



NATIONAL ASSOCIATION OF
**TEACHERS
OF SINGING**
— ★ ★ ★ —
Southern Region

*The 49th Annual Southern Region
National Association of Teachers of Singing Conference Presents*

**The Southern Region of NATS
Charles Lloyd, Jr. Memorial Member Recital
November 7th, 2024
7:00pm
Swor Auditorium
Mississippi College**

Flow My Tears

Lucas Avery Jameson, countertenor
Lucas Avery Voice Studio
Maria Curry, piano
Baton Rouge, Louisiana

John Dowland (1563-1626)

Ruhe sanft, mein holdes Leben (*Zaide*)

Liesl Dromi, soprano
Ryan Ransdell, piano
John Brown University

Wolfgang Amadeus Mozart (1756-1791)

Erlkönig

Matt Carey, baritone
Arkansas State University
Dr. Richard Seiler, piano
University of Louisiana at Monroe

Franz Schubert (1797-1828)

Hat dich die Liebe berührt

Dr. Briana Sosenheimer, soprano
Ken Chan, piano
Centenary College of Louisiana

Joseph Marx (1882-1964)

Habanera

Dr. Marika Kyriakos, soprano
Arkansas State University
Dr. Claire Vangelisti, soprano
Dr. Richard Seiler, piano
University of Louisiana at Monroe

Pauline Viardot (1821-1910)

- Io son l'umile ancella (*Adriana Lecouvreur*) Francesco Cilea (1866-1950)
 Irini Kyriakidou, soprano
 Dreux Montegut, piano
Loyola University New Orleans
- Da! Chas nastal...Prastitye vi (*The Maid of Orleans*) Pyotr Ilyich Tchaikovsky (1840-1893)
 Lindsay Kate Brown, mezzo-soprano
 Kristyn Van Cleave, piano
Louisiana State University
- Last Letter Home Lee Hoiby (1926-2011)
 Dr. Robert Cardwell, baritone
 Dr. Chialing Hsieh, piano
Northwestern State University of Louisiana
- Señora de las Sombras J. Diaz (b. 1990)
 Dr. Susan Hurley, soprano
 Dr. William Reber, piano
Mississippi University for Women
- Someone is Sending Me Flowers (*Shoestring Revue*) David Baker (1931-2016)
 Dr. Lynn Holliman, soprano arr. Roger Vignoles (b. 1943)
Holliman Voice Studio Sheldon Harnick (b. 1924)
 Tommy Creel, piano
Ridgeland High School
- What Would You Do? (*Cabaret*) John Kander (b. 1927) & Fred Ebb (1928-2004)
 Phyllis Horridge
Phyllis and Friends Singing Lessons
 Maria Curry, piano
Baton Rouge, Louisiana
- Still Hurting (*The Last Five Years*) Jason Robert Brown (b. 1970)
 Chelsea Gidden
Chelsea Gidden Studio of Baton Rouge, Louisiana
 Maria Curry, piano
Baton Rouge, Louisiana
- Stay (I Missed You) Lisa Loeb (b. 1968)
 D'nissa Hester
Talent-Voice Teacher, Natchitoches Parish School Board
 Trace Hester, guitarist
Natchitoches, Louisiana

**Tribute to Charles Lloyd, Jr.
 (September 22, 1948 – June 22, 2024)**

- Hosannah Charles Lloyd, Jr. (1948-2024)
 Dr. Phyllis Lewis-Hale, soprano
Jackson State University
 Dr. Richard Seiler, piano
University of Louisiana at Monroe

I believe I'll go back home

arr. Charles Lloyd, Jr. (1948-2024)

Imani Francis, soprano
Louisiana State University, Graduate Studies
Dr. Valerie Francis, soprano
Nicholls State University
Dr. Richard Seiler, piano
University of Louisiana at Monroe

I miss the peace and quiet of home (*Emmett Till: An Opera in Three Acts*)

Charles Lloyd, Jr. (1948-2024)

Richard Hobson, baritone
Southern University
Dr. Richard Seiler, piano
University of Louisiana at Monroe

Program Notes

Flow My Tears

John Dowland

“Flow My Tears” is a lute song by English composer and lutenist John Dowland that grew in popularity throughout the early 17th century. It was first published as an instrumental piece for lute in the late 16th century, and as it grew in popularity, Dowland later added text and published it again in London as a song in his collection, *The Second Booke of Songes or Ayres*, in the year 1600. The melody utilizes a downward patterned grief motive common in Elizabethan repertoire, and the song’s repetitive AABBC verse structure provides ample opportunity for ornamental improvisation in performance.

Ruhe sanft, mein holdes Leben (Zaide)

Wolfgang Amadeus Mozart

Written circa 1780, *Zaide* is an unfinished Singspiel opera, written just before Mozart began work on *Die Entführung auf dem Serail*. The opera is rarely programmed, but this aria is an enduring favorite in concerts and recitals. Like *Die Entführung*, this opera also takes place in Turkey. The story centers around the romance between two slaves, *Zaide* and *Gomatz*. “Ruhe sanft” is sung by *Zaide* in Act I, when she comes upon *Gomatz* while he is sleeping. She sings of her love for him and her deep desire for his happiness. Before she departs, she leaves her portrait behind for him, that upon his awaking, he will see it and fall in love with her.

Ruhe sanft, mein holdes Leben (Rest gently, my dearest life)

Ruhe sanft, mein holdes Leben,
schlafe, bis dein Glück erwacht;
da, mein Bild will ich dir geben,
schau, wie freundlich es dir lacht:
Ihr süßen Träume, wiegt ihn ein,
und lasset seinem Wunsch am Ende
die wollustreichen Gegenstände
zu reifer Wirklichkeit gedeihn.

Rest gently, my dearest life,
Sleep until your bliss awakens.
Here, I will lend you my portrait,
See how friendly it smiles.
May sweet dreams cradle him,
And let his fondest wishes and desires,
The imagined object
At last become reality.

Erlkönig

Franz Schubert

Goethe’s “Erlkönig” is based on the Germanic legend of a malevolent erlking whose spirit haunts the Black Forest, luring sick children to their death. A father and son are rushing homeward on horseback at night. The son, who is ill, imagines that he sees and hears the erlking, but his father assures him that it is nothing more than fog and rustling leaves. The insistent erlking tempts the boy to come with him, and says that if he will not come willingly, he will be taken by force. The father, sensing his child’s fear, rides ever faster...

Erlkönig (Erlking)

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind:

Who rides so late through the night and wind?
It is the father with his child.

Er hat den Knaben wohl in dem Arm,
Er fasst ihn sicher, er hält ihn warm.
„Mein Sohn, was birgst du so bang dein Gesicht?“
„Siehst, Vater, du den Erlkönig nicht?
Den Erlenkönig mit Kron' und Schweif?“
„Mein Sohn, es ist ein Nebelstreif.“

„Du liebes Kind, komm, geh mit mir!
Gar schöne Spiele spiel' ich mit dir;
Manch' bunte Blumen sind an dem Strand,
Meine Mutter hat manch gülden Gewand.“

„Mein Vater, mein Vater, und hörest du nicht,
Was Erlenkönig mir leise verspricht?“
„Sei ruhig, bleibe ruhig, mein Kind:
In dürren Blättern säuselt der Wind.“

„Willst, feiner Knabe, du mit mir gehn?
Meine Töchter sollen dich warten schön;
Meine Töchter führen den nächtlichen Rein
Und wiegen und tanzen und singen dich ein.“
„Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort?“
„Mein Sohn, mein Sohn, ich seh es genau:
Es scheinen die alten Weiden so grau.“

„Ich liebe dich, mich reizt deine schöne Gestalt;
Und bist du nicht willig, so brauch ich Gewalt.“
„Mein Vater, mein Vater, jetzt fasst er mich an!
Erlkönig hat mir ein Leids getan!“

Dem Vater grauset, er reitet geschwind,
Er hält in Armen das ächzende Kind,
Erreicht den Hof mit Mühe und Not:
In seinen Armen das Kind war tot.

Translation by Richard Wigmore

First published by Gollancz and reprinted in the Hyperion Schubert Song Edition

He has the boy in his arms;
he holds him safely, he keeps him warm.
'My son, why do you hide your face in fear?'
'Father, can you not see the Erlking?
The Erlking with his crown and tail?'
'My son, it is a streak of mist.'

'Sweet child, come with me.
I'll play wonderful games with you.
Many a pretty flower grows on the shore;
my mother has many a golden robe.'

'Father, father, do you not hear
what the Erlking softly promises me?'
'Calm, be calm, my child:
the wind is rustling in the withered leaves.'

'Won't you come with me, my fine lad?
My daughters shall wait upon you;
my daughters lead the nightly dance,
and will rock you, and dance, and sing you to sleep.'
Father, father, can you not see
Erlking's daughters there in the darkness?
Erreicht den Hof mit Mühe und Not:
Erlkönig hat mir ein Leids getan!“

'I love you, your fair form allures me,
and if you don't come willingly, I'll use force.'
'Father, father, now he's seizing me!
The Erlking has hurt me!'

The father shudders, he rides swiftly,
he holds the moaning child in his arms;
with one last effort he reaches home;
the child lay dead in his arms.

Hat dich die Liebe berührt

Prolific Austrian composer Joseph Marx composed over 150 lieder with both piano and orchestral accompaniment. They reflect tonal Romantic sensibilities characterized by complex polyphony and harmony, similar to his near contemporary Strauss. “Hat dich die Liebe berührt,” a setting of Paul Heyse’s poem, reveals through sensuous and soaring melodic lines the narrator’s feelings of incredulous disbelief of being in love.

Hat dich die Liebe berührt (If Love has touched you)

Hat dich die Liebe berührt,
Still unter lärmenden Volke,
Gehst du in gold'ner Wolke,
Sicher von Gott geführt.
Nur wie verloren, umher
Lässest die Blicke du wandern,
Gönnt ihre Freuden den Andern,

Joseph Marx

If Love has touched you
Softly amid noisy mankind,
You will walk on a cloud of gold,
Led safely by God.
You gaze about you
As though you are lost,
You do not begrudge others their happiness,

Trägst nur nach einem Begehrt,
Scheu in dich selber verzückt,
Möchtest du leugnen vergebens,
Dass nun die Krone des Lebens,
Strahlend die Stirn dir schmückt.

Translation © Richard Stokes, author of: The Book of Lieder (Faber), The Complete Songs of Hugo Wolf (Faber), provided via Oxford International Song Festival (www.oxfordsong.org)

Only one single thing do you desire.
In shy and rapt introspection,
You deny in vain
That life's gleaming crown
Now adorns your brow.

Habanera

Pauline Viardot wrote "Habanera" as a duet, and later as a solo version, both in Spanish and French (Havanaise). This popular dance form with sung text was originally introduced by African slaves in Cuba and named after the city of Havana in the 19th century. A habanera is typically slow with a unique rhythmic figure which in this case, is heard in the piano. Written in 1880, five years after the famous habanera of Bizet's *Carmen*, Viardot's setting includes two variations and a coda. Her daughter, Louise Viardot suggests that it was written as a result of family sojourns to Mexico City.

Pauline Viardot

Habanera

Vente, niña, conmigo al mar,
Que en la playa tengo un bajel.
Bogaremos a dos en él,
Que allí sólo se sabe amar.
Ay, rubita, si tú supieras!
Dame, dame tu amar.

Come to the sea with me, little one;
I have a ship at the beach.
In it we will sail together,
For only there does one know how to love.
Oh, fair-haired girl, if only you knew!
Give, give to me your love.

Io son l'umile ancella (Adriana Lecouvreur)

"Io son l'umile ancella" is a well-known soprano aria from the opera *Adriana Lecouvreur* by Francesco Cilea, first performed in 1902. It is sung by the opera's protagonist, Adriana, a celebrated actress at the Comédie-Française. This aria appears in Act I. Adriana, admired for her acting talent, performs this aria when she is asked to recite a piece for the Prince of Bouillon. Instead of boasting about her artistic skill, she humbly declares that she sees herself merely as a "servant of creative genius"—a medium through which art passes. This reflects both her humility and reverence for the arts.

Francesco Cilea

Io son l'umile ancella (I am the humble servant)

Ecco, respiro appena
Io son l'umile ancella del Genio creator:
ei m'offre la favella, io la diffondo ai cor.
Del verso io son l'accento,
l'eco del dramma uman
il fragile strumento,
vassallo della man . . .
Mite, gioconda, atroce, mi chiamo Fedeltà,
un soffio è la mia voce,
che al nuovo di morrà.

There, now I can barely breathe
I am the humble servant of the Spirit that creates;
it offers me speech, I pour it out into your hearts.
I am the intonation of the verse,
the echo of the human drama,
the fragile instrument,
vassal of the hand...
Gentle, joyous, terrible, my name is Fidelity
my voice is a breath,
which will die with the new day.

Da! Chas nastal...Prastitye vi (The Maid of Orleans) Pyotr Ilyich Tchaikovsky

Tchaikovsky's sixth opera, *The Maid of Orleans*, is a four-act work based on the legend of Joan of Arc, composed between December 1878 and March 1879, with orchestration completed by August 1879 and revisions made in subsequent years. The opera features a poignant aria where an angel urges Joan to lead France against the English, marking her farewell to family and friends.

Da! Chas nastal...Prastitye vi

Yes, it is time!
Yoanna must obey the divine will.
But why is fear creeping into my soul?

My heart is aching so painfully
Forgive me hills, beloved fields;
Welcoming, peaceful, bright valley, forgive me!
Yoanna will not be seeing you again,
Forever she says her farewell!
My friendly fields, my trees, my loved ones,
Without me you will blossom and fade!
Oh my cool caves, my speedy currents,
I am leaving you and will never be back again!

These places where everything was healing,
You will be parted with me forever more;
My flocks, I won't guard you anymore,
You will be lost without a faithful pastor.
I was destined to lead a different group
Along the fields of a murderous war.
That is what divine will had chosen,
And I am not driven by futile desires!
Oh god, my heart is opening to you!
It's sorrowful and suffering!

Last Letter Home

Lee Hoiby

JESSE GIVENS Private First Class, US Army, drowned in the Euphrates River on May 1, 2003, in service of his country, in his 34th year. He wrote a letter to his wife, Melissa; five-year-old son, Dakota, nicknamed "Toad"; and his unborn child, Carson, nicknamed "Bean." He asked Melissa not to open the envelope unless he was killed. "Please, only read it if I don't come home," he wrote. "Please put it away and hopefully you will never have to read it."

Señora de las Sombras

J. Diaz

Composer and self-described "sound artist" J. Diaz created the song "Señora de las Sombras" in 2022 from excerpts of poetry by American poet, Eduardo C. Corral. The skeletal Mexican folk saint "Señora de las Sombras" is not recognized by either Catholic or Protestant churches. Her devotees consider her a protector of those whose lives are filled with risk and danger from hostile environments, making her popular with sex workers, the incarcerated, the impoverished, and LGBTQ folk. Diaz dedicates this piece "to queer Catholic guilt," stating that "the song is about guilt one may face while growing up as a queer Mexican person surrounded by Catholicism and conservatism. The figure of la Señora de las Sombras usually represents death. In this context she becomes the singer's lover and symbolizes freedom in the death of restrictive belief systems."

Señora de las Sombras (Lady of the Shadows)

Dejame vivir!
Salt my tongue, por favor
Devour me, mi mas bello error
Undress my hunger,
Undress my thirst.
The dead gather
De mi enamorate
My wounds belong to you.
Spit me out.
Tu a mi no me hundes.
Escupame.
De mi enamorate.

Let me live!
Salt my tongue, please,
Devour me, my most beautiful mistake,
Undress my hunger,
Undress my thirst.
The dead gather
In love with me.
My wounds belong to you.
Spit me out.
You don't drag me down.
Spit me out.
Fall in love with me.

Señora de las Sombras,
My wounds are yours.

Lady of Shadows,
My wounds are yours.

Someone is Sending Me Flowers

Baker/Vignoles

“Someone is Sending Me Flowers” was composed by David Baker for *Shoestring Revue*. The revue, created by Ben Bagley, premiered in 1955 in New York City and saw enormous success. Ben Bagley would go on to bring the revue back in 1957. Included in the original 1955 cast were some of the great names in theater at the time such as Bea Arthur, Ann Hampton Calloway, and Dody Goodman. This piece is also featured in the collection from Sarah Walker and Roger Vignoles, *Sarah’s Encores*.

What Would You Do? (Cabaret)

John Kander & Fred Ebb

Fräulein Schneider embodies independence and resilience, making her a compelling and dynamic character in Cabaret. Her ability to fend for herself, coupled with a strong will to survive, defines her presence on stage. As the story unfolds, in Act II Fräulein Schneider encounters a difficult choice with no easy answers. Faced with the uncertainty of her future, she ends her engagement with Herr Schultz, who is Jewish, driven by fear. Despite Cliff’s encouragement to stay resolute, the tense political climate prompts a critical question: what would anyone do in her position? The song “What Would You Do?” features numerous accidentals, half steps, and wide interval jumps, effectively highlighting Schneider’s internal conflict and the burden of being a lone voice amid overwhelming circumstances. She sacrifices her chance at love and happiness to go along with the growing Nazi regime.

Still Hurting (The Last Five Years)

Jason Robert Brown

An emotionally striking and intimate musical about two New Yorkers in their twenties who fall in and out of love over the course of five years, *The Last Five Years* employs an unconventional structure consisting of Cathy, the woman, telling her story backwards while Jamie, the man, tells his story chronologically; the two characters only meet once, at their wedding in the middle of the show. The powerful ballad “Still Hurting” serves as the opening number of Jason Robert Brown’s Drama Desk winner, as she reels from the end of her rollercoaster of a relationship with Jamie.

Stay (I Missed You)

Lisa Loeb

Loeb’s big break came through her friendship with actor, Ethan Hawke, who lived in an apartment across the street from her in New York City. She told *Cosmopolitan* that she met Hawke in the NYC theater community where, as she phrased it, “I made music for his plays.” Loeb gave Hawke the Juan Patiño-produced version of “Stay (I Missed You),” and he in turn gave it to director Ben Stiller during the making of the 1994 film, *Reality Bites*. Stiller subsequently decided to use the song in the film’s ending credits, and it was included by Ron Fair on the soundtrack on RCA Records. “Stay (I Missed You)” went on to become a number one hit on the American charts. When her song hit number one, Loeb earned the distinction of being the first artist to top the Hot 100 before being signed to any record label. The single reached Gold status on July 12, 1994, just over three months after its release date.

Hosannah

Charles Lloyd, Jr.

“Hosannah” is part of Charles Lloyd, Jr.’s *The Spiritual Art Song Collection*. It was recorded in 1980 by soprano, Veronica Tyler, on her album entitled *The Passion of Christ in Spirituals*. The text of “Hosannah” was derived from biblical scriptures as Lloyd often drew inspiration from the Psalms and the Gospels, infusing his work with themes of worship, humility, and gratitude. In “Hosannah,” the text combines phrases such as “Hosanna in the highest” and “Blessed is He who comes,” found in Matthew 21:9 and Psalm 118:26, along with other lyrical passages of praise. This blend creates a sense of both universality and intimacy, inviting listeners to connect with the profound act of praise.

I believe I’ll go back home

arr. Charles Lloyd, Jr.

Kathleen Battle and Jessye Norman presented this duet arrangement on their *Negro Spirituals* CD/DVD, as well as at Lincoln Center with James Levine conducting.

I miss the peace and quiet of home (*Emmett Till: An Opera in Three Acts*) Charles Lloyd, Jr.

In the summer of 1955, Emmett Till was murdered during a Mississippi August. His funeral on September 6th (of the same year), would show the world the monstrosity of America's race problem. "In 2008, I was commissioned by the Trinity Opera Company in New Jersey to write an opera based on Emmett Till," explains Lloyd. "Emmett's life and legacy are pivotal in terms of the Civil Rights movement. There are a lot of composers now, who are African American and interested in writing operas. Our subject matter might be a little different from what European whites, use for their opera," says Charles Lloyd Jr. Explaining the responsibility and legacy in writing his opera, Charles Lloyd says, "this is the biggest and most important work that I have ever written and I am very proud of it." The opera reflects the amalgamation of Mr. Lloyd's love for Negro spirituals and gospel, as sung in Mississippi Delta during the 1950's, as well as the bel canto style of 19th century Italy.

Excerpts from ([Christopher Leach](#), Jun 12, 2023, wgno.com)

Southern Region Vocal Arts Scholarship

