

ESSENTIAL

A RECITAL-DOCUMENTARY

PRESENTED BY:

SAMANTHA BURKE

SOPRANO

*from the studio of Professor Amy Shoremount-Obra
in collaboration with*

| | |
|-------------------------|---------------------------------|
| ALYSSA NEECE | Producer, Videographer, Editor |
| NAOMI NEILSEN | Videographer, Editor |
| D.D. JACKSON | Video Editor, Arranger, Pianist |
| RICHARD HAGEMANN | Collaborative Pianist |
| TONY LEWIS | Drummer (Sinnerman) |
| RAFAEL GONÇALVES | Guitarist (Black is the Color) |
| SILKY MARSHARIKA-CARTER | Soprano (Sinnerman) |
| JARIUS CLIETT | Baritone (Sinnerman) |
| NICO ORDONEZ | Bassist (Sinnerman) |
| CHANTEL J. MILLER | Spoken Word Poet |

This Master's recital is presented in fulfillment of degree requirements.

This program is dedicated with love to Gretchen, Alexa, Jaecob, and Joshua for your never-ending love and support.

— PROGRAM —

3 Sonetti del Petrarca, S.270

III. *I' vidi in terra angelici costumi*

Franz Liszt

(1811-1886)

Élégie

Invocation from Les Érinnyes

Jules Massenet

(1842-1912)

Liederkreis, Op. 39

I. *In der Fremde*

II. *Intermezzo*

Robert Schumann

(1810-1856)

III. *Waldeggespräch*

IV. *Die Stille*

Mörike Lieder

II. *Der Knabe und das Immelein*

Hugo Wolf

(1860-1903)

Romances op. 4

I. *Oh no, I beg you, forsake me not*

III. *In the silence of the secret night*

Sergei Rachmaninoff

(1873-1943)

Romances op. 14

XI. *Spring Waters*

— INTERMISSION —

Faces of Love Album

Of Gods and Cats

Jake Heggie

(1961-present)

Memories

A. *Very Pleasant*

B. *Rather Sad*

Charles Ives

(1874-1954)

In a Sentimental Mood

Duke Ellington

(1899-1974)

Tribute

Black is the Color of my true love's hair (Scottish Folksong)

Sinnerman

Nina Simone

(1933-2003)

originally by Will Holt

(1929-2015)

Inspired by Maslow's hierarchy of needs, this recital-documentary is intended as a social commentary of the effects Covid-19 and racial injustice that we face in the United States. The culmination of this recital program came from songs that reflect the time in which we are living.

1. I Vidi in Terra Angelici Costumi- Franz Liszt

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| I 'vidi in terra angelici costumi | I saw angelic virtue on earth |
| I 'vidi in terra angelici costumi, E celesti bellezze al mondo sole; Tal che di rimembrar mi giova, e dole: Che quant'io miro, par sogni, ombre, e fumi. | I saw angelic virtue on earth and heavenly beauty on terrestrial soil, so I am sad and joyful at the memory, and what I see seems dream, shadows, smoke: |
| E vidi lagrimar que 'duo at lumi, Ch'han fatto mille volte invidia al sole; Ed udì 'sospirando dir parole Che farian gir i monti, e stare i fiumi. | and I saw two lovely eyes that wept, that made the sun a thousand times jealous: and I heard words emerge among sighs that made the mountains move, and halted rivers. |
| Amor! senno! valor, pietate, e doglia Facean piangendo un più dolce concento D'ogni altro, che nel mondo udir si soglia. | Love, Judgement, Pity, Worth and Grief, made a sweeter chorus of weeping than any other heard beneath the moon: and heaven so intent upon the harmony no leaf was seen to move on the boughs, so filled with sweetness were the wind and air. |
| Ed era 'l cielo all'armonia s'intento Che non si vedea in ramo mover foglia. Tanta dolcezza avea pien l'aer e'l vento. | |

2. Elégie- Jules Massenet

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| Ô doux printemps d'autrefois, vertes saisons, vous avez fui pour toujours! Je ne vois plus le ciel bleu, | O sweet Spring of yesteryear, green seasons, you have fled forever! I no longer see the blue sky, |
| Je n'entends plus les chants joyeux des oiseaux! En emportant mon bonheur, Ô bien-ami, tu t'en es allé! | I no longer hear the joyous songs of the birds! You have fled, my love, and with you has fled my happiness. |
| Et c'est en vain que revient le printemps! Oui! Sans retour, avec toi, le gai soleil, les jours riants sont partis! | And it is in vain that the spring returns! Yes along with you, the cheerful sun, the laughing days have gone! |
| Comme en mon cœur tout est sombre et glacé, tout est flétri pour toujours! | As my heart is dark and frozen, so all is withered for evermore! |

3. Liederkreis op.39- Robert Schumann

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| <p>In der Fremde</p> <p>Aus der Heimat hinter den Blitzen rot Da kommen die Wolken her,</p> <p>Aber Vater und Mutter sind lange tot, Es kennt mich dort keiner mehr.</p> <p>Wie bald, ach wie bald kommt die stille Zeit, Da ruhe ich auch, und über mir Rauscht die schöne Waldeinsamkeit, Und keiner kennt mich mehr hier.</p> | <p>In a Foreign Land</p> <p>From my homeland, beyond the red lightning, There the clouds come drifting in, But father and mother have long been dead, Now no one knows me there. How soon, ah! how soon till that quiet time When I too shall rest Beneath the sweet murmur of lonely woods, I will be forgotten here as well.</p> |
| <p>Intermezzo</p> <p>Dein Bildnis wunderselig Hab' ich im Herzensgrund, Das sieht so frisch und fröhlich Mich an zu jeder Stund'. Mein Herz still in sich singet Ein altes, schönes Lied, Das in die Luft sich schwinget Und zu dir eilig zieht.</p> | <p>Intermezzo</p> <p>I bear your beautiful likeness Deep within my heart, It gazes at me every hour So freshly and happily. My heart sings softly to itself An old and beautiful song That soars into the sky And swiftly wings its way to you.</p> |

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| <p>Waldesgespräch</p> <p>Es ist schon spät, es ist schon kalt, Was reit'st du einsam durch den Wald?</p> <p>Der Wald ist lang, du bist allein, Du schöne Braut! Ich führ' dich heim!</p> <p>„Groß ist der Männer Trug und List, Vor Schmerz mein Herz gebrochen ist, Wohl irrt das Waldhorn her und hin, O flieh! Du weißt nicht, wer ich bin.“</p> <p>So reich geschmückt ist Roß und Weib, So wunderschön der junge Leib, Jetzt kenn' ich dich—Gott steh' mir bei! Du bist die Hexe Loreley. „Du kennst mich wohl—von hohem Stein Schaut still mein Schloß tief in den Rhein. Es ist schon spät, es ist schon kalt, Kommst nimmermehr aus diesem Wald!“</p> | <p>A Forest Dialogue</p> <p>It is already late, already cold, Why ride lonely through the forest? The forest is long, you are alone, You lovely bride! I'll lead you home! 'Great is the deceit and cunning of men, My heart is broken with grief, The hunting horn echoes here and there, O flee! You do not know who I am.' So richly adorned are steed and lady, So wondrous fair her youthful form, Now I know you—may God protect me! You are the enchantress Lorelei. 'You know me well—from its towering rock My castle looks silently into the Rhine. It is already late, already cold, You shall never leave this forest again!'</p> |
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| Die Stille | Silence |
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| <p>Es weiß und rät es doch Keiner, Wie mir so wohl ist, so wohl! Ach, wüßt' es nur Einer, nur Einer, Kein Mensch es sonst wissen soll! So still ist's nicht draußen im Schnee, So stumm und verschwiegen sind Die Sterne nicht in der Höh', Als meine Gedanken sind. Ich wünscht', ich wär' ein Vöglein Und zöge über das Meer, Wohl über das Meer und weiter, Bis daß ich im Himmel wär'!</p> | <p>No one knows and no one can guess How happy I am, how happy! If only one, just one person knew, No one else ever should! The snow outside is not so silent, So still and taciturn Nor are the stars on high As my own thoughts. I wish I were a little bird, And could fly across the sea, Across the sea and further, Until I were in heaven!</p> |

4. Mörike Lieder (Der Knabe und das Immlein)-Hugo Wolff

| Der Knabe und das Immlein | The Boy and the Bee |
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| <p>Im Weinberg auf der Höhe Ein Häuslein steht so winderbang, Hat weder Tür noch Fenster, Die Weile wird ihm lang.</p> <p>Und ist der Tag so schwüle, Sind all verstummt die Vögelein, Summt an der Sonnenblume Ein Immlein ganz allein.</p> <p>Mein Lieb hat einen Garten, Da steht ein hübsches Immenhaus: Kommst du daher geflogen?</p> | <p>On the hill-top vineyard There stands a hut so timidly, It has neither door nor window And feels time dragging by.</p> <p>And when the day's so sultry And every little bird is silent, A solitary bee Buzzes round the sunflower.</p> <p>My sweetheart has a garden With a pretty beehive in it: Is that where you've flown from?</p> |

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| <p>Schickt sie dich nach mir aus?</p> <p>„O nein, du feiner Knabe, Es hieß mich niemand Boten gehn; Dieses Kind weiß nichts von Lieben, Hat dich noch kaum gesehn. Was wüßten auch die Mädchen, Wenn sie kaum aus der Schule sind!</p> <p>Dein herzallerliebstes Schätzchen Ist noch ein Mutterkind. Ich bring ihm Wachs und Honig; Ade! – ich hab ein ganzes Pfund;</p> <p>Wie wird das Schätzchen lachen, Ihm wässert schon der Mund.“</p> <p>Ach, wolltest du ihr sagen, Ich wüßte, was viel süßer ist:</p> <p>Nichts Lieblichers auf Erden Als wenn man herzt und küßt!</p> | <p>Did she send you to me?</p> <p>‘Oh no, you handsome boy, No one bade me bear messages; This child knows nothing of love, Has she scarcely even noticed you. What can girls know When hardly out of school!</p> <p>Your beloved sweetheart Is still her mother's child. I bring her wax and honey; Farewell! – I've gathered a whole pound; How your beloved will laugh! Her mouth's already watering.’</p> <p>Ah, if only you would tell her, I know of something much sweeter:</p> <p>There's nothing lovelier on earth Than when one hugs and kisses!</p> |
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5. Romances op.4 and op. 14-Sergei Rachmaninoff

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| <p>О, нет, молю, не уходи! (op.4 no.1)</p> <p>О, нет, молю, не уходи! Вся боль ничто перед разлукой, Я слишком счастлив Этой мукой, Сильней прижми меня к груди, Скажи люблю.</p> <p>Пришёл я вновь, Больной, измученный и бледный. Смотри, какой я слабый, бедный, Как мне нужна твоя любовь...</p> <p>Мучений новых впереди Я жду как ласку, как поцелуя, И об одном молю, тоскуя: О, будь со мной, не уходи!</p> | <p>О, no, I beg you, do not leave! (op. 4 no.1)</p> <p>O, no, I beg you, do not leave! All my pains are nothing compared to separation I am only too fortunate with that torment, Press me tightly to your bosom and say you love me.</p> <p>I came anew full of pain, pale and exhausted. See how poor and weak I am, how I need your love...</p> <p>The new torments ahead I await like a caress or kiss, and again I beg you in anguish: O stay with me, do not leave!</p> |
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| <p>О, долго буду я, в молчаньи ночи тайной (op. 4 no. 3)</p> <p>О, долго буду я, в молчаньи ночи тайной, Коварный лепет твой, улыбку, взор случайный, Перстам послушную волос густую прядь, Из мыслей изгонять, и снова призывать; Дыша порывисто, один, никем не зримый, Досады и стыда румянами палимый, Искать хотя одной загадочной черты В словах, которые произносила ты; Шептать и поправлять былые выраженья Речей моих с тобой, исполненных смущенья, И в опьянении, наперекор уму, Заветным именем будить ночную мглу.</p> | <p>In the silence of the secret night (op. 4 no.3)</p> <p>Oh, long will I, in the silence of the mysterious night, Chase from my thoughts and then call up again Your artful chatter, your smile, your casual glance, The thick tresses of your hair, so pliant in my fingers; Breathing fitfully, alone, unseen by anybody else, Burning with the glow of vexation and of shame, I shall seek out the slightest hint of mystery In the words you uttered; I shall whisper and improve upon the past expressions Of things I once said to you, things full of bashfulness, And intoxicated, against all reason, I shall wake night's darkness with your cherished name.</p> |
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| <p>Весенние воды (op.14 no. 11)</p> <p>Ещё в полях белеет снег, А воды уж весной шумят -- Бегут и будят сонный брег, Бегут, и блещут, и гласят... Они гласят во все концы: "Весна идёт, весна идёт! Мы молодой весны гонцы, Она нас выслала вперёд. Весна идёт, весна идёт, И тихих, теплых майских дней Румяный, светлый хоровод Толпится весело за ней!..."</p> | <p>Spring Waters (op.14 no.11)</p> <p>The fields are still white with snow, But already there is the sound of spring in the waters – They run along and wake the sleepy banks, They run, and glitter, and proclaim... They proclaim in every direction: ‘Spring is coming, spring is coming! We are the heralds of youthful spring, Who sends us on ahead. Spring is coming, spring is coming, And the quiet, warm days of May, Like some rosy, radiant round-dance, Hurry along in its wake.</p> |
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6. Of Gods and Cats: In the Beginning (Faces of Love)-Jake Heggie

Of Gods and Cats: In the Beginning

In the beginning, was the Cat.
And the Cat was without purr.
The ethers stirred and there was milk, and the Cat saw that it was good...it was good!
A hand stretched forth across the milk, and scratched behind the Cat's ears....and it felt good.
Then the firmament shook, and there was produced...a paper bag.
And the Cat went forth into the bag and seeing that it was good...she fell asleep,
Purring.

7. A. Very pleasant, B. Rather sad (Memories)-Charles Ives

A. Very Pleasant

We're sitting in the opera house;
We're waiting for the curtain to arise
With wonders for our eyes;
We're feeling pretty gay,
And well we may,
"O, Jimmy, look!" I say,
"The band is tuning up
And soon will start to play."
We whistle and we hum,
Beat time with the drum.

We're sitting in the opera house;
We're waiting for the curtain to arise
With wonders for our eyes,

A feeling of expectancy,
A certain kind of ecstasy,
Expectancy and ecstasy... Shhhhh.

B. Rather Sad

From the street a strain on my ear doth fall,
A tune as threadbare as that "old red shawl,"
It is tattered, it is torn,
It shows signs of being worn,
It's the tune my Uncle hummed from early morn,
'Twas a common little thing and kinda sweet,
But 'twas sad and seemed to slow up both his feet;
I can see him shuffling down
To the barn or to the town,
A humming.

8. In a Sentimental Mood-Duke Ellington (arr. by D.D. Jackson)

In a Sentimental Mood

In A Sentimental Mood
I can see the stars come thru my room
While your loving attitude
Is like a flame that lights the gloom
On the wings of ev'ry kiss
Drift a melody so strange and sweet
In this sentimental bliss you make my
Paradise complete
Rose pearls seem to fall

It's all like a dream to call you mine
My heart's lighter thing
Since you made me this night a thing divine
In A Sentimental Mood
I'm within a world so heavenly
For I never dreamt
That you'd be loving sentimental me
In A Sentimental Mood
I can see the stars come thru my room
While your loving attitude
Is like a flame that lights the gloom
On the wings of ev'ry kiss
Drift a melody so strange and sweet
In this sentimental bliss you make my
Paradise complete
Rose pearls seem to fall
It's all like a dream to call you mine
My heart's lighter thing
Since you made me this night a thing divine
In A Sentimental Mood
I'm within a world so heavenly
For I never dreamt that you'd be loving sentimental me

9. Black is the Color of My True Love's Hair- Nina Simone and Emil Latimer

Black is the Color of My True Love's Hair

Black is the color...of my true love's hair
 His face so soft and wondrous fair
 The purest eyes
 And the strongest hands
 I love the ground on where he stands
 I love the ground on where he stands
 Hmm..well I love my lover and well he knows
 oh I love the ground on where he goes

And still I hope that the time will come
 Still I pray that the time will come
 When he and I will be as one
 Lord, When he and I will be as one
 Black is the color of my true love's hair
 Black...is the color...of my true love's hair
 Black is the color of my love so fair

Black is her body so firm so bold
 Black is her beauty her soul of gold
 I carry my lover in my heart...every, everywhere
 No matter where I go she is always there

I remember when she came to me in a vision of my mind
 I remember when she said to me don't ever look behind
 She said look ahead and I would see someone always loving me
 Her picture is painted in my memory without a color of despair
 No matter where I go black is the color of my true love's hair.

10. Sinnerman/Spiritual-Nina Simone

Sinnerman

Oh, sinnerman, where you gonna run to?
 Sinnerman where you gonna run to?
 Where you gonna run to?
 All on that day
 We got to run to the rock
 Please hide me, I run to the rock
 Please hide me, run to the rock
 Please hide here
 All on that day

But the rock cried out
 I can't hide you, the rock cried out
 I can't hide you, the rock cried out
 I ain't gonna hide you there
 All on that day

I said rock
 What's the matter with you rock?
 Don't you see I need you, rock?
 Good Lord, Lord
 All on that day

So I run to the river
 It was bleedin', I run to the sea
 It was bleedin', I run to the sea
 It was bleedin', all on that day
 So I run to the river
 It was boilin', I run to the sea

It was boilin', I run to the sea
It was boilin', all on that day

So I run to the Lord
Please hide me, Lord
Don't you see me prayin'?
Don't you see me down here prayin'?
But the Lord said
Go to the Devil, the Lord said
Go to the Devil
He said go to the Devil
All on that day
So I ran to the Devil
He was waitin', I ran to the Devil
He was waitin', ran to the Devil
He was waitin', all on that day

I cried, power, power (power, Lord)
Power (power, Lord)
Power (power, Lord)
Power (power, Lord)
Power (power, Lord)
Power (power, Lord)
Power (power, Lord)

I wanna die easy when I die
I wanna die easy when I die
I wanna die ewasy whe I die, shout salvation when I rise
Lord let me die easy when I die.

Well, I run to the river
It was boilin', I run to the sea
It was boilin', I run to the sea

It was boilin', all on that day

So I ran to the Lord
I said Lord, hide me
Please hide me
Please help me, all on that day
He said, hide?
Child, where were you?
When you oughta have been prayin'?

I said Lord, Lord
Hear me prayin', Lord, Lord
Hear me prayin', Lord, Lord
Hear me prayin', all on that day
Sinnerman, you oughta be prayin'
Oughta be prayin', sinnerman
Oughta be prayin', all on that day
Power (power, Lord)

PRINCIPALS



Venezuelan-American Soprano and Violinist Samantha Burke, is a student of Amy Shoremount-Obra (The Metropolitan Opera, NY) at Brooklyn College Conservatory of Music(M.M) and Erika Kiesewetter (Concertmaster of The American Symphony, NY) (B.M.) from Bard College. She also studied closely with renowned Hungarian musicologist Peter Laki, to develop a senior thesis on the opera *Otello* from Desdemona's point of view and later, a concert lecture series focused on making opera accessible to audiences. She is a frequent scholarship recipient and has won awards in Georgia and New York competitions.

Ms. Burke is the founder and director of The Atlanta Concert Series, which seeks to promote young artists' involvement in the Atlanta community through series of performances in the Fall and Spring. Previous engagements through the project have included: a recital series started in 2014 featuring eclectic young New York pianist, Richard Hagemann, young artists from all over the United States, and musicians from Georgia State University, and a 2016 concert of Spirituals and pieces by African American composers held at the Center for Civil and Human Rights in solidarity with Black Lives Matter Movement.

As a young child, her love of music led her to perform in the Sydney Opera House with the Atlanta Young Singers at the age of 13.

In the Spring of 2021, Samantha premiered a Recital-Documentary called 'Essential'. Also in the Spring of 2021, she will debut the title role of Carmen in the Brooklyn College Opera (Virtual edition). During the 2020 season, Ms. Burke was scheduled to perform as a soloist with The New York Philharmonic at David Geffen Hall with the Brooklyn College Conservatory choirs (canceled due to Covid-19), additionally she was a semi-finalist in the New York Art Song Preservation Society Competition, and this Fall is preparing the title roles of Carmen (Bizet's opera Carmen) and Elle (in Poulenc's *La Voix Humaine*) to be performed in the Spring of 2021. Samantha has sung for numerous masterclasses featuring artists such as: International Soprano, Angel Blue, and American composers, Ricky Ian Gordon, Libby Larsen, and Jake Heggie to name a few.

As a musical ambassador and activist, Samantha was asked to perform for the 2018 United Nations education fundraiser and convention as a young artist with the International Masters of Opera NYC.

Her recent competition credits include: 2017 Finalist of the Kennedy Center's VSA competition, 2016 Regional Finalist for the National Association of Teacher Singers. Both at home to recital and opera, Ms. Burke has performed numerous recitals and roles most notably: Second Lady in Mozart's *Die Zauberflöte* (Miami Opera Institute and The American Symphony), and the title role in Massenet's *Manon* (The American Symphony), and portrayal of principal roles in Bard College's Opera Workshop. She was the Soprano soloist for the 2014 Southeastern premiere of Alan Bullard's *A Light in the Stable* oratorio.

Equally proficient as a violinist, Ms. Burke has studied the violin for over 20 years and has performed in orchestras and ensembles in Atlanta, Philadelphia, and New York. Her concert repertoire spans from Mozart to Shostakovich, and modern music as well. At the age of 15, she won the Tim Redovian Scholarship of Atlanta, and attended the Philadelphia International Music Festival hosted by members of the Philadelphia Philharmonic.

Samantha is currently pursuing her Masters in Opera at Brooklyn College's Conservatory (virtually) while teaching privately voice, strings, and piano.

Bio Expiration Date: 6/28/2021

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Pianist, Richard Hagemann, has been playing piano since he was 8, he began taking lessons with John Schwarko before moving on to Carol Ferri in his high school years. He attended Mannes prep for two years, studying piano with Lev Simarov. Richard then attended Bard college, pursuing a degree in music with Blair McMillen, and graduated in 2014. A versatile pianist, Richard works as both an accompanist and soloist with an eclectic repertoire ranging from Bach, to Poulenc, to John Adams. He is currently an NYU graduate student in Marilyn Nonken's studio and teacher at NYU's Steinhardt School of Music (M.A. '21)



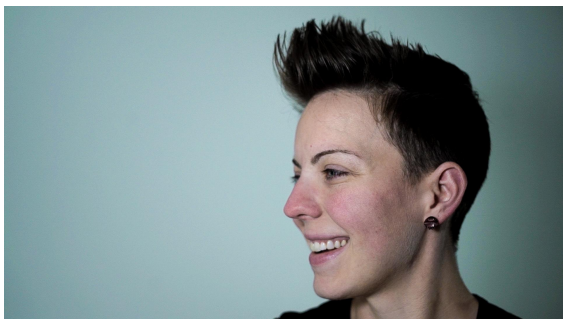
Canadian-born, NYC-area-based D.D. Jackson is a two-time Emmy Award-winning composer for film/t.v./media and a Juno-winning jazz pianist/composer/producer who has recorded 13 CD's as leader or co-leader with diverse artists ranging from saxophonist David Murray to Questlove and The Roots. As an award-winning professor, D.D. currently teaches courses in the Global Jazz Masters program at Brooklyn College (including leading the Brooklyn College Big Band), and Media Scoring at their Feirstein Graduate School of Cinema. As a writer, he has penned articles for such publications as the Village Voice, and he wrote a popular column for DownBeat magazine entitled "Living Jazz" for 5 years. D.D. lives in Maplewood, NJ (just outside of New York City) with his wife Elizabeth, their 14-year old son Jarrett and 12-year old daughter, Aria. His website is: <http://ddjackson.com>.



Rafael Gonçalves is a guitarist and guitarist from Juiz de Fora - MG. His authorial work is influenced by several musical genres, mainly Jazz and Brazilian Instrumental Music. Rafael is a doctoral student in music at UNIRIO, and has been developing in recent years his authorial work of instrumental music, which materializes on

his first CD, "Entre Amigos". The CD has the participation of eighteen musicians, local partners and renowned artists in the Brazilian instrumental music scene. It is presented in different formats, from solo to quintet - he has played in several places such as the Murilo Mendes Museum of Art, the Villa-Lobos Museum, at the Caxambu Mais Jazz festival, and in Portugal and the United States. Rafael holds a bachelor's degree in guitar and a master's in arts from UFJF, and is currently pursuing a doctorate in music from UNIRIO. He lived for one year in Portugal (2015-16) studying at the University of Évora, and in New York (2019-20) doing academic research and playing with local musicians. He studied Guitar with Luis Leite, Zé Paulo Becker, Gilvan de Oliveira and Celso Moreira; He studied Harmony and Arrangement with Ian Guest. He was selected for the 2009 BDMG Young Instrumentalist award.

CINEMATOGRAPHER BIOS



Alyssa Neece is a Cinematographer & Editor living in New York City who is passionate about telling stories and influencing positive change. She studied at Indiana University, majoring in New Media Video, which is where she developed her interest in creating visuals with a purpose, and honed her methods for resourceful storytelling. Beyond the desire to make movies, Alyssa's passion for cinematography developed and is sustained through a deeper interest in movement, light, shadow, story, and collaboration as a way of creating positive change in the lives of those watching. Alyssa operates under the name Corlanthum, where she seeks to reconnect humans with their intuition through visual storytelling.



Naomi Neilsen is a video creator and filmmaker residing in Atlanta, GA. A graduate of Southern Illinois University, her passion lies in storytelling through the visual medium of video.

I vidi in terra angelici costumi, Sonetti di Petrarca, S. 270a

FRANZ LISZT (1811-1886)

In the late 1830's while still in his youth, Liszt was traveling throughout Switzerland and Italy with his mistress, Countess Marie d'Agoult. While on a composing pilgrimage, he set three sonnets by early Italian poet and Renaissance scholar Francesco Petrarca. Originally Liszt composed these songs for tenor and piano, but were later transcribed for solo piano and put into his piano work, *Deuxième année*. Later in 1865, Liszt transposed these songs for baritone which offers a more poignant sound world for the listener. The story goes that while in Italy in seminary, Petrarch met a woman by the name of 'Laura de Noves' who he instantly fell in love with, and wrote 377 sonnets on her likeness. Liszt specifically set the sonnets: 104, 47, and 123.

The first two songs in the set are, *Pace non trovo* and *Benedetto sia 'l giorno*. The third song in the cycle is, *I vidi in terra angelici costumi* (I saw angelic beauty on earth). The third song's poetry is an outpouring of ardent love and admiration to an ethereal purity. The song opens with a dolce misterioso that outlines the main motif in triplets complemented by high bell-like octaves. This introduction leads to a dream-like melody in the vocal line that shifts and expands fervently. The final lines lead to a reverent conclusion with "*Tanta dolcezza avea pien l'aer e 'l vento.*"

Élégie

JULES MASSENET (1842-1912)

Massenet is regarded as one of the greatest French operatic composers of the 19th and 20th centuries because of his breadth of compositions from opera, songs, piano and orchestral works. His music and teaching impacted compositional style and sound during the Romantic period in France and his neighboring contemporaries. Many of his compositions have lush texture and present visceral harmonies that underscore his distinct sound world.

An example of his compositional genius is in the short song, *Élégie*. In 1873 Massenet was commissioned by Félix-Henri Duquesnel to compose music for the play, *Les Érinnyes*. The most memorable music from the work is the Invocation that features the dramatic song, *Élégie*. The melody evokes a bitter-sweet nostalgia which complements the contemplative and sentimental text by Louis Gallet.

Liederkreis, Op. 39

ROBERT SCHUMANN (1810-1856)

I. *In der Fremde*

II. *Intermezzo*

III. *Waldesgespräch*

IV. *Die Stille*

In a letter later in his life to his wife Robert Schumann wrote, "I have composed so much that it almost frightens me, but I can't help it; I'm having to sing myself to death like a nightingale...The Eichendorff cycle is my most Romantic music ever, and contains much of you in it, dear Clara." Well known for his copious output of lieder, Robert Schumann's opus 39 *Liederkreis* stands as a pillar of the German Romantic era repertoire. Wanting to distinguish himself from both his predecessor, Schubert and his contemporaries, his piano lines are much more than accompaniment to a melody, but add animation to the singer's lines and text. The through-composed work was written in 1840 for his then fiancée, Clara, as a wedding gift. Unlike his other popular song cycle, *Dichterliebe* (and earlier op.24 Heinrich Heine *Liederkreis*), op. 39 does not collectively tell a story movement by movement with related keys. Constrainingly, Schumann chose poetry by Joseph von Eichendorff (1788-1857) that he could respond to sympathetically and personally. The first song, *In der Fremde* (*In a Foreign Land*), opens the cycle with a stormy scene punctuated by the relentless 16th note F-sharp minor arpeggios in the piano which animate the loneliness and hopelessness depicted in the vocal line. The second song, *Intermezzo*, is reverent and swelling in ethereal love. The text describes a blissful image that produces a singing in the narrator's heart. The song feels like a soaring prayer to a deity. The rhythmic syncopations in the piano offer a heartbeat to the sometimes harmonically obscure, but insistent legato of

the vocal line. The final repetition of “*Das sieht so frisch und fröhlich...Mich au zu jeder Stund*” climaxes fervently, and the joyous refrain closes in the piano’s short postlude. *Waldeggespräch* (*Conversation in the Woods*) is based on the German folktale depicting a sexually-charged encounter between a huntsman and a seductive woman-like creature from Grimms’ Fairy Tales, originally known as the Children’s and Household Tales. The huntsman discovers that the woman is truly a Lorelei who bewitches men and kills them. She sings that men have been cunning and deceitful to her, and her heart is broken (suggesting violence she has encountered). She swears him off to never return and the piano postlude reprises the joyful hunting music heard from the opening of the song. *Die Stille* (*Silence*) is a pleasantly simple song. The youthful narrator sings a beautifully intimate confession of love and happiness in their heart that “only one person should know”.

Mörike Lieder

HUGO WOLF (1860-1903)

II. *Der Knabe und das Immllein*

The Mörike Lieder was Wolf’s first prolific songbook that secured the Austrian composer’s popularity, and distinguished him from his German counterparts. Hugo Wolf’s erratic temperament matched his unconventional writing style. *Der Knabe und das Immllein* (text by Eduard Mörike) best represents his dual nature and Romantic era style. In 1888 Wolf was inspired to set 53 of Mörike’s whimsical and endearing poems all within a few months. Of them, is *Der Knabe und das Immllein*, is the only one which begins as an eerily dark fairytale with “a vineyard on a hill and a house without any windows or doors”. We then become introduced to a young boy who sits outside in boredom, and catches the attention of a single stray bee. He imagines a conversation between himself and the bee where he recounts that his sweetheart has a garden, and within it there is a beehive from which honey flows. Some scholars have debunked the whimsical nature of the poetry and music to suggest that the poem has an overall dark sexual theme. Wolf might have understood this meaning also by accentuating the sensual harmonic shifts that occur each time the boy speaks, only to be brought back to reality by the sarcasm and crassness of the bee.

Romances Op. 4 nos. 1& 3 | Op. 14 no. 11

SERGEI RACHMANINOFF (1873-1943) I. Oh no, I beg you, do not leave

I. *Oh no, I beg you do not go*

III. *In the silence of the mysterious night*

op. 14

XI. *Spring Waters*

Sergei Rachmaninoff was born in Russia in 1873, and studied at the Moscow Conservatory with Nikolai Zverev, Alexander Siloti, Sergei Taneyev and Anton Arensky. During his time in Conservatory, he composed many of his major works including his famous Piano Concerto no. 1. Between 1890 and 1893 he composed his opus 4 comprised of six vocal romances, and in 1896 he released his opus 14 set of twelve songs. The opus 4 songs were composed towards the end of his time at the Moscow Conservatory. He was sharing a flat with his teacher Zverev and other composition students. He was having a difficult time composing, and after asking for privacy to compose he was kicked out of the residence. Rachmaninoff was able to strike genius while with his family in the countryside, and compose a number of his most famous songs. This early period of his life’s compositions are marked by strong contrapuntal leading lines in the piano that accompany florid melodies in the vocal line. Rachmaninoff’s opus 14 romances have a unique stamp of Russian sentiment and deep nostalgia that transport the listener to atmospheric sound worlds that allow the listener to ruminate on the poetry.

Faces of Love Album

JAKE HEGGIE (1961-present)

II. In the beginning- *Of Gods and Cats*

Jake Heggie is an American composer and pianist from West Palm Beach, Florida. Early in his career at San Francisco Opera, he began setting the poetry of Emily Dickinson for artists like Federica von Stade and Renee Fleming. In 2002 Heggie went to New York where he met librettist Terrance McNally with whom he has worked extensively for his operas and vocal music.

The Faces of Love Album is a studio album released in three volumes in 1999 featuring a number of famous singers like Jennifer Larmore, Zheng Coa, and Carol Vaness. One cycle from the album is entitled, *In the Beginning*. It was commissioned by Vija Nadai, and premiered in 2000 in Monte Carlo with Jennifer Larmore and Antoine Palloe. The first of the two songs from the cycle, *In the Beginning*, is “*Of Gods and Cats*”. The song is a sassy and comedic depiction of the Genesis creation story from the point of view of a cat going about its routine. The poetry for the cycle is by poet, Gavin Geoffrey Dillard.

Memories

CHARLES IVES (1874-1954)

- A. *Very Pleasant*
- B. *Rather Sad*

American modernist composer, Charles Ives, gained his international acclaim in experimental music. In 1897 while still in college at Yale, Charles Ives wrote a collection of 175 songs for voice and piano that often married popular folk tunes with unconventional harmonies. This practice would become more regularly done in the late 20th and 21st centuries by Ives’ successors. Ives’ road to success was not linear however, with his start in New York as an insurance clerk, then organist, estate planning, and then finally composing. In 1947 his 3rd Symphony won a Pulitzer Prize. The manner in which Ives evokes an American nostalgia juxtaposed with harmonic dissonance is illustrated in his 1897

song set, *Memories* (for which he also wrote the poetry). The first song, *Very Pleasant*, is a cheerful patter song describing two excited boys awaiting a performance. (Note the tempo marking: “As fast as it will go”). An abrupt “Curtain!” objects the scene, and transports the listener to the slower, *Rather Sad*, endearing song that reminds the singer of their beloved uncle going about his farm and chores.

In a Sentimental Mood

DUKE ELLINGTON (1899-1974)

When one thinks of jazz standards from the 20th century, Duke Ellington’s music set the standard. One of his most popular albums with John Coltrane that was released in 1963. The first song on the album is *In a Sentimental Mood* which was originally written and recorded with Ellington’s orchestra in 1935. The lyrics were later written by American songwriter, Manny Kurtz. Ellington recounts that the song’s composition was spontaneously written while playing at a party in Durham, North Carolina. It’s opening notes lull the listener into an elevating octave leap followed by sensual chromatic lines making the tune simply unforgettable.

Black is the Color

Nina Simone (1933-2003)

Scottish Folksong

Musicologist, Alan Lomax, attributes the song *Black is the Color of my true love’s hair* to being a 19th century Scottish folk song. In 1916, English folk music preservationist and activist Cecil Sharp recorded the song in North Carolina, and published it in his 1917 book English Folksongs of the Southern Appalachians. In 1941 John Jacob Niles popularized the song into the American folk song tradition. Nina Simone’s 1964 rendition of the song became popularized as one of the anthems of the Civil Rights Movement in the 60’s. The song’s meaning held a breadth of reverence to Black people and their struggle for equality in the United States. Simone’s husky contralto voice underscored the depth of the text and E-minor brudding key. Until today, the most famous recording of the

song is a recording by she and Emil Latimer from 1969. The song is befitting as an anthem for the beauty Black people despite the struggles they encounter throughout the world.

Sinnerman

Nina Simone (1933-2003)

Originally by Will Holt (1929-2015)

In the early 1950's folk singer and songwriter Will Holt from Portland, Maine wrote the infamous song, *Sinnerman*. The song has become a standard spiritual song that has been popular in the West and Southern American states. In the 1950's many artists including Lee Baxter and the Weavers recorded this upbeat song, but none are more famous than Nina Simone's (formerly known as Eunice Kathleen Waymon) 1965 recording on her album, *Pastel Blues*. The text goes back and forth between a sinner trying to escape "Judgement Day" in various ways, and an omnipotent voice that remarks "*sinnerman you outta be prayin*".

Simone noted in the documentary, *The Legend*, that she learned the lyrics of the song while attending Methodist revival meetings with her mother. Simone was a visceral performer with a renown reputation for her pianistic virtuosity and lush vocal production. Early in her career she sought to be a classical pianist, and even studied at the Juilliard School of Music. She then applied to the Curtis Institute of Music, but was denied. She claimed that she was denied because of racial discrimination. When she could not financially maintain her place in New York, she began playing in nightclubs to earn money. In those clubs she was persuaded to tap into her North Carolina gospel sound, and what emerged was a sound unlike any other that married jazz and blues with the virtuosity of Bach. In the 1960's and 1970's Simone's music became the sound of the Civil Rights Movement as her opinions and calls for justice and equality were promoted in her songs. The 10-minute rendition of *Sinnerman* often closed her concerts as an exclamation to the white audiences that she performed. Even today, *Sinnerman* unites people of all colors and backgrounds, and has been sampled by artists like Kanye West and put in shows like *LoveCraft Country* (2020).