

FACULTY ARTIST SERIES &  
GEORGE WALKER CENTER  
RECITAL SERIES

**CRYSTAL SELLERS BATTLE,  
SOPRANO**

“A LITTLE HELP FROM MY FRIENDS”

Wednesday, September 18, 2024  
Kilbourn Hall  
7:30 PM



**EASTMAN**  
SCHOOL OF MUSIC  
UNIVERSITY of ROCHESTER

## PROGRAM

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~ *Remarks by Dr. Adrienne Morgan,*

*Richard Feldman Vice President of Equity and Inclusion, University of Rochester ~*

### **Five Songs of Laurence Hope (1915)**

Worth While  
The Jungle Flower  
Kashmiri Song  
Among the Fuchsias  
Till I Wake

Harry Thacker Burleigh  
(1866-1949)

Zachary Peterson, piano

### **Despite and Still, Op. 41 (1969)**

A Last Song  
My Lizard (Wish for a Young Love)  
In the Wilderness  
Solitary Hotel  
Despite and Still

Samuel Barber  
(1910-1981)

Alison d'Amato, piano

## INTERMISSION

### **Songs for Leontyne, Op. 32**

The Doe (1950)  
Evening (1983)  
Autumn (1979)  
Winter Song (1950)  
In the Wand of the Wind (1952)  
The Serpent (1979)

Lee Hoiby  
(1926-2011)

Priscilla Yuen, piano

### **Cantata for Voice and Piano (1959)**

Prelude  
Rondo (Peter Go Ring dem Bells)  
Recitative (Sometimes I Feel Like a Motherless Child)  
Air (Let Us Break Bread Together on Our Knees)  
Toccata (Ride On, King Jesus)

John Carter  
(1932-1981)

Zachary Peterson, piano

## TEXT & TRANSLATIONS

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**Five Songs of Laurence Hope** (1915)

Harry Thacker Burleigh

### **Worth While**

I asked my desolate shipwrecked soul  
“Wouldst thou rather never have met  
The one who thou lovedst beyond control  
And whom thou adorest yet?”

Back from the senses, the heart, the brain  
Came the answer, swiftly thrown  
“What matter the price? We would pay it again!  
We have had, we have loved, we have known!”

### **The Jungle Flower**

Thou art one of the jungle flowers, strange and fierce and fair,  
Palest amber, perfect lines, and scented with champa flower.  
Lie back and frame thy face in the gloom of thy loosened hair;  
Sweet thou art and loved – ay, loved – for an hour.

But thought lies far, ah, far, to another breast,  
Whose whiteness breaks to the rose of a twin pink flower,  
Where wind the azure veins that my lips caressed  
When Fate was gentle to me for a too-brief hour.

### **Kashmiri Song**

Pale hands I loved beside the Shalimar,  
Where are you now? Who lies beneath your spell?  
Whom do you lead on Rapture’s roadway, far,  
Before you agonise them in farewell?

Oh, pale dispensers of my Joys and Pains,  
Holding the doors of Heaven and Hell,  
How the hot blood rushed wildly through the veins  
Beneath your touch, until you waved farewell.

Pale hands, pink tipped, like Lotus buds that float  
On those cool waters where we used to dwell,  
I would have rather felt you round my throat,  
Crushing out life, than waving me farewell!

## TEXT & TRANSLATIONS

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### **Among the Fuchsias**

Call me not to a secret place  
When daylight dies away,  
Tempt me not with thine eager face  
And words thou shouldst not say.  
Entice me not with a child of thine  
Ah, God, if such might be,  
For surely a man is half divine  
Who adds another link to the line  
Whose last link none may see.

Call me not to the Lotus lake  
That drooping fuchsias hide,  
What if my latent youth awake  
And will not be denied?  
Ah, tempt me not for I am not strong  
(Thy mouth is a budded kiss)  
My days are empty, my nights are long.  
Ah, why is a thing so sweet so wrong  
As thy temptation is?

### **Till I Wake**

When I am dying, lean over me tenderly, softly,  
Stoop, as the yellow roses droop in the wind from the South.  
So I may, when I wake, if there be an awakening,  
Keep, what lulled me to sleep, the touch of your lips on my mouth.

### **Despite and Still, Op. 41 (1969)**

Samuel Barber

#### **A Last Song (Robert Graves)**

A last song, and a very last, and yet another  
O, when I can give over?  
Must I drive the pen until blood bursts from my nails  
And my breath fails and I shake with fever,  
Or sit well wrapped in a many colored cloak  
Where the moon shines new through Castle Crystal?  
Shall I never hear her whisper softly:  
“But this is truth written by you only,  
And for me only;  
Therefore, love, have done?”

## TEXT & TRANSLATIONS

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### **My Lizard (Wish for a Young Love)** (Theodore Roethke)

My lizard, my lively writher,  
May your limbs never wither,  
May the eyes in your face  
Survive the green ice  
Of envy's mean gaze;  
May you live out your life  
Without hate, without grief,  
And your hair ever blaze,  
In the sun, in the sun,  
When I am undone,  
When I am no one.

### **In the Wilderness** (Robert Graves)

He, of his gentleness  
Thirsting and hungering  
Walked in the Wilderness;  
Soft words of grace he spoke  
Unto lost desert-folk  
That listened wondering.  
He heard the bittern call  
From ruined palace-wall,  
Answered him brotherly;  
He held communion  
With the she-pelican  
Of lonely piety.  
Basilisk, cockatrice,  
Flocked to his homilies,  
With mail of dread device,  
With monstrous barbed stings,  
With eager dragon eyes;  
Great bats on leathern wings  
And old, blind, broken things  
Mean in their miseries.  
Then ever with him went,  
Of all his wanderings  
Comrade, with ragged coat.  
Gaunt ribs – poor innocent –  
Bleeding foot, burning throat,

## TEXT & TRANSLATIONS

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The guileless young scapegoat;  
For forty nights and days  
Followed in Jesus' ways,  
Sure guard behind him kept,  
Tears like a lover wept.

### **Solitary Hotel** (James Joyce)

Solitary hotel in mountain pass.  
Autumn. Twilight. Fire lit.  
In dark corner young man seated.  
Young woman enters.  
Restless. Solitary. She sits.  
She goes to window. She stands.  
She sits. Twilight. She thinks.  
On solitary hotel paper, she writes.  
She thinks. She writes. She sighs.  
Wheels and hoofs. She hurries out.  
He came from his dark corner.  
He seizes solitary paper.  
He holds it towards fire. Twilight.  
He reads. Solitary. What?  
In sloping, upright and backhands:  
Queen's hotel, Queen's hotel, Queen's ho...

### **Despite and Still** (Robert Graves)

Have you not read the words in my head,  
And I made part of your own heart?  
We have been such as draw the losing straw –  
You of your gentleness, I of my rashness,  
Both of despair –  
Yet still might share this happy will:  
To love despite and still.  
Never let us deny the thing's necessity,  
But, O, refuse to choose,  
Where chance may seem to give love an alternative.  
To love despite and still.

## TEXT & TRANSLATIONS

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### Songs for Leontyne, Op. 32

Lee Hoiby

#### **The Doe** (John Fandel)

Through the snow the graceful doe  
Gently slow heel and toe  
Precisely so.  
Through drift and blow of drift  
And glow of moon and snow  
The leaping doe,  
her form and shadow  
Near pines a-row  
Thatched with the snow  
I watched the doe come and go

#### **Evening** (Wallace Stevens)

Evening, when the measure skips a beat  
And then another, one by one,  
And all to a seething minor swiftly modulate  
Bare night is best, bare earth is best.  
Except for our own houses, huddled low  
Beneath the arches and the spangled air  
Beneath the rhapsodies of fire and fire  
Where the voice that is in us  
Makes a true response  
Where the voice that is great within us  
Rises up  
As we stand gazing at the rounded moon.

#### **Autumn** (Rainer Maria Rilke)

The leaves are falling, falling down  
As far as though from gardens  
Deep in heaven fading  
They fall with gestures of complete negation  
And in the night, the heavy earth is falling  
From all the stars, into its loneliness  
And we are falling, even this hand must fall  
And see the other too, all falling, all  
And, yet, one holds all falling everywhere  
Endlessly, gently in His hands caress.

## TEXT & TRANSLATIONS

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### **Winter Song** (Wilfred Owen)

The browns, the olives and the yellows died  
And were swept up to heaven,  
Where they glowed each dawn and set of sun  
Till Christmastide.  
And when the land lay pale for them,  
Pale snowed, fell back and down the snowdrifts  
Framed and flowed

From of your face into the winds of winter  
The sun brown and the summer gold are blowing  
But they shall breathe again with spiritual glinter  
When paler beauty on your brow falls snowing  
And through those snows my looks shall be soft-going.

### **In the Wand of the Wind** (John Fandel)

This was the day the trees turned silver  
In the wand of the wind  
And wildflowers opened the eyes,  
Even of the blind.  
The meadow grasses polished  
The green sickle of wind  
And finches fashioned the sun  
Even in the mind.  
This was the day the trees turned silver  
And finches fashioned the sun.

### **The Serpent** (Theodore Roethke)

There was a serpent who had to sing  
There was, there was  
He simply gave up serpentine  
Because, because.  
He was a serpent with a soul  
He got no pleasure down his hole  
And so, of course, he had to sing  
And sing he did like anything.  
The birds they were astounded  
And various measures propounded,  
To stop the serpent's awful racket  
They bought a drum, he wouldn't whack it.



## TEXT & TRANSLATIONS

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They sent, you always send to Cuba,  
And got a most commodious tuba,  
They got a horn, they got a flute,  
But nothing would suit.  
He said, "look birds, all this is futile,  
I do not like to bang or tootle"  
And then he cut loose with a horrible note  
That practically split the top of his throat.  
"You see", he said with a serpent's leer,  
"I'm serious about my singing career"  
And the woods resounded with many-a shriek  
As the birds flew off, to the end of next week.

### **Cantata for Voice and Piano (1959)**

John Carter

#### **Peter Go Ring dem Bells**

Peter go ring dem bells  
Peter go ring-a dem bells  
Oh Peter, go ring a-dem bells  
Wonder where my mother has gone,  
Heard from heaven today.

#### **Sometimes I Feel Like a Motherless Child**

Sometimes I feel like a motherless child  
A long way from home  
Sometimes I feel like I'm almost gone  
A long way from home  
True believer, a long way from home.

#### **Let Us Break Bread Together on Our Knees**

Let us break bread together on our knees  
When I fall on my knees wid my face to the rising sun  
Oh Lord, have mercy on me  
Let us drink wine together on our knees  
When I fall on my knees wid my face to the rising sun  
Oh Lord, have mercy on me  
Let us praise God together on our knees  
When I fall on my knees wid my face to the rising sun  
Oh Lord, have mercy on me.  
Amen.

## TEXT & TRANSLATIONS

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### **Ride on, King Jesus**

Ride on, King Jesus no man can a-hinder me  
He is king of kings, he is lord of lords  
Jesus Christ, first and last, no man works like him  
King Jesus rides a milk white horse, no man works like him  
The river of Jordan he did cross, no man works like him.

## PROGRAM NOTES

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### **Five Songs of Laurence Hope** (1915)

Harry Thacker Burleigh

The annual output of English songs is large, but there is still a deplorable dearth of lyrics which, because of their artistic distinction, bring pleasure to the connoisseur in their reading as well as refreshment and delight to both performer and hearer. It is this quality which is dominant in Mr. H. T. Burleigh's setting of five poems by Laurence Hope. They are, without being out of the convenient reach of amateurs, artists' songs, in which singer and pianist are paired in a lovely union and engaged in a mission calculated to ward the feelings of those who contemplate it. They are, moreover, as far removed from the commonplace melodic phrase which is rampant in the bulk of English sentimental ballads as they are from the bathos and affected harmonic phrase which has taken possession of the German Lied and the French Mélodie. In all of them the pianoforte and voice are beautifully and truthfully consorted in the utterance of the poetic sentiment.

— H. E. Krehbiel

### **Despite and Still, Op. 41** (1969)

Samuel Barber

*Despite and Still, Op. 41*, published in 1969, is dedicated to and written for Barber's dear friend, Leontyne Price. It was during a particularly tumultuous time in Barber's life that he wrote these pieces as he battled failing health, depression and alcoholism. It was in a phone conversation with Price where she admonished him to keep writing, which was the catalyst for this cycle. The work was premiered April 17, 1969 at Avery Fisher Hall by Price and pianist David Garvey. Price also sang this cycle at Barber's memorial service in 1981.

The five diverse texts included in *Despite and Still* deal with loneliness, reclusion, reconciliation, religion and solitude—all themes that resonated with Barber during one of the darkest periods of his life. The musical

## PROGRAM NOTES

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settings differ from the majority of Barber's earlier songs in that they are both vocally and intellectually demanding, which is perhaps the reason they have been overlooked in this genre of Barber's oeuvre. Furthermore, Barber strayed from his more usual lyrical style in these songs, which tend to be more chromatic and dissonant than his earlier works, their tonal centers purposely disguised through the use of tritones, whole-tone scale segments, and multiple chord clusters. In an interview with Phillip Ramey, Barber suggested that he consciously chose to incorporate these dissonances to illustrate the darker nature of the texts.

— *Stephanie Poxon*

### **Songs for Leontyne, Op. 32**

Lee Hoiby

*Songs for Leontyne*, while often performed together are not a song cycle but a group of songs Lee Hoiby wrote over the years for his champion Leontyne Price. While Hoiby was a prolific composer, it was Price's interpretations of his songs and her frequency in performing them to bring his voice to the greater public. There were many occasions where Hoiby, at the piano, would join Price to sing one of his pieces. A particular anecdote comes from when Hoiby played *Evening* with her at a party. Price exclaimed "Lee that was really fast" to which he responded, "that's how it's supposed to go". This is a true representation of the nature of the relationship Price had with Hoiby. A friendship that created some of the most beautiful vocal music to date.

### **Cantata for Voice and Piano (1959)**

John Carter

*Cantata for Voice and Piano* was the only published work of John Daniels Carter, a reclusive pianist and composer who studied at Oberlin College with H. Leslie Adams and Dalton Baldwin. This cycle often gets incorrectly attributed to jazz clarinetist John Wallace Carter due to the limited information about John Daniels Carter and his life. Carter's relationship with William Warfield and wife Leontyne Price led to the premiere of 2 of his vocal works, *Saetas Profanas*, and *Cantata*, respectively. The *Cantata* like *Despite and Still* was written specifically for her by the composer. The premiere of the work, then called *Cantata Sacra*, with Price and David Garvey at the piano occurred at Constitution Hall on April 5, 1959. Due to her close relationship with Carter (he was a houseguest of hers and Warfield's) she heard sketches of the unfinished piece two weeks prior to the premiere where she told the composer to complete it so that she could sing it for her upcoming recital. He completed it and she learned and performed it 2 weeks later.

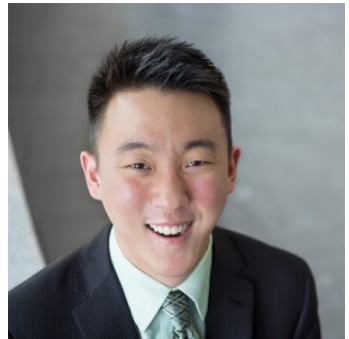
## MEET THE ARTISTS

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**Dr. Crystal Sellers Battle** previously served as the Dean of Equity, Diversity and Inclusion and Chief Diversity Officer at Juniata College in Huntingdon, PA before coming to Eastman in June 2022. In her role, Crystal works to advance programs and policies that promote mindsets and behaviors that value and support equity, diversity, and inclusion. She co-founded DIEMA (Diversity, Inclusion and Equity in Musical Arts) Consulting Group LLC, to help schools of music address DEI related challenges and initiatives. She has presented to several groups around the country about DEI in music including the Northeastern Regional Conference of College Music Society. Crystal holds a Doctor of Musical Arts degree in voice performance with a specialization in Singing Health from The Ohio State University and a Bachelor of Music from Bowling Green State University, a Master of Music degree from Chicago College of Performing Arts at Roosevelt University and a Postgraduate Diploma from Royal Northern College of Music in Manchester, UK.



**Zachary A. Peterson (he/him)** enjoys a varied career as a collaborative pianist, educator, and higher education administrator. As a collaborative pianist, he has performed with instrumentalists and singers throughout the United States, most recently with oboist Emily Hart, trumpeter Jared Wallis, bassoonist Blaire K.S. Koerner, and soprano Paulina Swierczek. An avid Musical Theatre specialist, Peterson has served as a keyboardist, rehearsal pianist, and music director for numerous musical theatre productions. He maintains an affiliation with the Kurt Weill Foundation for Music and is regularly engaged as a staff pianist for performances and projects affiliated with the Lotte Lenya Competition. Peterson holds a part-time faculty appointment in the Arthur Satz Department of Music of the University of Rochester where he teaches undergraduate coursework in musical theatre.



## MEET THE ARTISTS

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As the Associate Director of Graduate Advising and Services at the Eastman School of Music, Peterson acts as the primary resource for students and faculty regarding issues of graduate programs of study and student support. An advocate for a holistic approach to graduate education, he serves as Eastman's CARE Network liaison and is a member of both the Inclusion at Eastman Committee and Context Conference Planning Committee. He is the proud 2024 staff recipient of the Eastman School's *Inclusive Excellence Award*.

Zachary A. Peterson is pursuing a doctoral degree in higher education at the Warner Graduate School of Education and Human Development of the University of Rochester. His research interests include the retention of graduate music students, curricular change in music higher education, and equity and inclusion in music. He previously completed a Master of Music in piano accompanying and chamber music under the guidance of Jean Barr at the Eastman School and a Bachelor of Music in collaborative piano and voice at Hastings College.

**Dr. Alison d'Amato** (she/they) is Associate Professor of Vocal Coaching at Eastman School of Music. She has worked for more than twenty-five years as a collaborative pianist, teacher, and music director. A trailblazer in the field of art song, she is dedicated to generating new music and merging its past with its present.



Dr. d'Amato's broad experience has made her a valued partner in creative initiatives. In 2003, she became Artistic Co-Director of Florestan Recital Project, one of the earliest organizations to champion art song performances, recordings, and mentoring. She is Program Co-Director of (Art) Song Lab, which brings together writers, composers, and performers to create new works. In 2022, she assumed the role of Artistic Director for ArtsBridge Summer ArtSong. In all her activities, Dr. d'Amato seeks to energize relationships in music and bring students' love for their art to the forefront of their projects.

## MEET THE ARTISTS

Pianist **Priscilla Yuen** enjoys a rich and varied career as a soloist, collaborator, teacher and administrator. Currently Assistant Professor of Collaborative Piano and Coordinator of Accompanying Services at the Eastman School of Music, Ms. Yuen regularly supports instrumentalists and vocalists from across the Eastman community as they prepare for recitals, competitions and recordings. As a collaborative pianist, Ms. Yuen has performed at colleges and universities across the United States, as well as at venues such as the Kennedy Center and New York City's Yamaha Hall.



A native of St. Louis, Ms. Yuen received her undergraduate training at the University of Missouri where she studied with Dr. Peter Miyamoto and her Master of Music degree in Piano Accompanying and Chamber Music from the Eastman School, studying with Dr. Jean Barr. As a graduate student, she was awarded first prize at the Jesse Kneisel Competition as well as the Barbara M.H. Koeng Award for her work with vocal accompanying.

*Support the George Walker Center for Equity and Inclusion in Music  
by scanning the QR code below:*



*We acknowledge with respect the Seneca Nation, known as the “Great Hill People” and “Keepers of the Western Door” of the Haudenosaunee Confederacy. We take this opportunity to thank the people whose ancestral lands the Eastman School of Music of the University of Rochester currently occupies in Rochester, New York.*

## UPCOMING EASTMAN SERIES CONCERTS

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Tickets for all series concerts can be purchased at [EastmanTheatre.org](https://EastmanTheatre.org)

### KILBOURN CONCERT SERIES

## Endea Owens and The Cookout

Kilbourn Hall

Friday, September 20, 2024 at 7:30 PM

Known as one of Jazz's most vibrant emerging artists, Endea Owens is a Detroit-raised Recording Artist, Bassist, and Composer. She has been mentored by Jazz Icons the likes of Marcus Belgrave, Rodney Whitaker, and Ron Carter. She has toured and performed with Wynton Marsalis, Jennifer Holliday, Diana Ross, Rhonda Ross, Solange, Jon Batiste, Jazzmeia Horn, Dee Dee Bridgewater, and Cyrus Chestnut to name a few.

### KILBOURN CONCERT SERIES

## The Brandee Younger Trio

Kilbourn Hall

Saturday, September 21, 2024 at 7:30 PM

The sonically innovative harpist Brandee Younger is revolutionizing harp for the digital era. Over the past fifteen years, she has worked relentlessly to stretch boundaries and limitations for harpists. In 2022, she made history by becoming the first black woman to be nominated for a Grammy Award for Best Instrumental Composition. Ever-expanding as an artist, she has worked with cultural icons including Common, Lauryn Hill, John Legend, and Moses Sumney.

## UPCOMING STUDENT ENSEMBLE CONCERTS

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All student performances are free unless otherwise noted.

## Eastman's Sisters in Jazz Weekend

Hatch Recital Hall

Saturday, September 21, 2024 at 10:00 AM

\*Registration required

## Eastman School Symphony Orchestra & Eastman Philharmonia

Kodak Hall at Eastman Theatre

Monday, September 23, 2024 at 7:30 PM

Music of Beethoven, Montgomery, and Tchaikovsky



For the most up to date information on Eastman concerts and events, scan this code to visit our online calendar.



**EASTMAN**  
SCHOOL OF MUSIC  

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UNIVERSITY *of* ROCHESTER