in 2004 and is now in its 16th printing. It is also published in France, the United Kingdom, Germany, Japan, Poland, Russia and China. Co-artistic director of the Aspen Opera Center and VocalArts at the Aspen Music Festival, she is also advisor for special projects at LA Opera, and leads SongStudio at Carnegie Hall. Other awards include the 2023 Crystal Award from the World Economic Forum in Davos, the Fulbright Lifetime Achievement Medal, Germany's Cross of the Order of Merit, Sweden's Polar Music Prize, France's Chevalier de la Légion d'Honneur, and honorary doctorates from eight major universities.

[reeneffleming.com](http://reeneffleming.com)

Photo by Marvin Joseph



## HOWARD WATKINS

American pianist Howard Watkins is a frequent associate of some of the world's leading musicians on the concert stage and as an assistant conductor at the Metropolitan Opera. His appearances throughout the Americas, Europe, Asia, Russia and Israel have included collaborations with Joyce DiDonato, Diana Damrau, Thomas Hampson, Kathleen Battle, Grace Bumbry, Mariusz Kwiecien, Anna Netrebko and Matthew Polenzani at such venues as the Metropolitan Museum of Art, Kennedy Center, the United States Supreme Court, Alice Tully Hall, Carnegie Hall, the Elbphilharmonie and the Bolshoi Theater.

His current and former faculty affiliations include The Juilliard School, the Bard College Conservatory of Music, the Merola Opera Program, the Santa Fe Opera Apprentice Program, the Yale School of Music as a Visiting Presidential Fellow, the Tanglewood Music Center, the Aspen Music Festival, the Mannes School of Music, the North Carolina School of the Arts, the International Vocal Arts Institute (Israel, Japan, and China), IIVA in Italy, the Brancaloneoni Music Festival in Italy, the Tokyo International Vocal Arts Academy (TIVAA), and VOICEExperience in Orlando, Tampa, and Savannah.

A native of Dayton, Ohio, Watkins completed a Doctor of Musical Arts degree in accompanying and chamber music at the University of Michigan. Honored as the 2004 recipient of the Paul C. Boylan award from the University of Michigan for his outstanding contributions to the field of music, he is also the 2019 recipient of the Lift Every Voice Legacy Award from the National Opera Association.

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**John Proctor is the Villain**

By Kimberly Bellflower  
Feb. 21-March 2 | Loft Theatre



**Open Space**

Curated by CU Dance Connection  
March 7-9 | Irey Theatre



**Something Rotten!**

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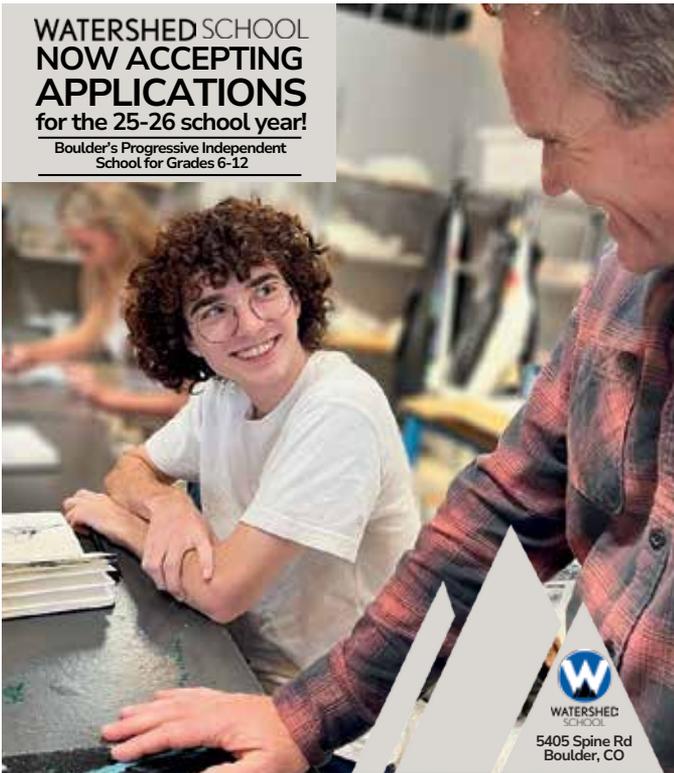


Antigone, 2024. Photo by RDG Photography.

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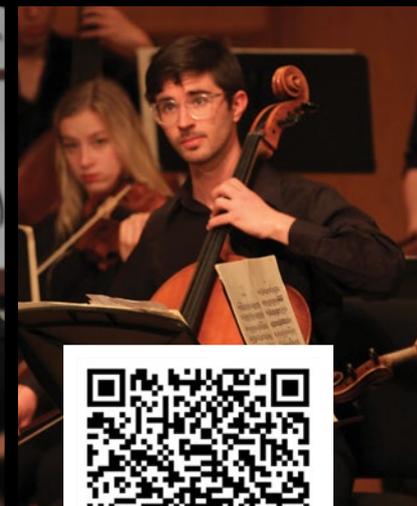


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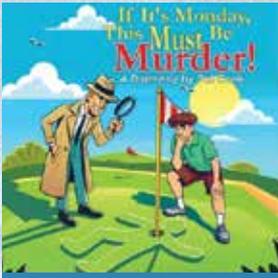
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# LEIGH HOLMAN TO LEAD COMMENCEMENT CEREMONY AS NEW MARSHAL

By Greg Swenson

Leigh Holman, director of CU Boulder's Eklund Opera Program, has been named the new commencement marshal.

Holman, a CU Boulder alumna who has been with the university for 15 years, replaces Bud Coleman who has led the spring commencement ceremony since 2018.

"On behalf of our entire college, we're proud of Leigh Holman assuming the role of the university's next commencement marshal," said College of Music Dean John Davis, also noting Holman's transformative role as director of the college's highly regarded Eklund Opera Program and New Opera Workshop (CU NOW).

"Leigh's work advances our mission to develop multiskilled, multifaceted universal musicians with flexible career options, thereby also amplifying momentum toward more interdisciplinary collaborations across our campus. In that spirit, as commencement marshal, Leigh perfectly represents not only the College of Music, but also our increasingly interconnected campus community."

The role of commencement marshal is mostly behind the scenes, until the day of the ceremony when Holman will be front and center on stage before thousands of graduates and their guests. It's a role she relishes and is excited to take on.

"As a performer, I feel comfortable being on stage. And part of the job of being commencement marshal is emceeding the event, so I feel very comfortable in that role," she said. "The main thing I'm excited about is being a part of this special day for our

students, a day that hopefully they'll never forget."

Holman took some time to talk with CU Boulder Today about herself, her time at CU Boulder and her new role as commencement marshal.

## DIRECTOR, EKLUND OPERA PROGRAM

I am the director of opera for the College of Music, and that means I'm the director of the program administratively, but I'm also the resident stage director. I am in charge of working with my team to cast shows, choose the operas we will be performing and, more importantly, I come up with the vision for the show ... what it's going to look like, what it's going to feel like and what the characters will be like.

So I'm really a storyteller, and I use acting and visual elements on stage to tell that story. That's what a stage director does, and that's my role here at CU.

## NEW OPERA WORKSHOP

In the summer we have a program that I started called the New Opera Workshop (CU NOW). It's a really exciting program where we bring in opera composers who are working on new projects and pair them with our wonderfully talented students who then bring the opera's characters and the music to life. So the composers get to work on their project in a beautiful setting here in Boulder, and our students get the opportunity to work with some of the most renowned creators of opera in the world.

## ROAD TO CU BOULDER

My grandparents went to CU Boulder in the 1920s. After graduating—my grandmother graduated too, which was almost unheard of back then—

they moved to Tennessee. When I was growing up, we lived in Tennessee but my grandparents had moved back to Colorado, so we went to visit them every summer.

After completing my undergraduate and graduate degrees and working for a while, I decided that I wanted to teach voice and direct operas. I had a few schools on my list, and CU was one of them. So, in my 30s, I went back to school and got my doctorate. After teaching at the college level for a few years and working with Opera Colorado, I came to work at CU Boulder. I feel very lucky to have my dream job. It's pretty awesome to be a teacher where my grandparents went to college.

## PASSION FOR SINGING AND OPERA

I've been a singer since birth. I think the first time I ever sang in public I was 4 years old, and I sang the song "Raindrops Keep Falling On My Head." I'll never forget it. I was a voice major in college where I studied classical music. I am a mezzo soprano, which is fun because it is one of the lower soprano voices, so you get cast in roles such as witches. So I sang, went to college to study voice and started doing opera. And then after college, I did opera professionally.

## PEOPLE WOULD BE SURPRISED TO KNOW...

I think people would be surprised that I ride a motorcycle. One other thing ... When I was in high school, I was a Congressional page in Washington, D.C. I was from this little rural town in Tennessee, and I was asked by my Congressman to come to D.C. to be a page. I served during the end of the Carter administration.



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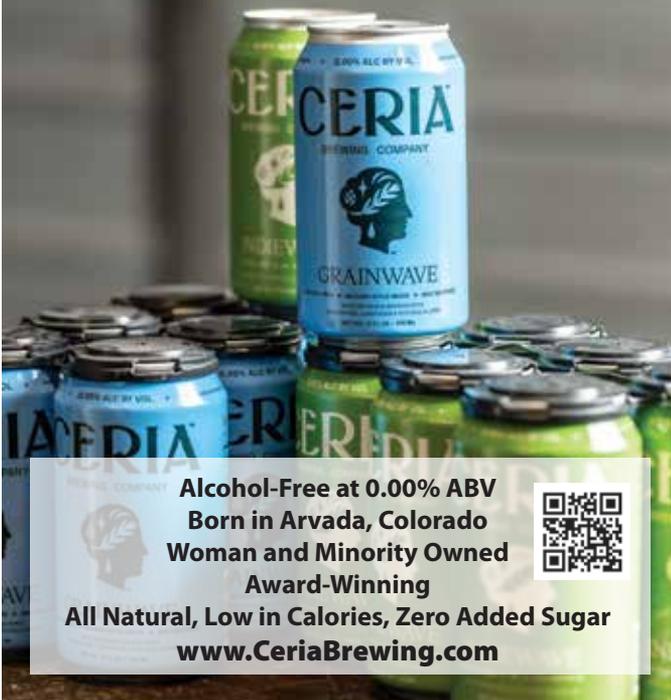
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### Scheduling Coordinator

Kayla Pierce

### Recording Engineer and Technical Director

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## CONTACT US

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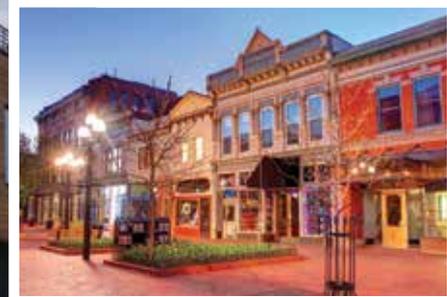
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