Heaven’s a Beautiful Place ......................................................... Spiritual Art Song
arr. 2020 Dr. Roland M. Carter (b. 1942)

Cherisse Williams, soprano • Stephen Dubberly, piano

from Five Elizabethan Songs (1912)..............................Ivor Gurney/John Fletcher
(1890–1937)/(1579–1625)

4. Sleep

Sara Knoy, soprano • Stephen Dubberly, piano

from Acht Gedichte aus Letzte
Blätter, Opus 10 (1885)..............................Richard Strauss/Hermann von Gilm
(1864–1949)/(1812–1864)

1. Zueignung

Spencer Simpson, tenor • Stephen Dubberly, piano

8. Allerseelen

Christopher Rodriguez, baritone • Stephen Dubberly, piano

Porgi, amor, Le nozze di
Figaro, K. 492 (1786)........Wolfgang Amadeus Mozart/Lorenzo da Ponte
(1756–1791)/(1749–1838)

Kara Libby, soprano • Stephen Dubberly, piano
from *Fünf Lieder*, Opus 105 (1888).......... Johannes Brahms/Hermann Lingg (1833–1897)/(1820–1905)

2. Immer leiser wird mein Schlummer

Maiya Williams, mezzo-soprano • Stephen Dubberly, piano

from *Horn Songs, Volume 3* (1860/1878)............................Johannes Brahms

arr. Verne Reynolds (1926–2011)
ed. Dr. J. Greg Miller (b. 1984)

3. Weg der Liebe, Opus 20, No. 2
4. So lass ins wandern!, Opus 75, No. 3

Stacie Mickens, horn • Trenton Carr, horn
Stephen Dubberly, piano

from *Fêtes galantes* (1891).............................Claude Debussy/Paul Verlaine (1862–1918)/(1844–1896)

3. Clair de lune

Nebbie (1906)..................................................Ottorino Respighi/Ada Negri (1879–1936)/(1870–1945)

from *Three Poems of Fiona MacLeod*, Opus 11 (1918)......................Charles Griffes/William Sharp (1884–1920)/(1855–1905)

1. The Lament of Ian the Proud

Victor Cardamone, tenor • Stephen Dubberly, piano

The Lord Bless You and Keep You (1900).........................................Peter C. Lutkin (1858–1931)
Benediction setting of Numbers 6:24-26

all singers, Joel Wiley, students in Carol Wilson’s studio

Amazing Grace (1835/1772) .......... New Britain/John Newton (1725–1807)
all singers and audience

Ride On, King Jesus!........................................African American Spiritual

arr. 1951 Hall Johnson (1888–1970)

Marquis Xavier McBride, tenor • Victor Cardamone, tenor
Stephen Dubberly, piano
Heaven's a Beautiful Place
Heaven's a beautiful place I believe, believe.
Oh, Heaven's a beautiful place I believe, believe.
There's no dying over there.
There's no crying over there 'cause Heaven's a beautiful place.
All good people over there!
Heaven's a beautiful place, I believe!

Dedication
Yes, you know, precious soul,
That I torment myself when I am far from you;
Love can make a heart feel ill!
Thank you for that love.

All Soul's Day
Place on the table the fragrant mignonettes,
Bring in the last red asters,
and let us talk of love again,
as once we did in May.

Zueignung
Ja, du weisst es, teure Seele,
Dass ich fern von dir mich quäle,
Lieber macht die Herzen krank,
Habe Dank.

Allerseelen
Stell' auf den Tisch die duftenden Reseden,
Die letzten roten Astern trag' herbei,
Und lass uns wieder von der Liebe reden,
Wie einst im Mai.

Sleep
Come, sleep, and with thy sweet deceiving
Lock me in delight awhile;
Let some pleasing dream beguile
All my fancies, that from thence
I may feel an influence,
All my powers of care bereaving.
Tho' but a shadow, but a sliding,
Let me know some little joy.
We, that suffer long annoy,
Are contented with a thought
Thro' an idle fancy wrought:
O let my joys have some abiding.

Dedication
I once held high the amethystine goblet,
Drunk with freedom –
And you blessed the drink.
Thank you for the blessing of your understanding love.

Allerseelen
Und beschworst darin die Bösen,
Bis ich, was ich nie gewesen,
Heilig, heilig an’s Herz dir sank,
Habe Dank.

Allerseelen
Es blüht und duftet heut’ auf jedem Grabe
Ein Tag im Jahr ist ja den Toten frei,
Komm an mein Herz, dass ich dich wieder habe,
Wie einst im Mai.

All Soul's Day
Flowers bloom and spread their fragrance today on every grave;
one day in the year is sacred for the dead.
Come close to my heart, so that I can have you again,
as once I did in May.
Porgi, amor
Porgi, amor, qualche ristoro
Al mio duolo, a' miei sospir!
O mi rendi il mio tesoro,
O mi lascia almen morir!

Porgi, my Love
Grant, love, some comfort
To my grief, to my sighs!
Either give me back my treasure,
Or leave me at least to die.

Immer leiser wird mein Schlummer
Immer leise wird mein Schlummer,
Nur wie Schleier liegt mein Kummer,
Zitternd über mir.
Oft im Traume hör ich dich
Rufen draus von meiner Tür,
Niemand wacht und öffnet dir,
Ich erwach und weine bitterlich.

My Slumber Becomes Softer and Softer
My slumber becomes softer and softer,
My grief lies like a light veil
Trembling over me.
Often in my dream I hear you
Calling outside my door,
No one wakes and opens for you,
I awake and weep bitterly.

Ja, ich werde sterben müssen,
Eine andre wirst du küssen,
Wenn ich bleich und kalt.
Eh die Maienlüfte wehn,
Eh die Drossel singt im Wald:
Willst du mich noch einmal sehn,
Komm, o komme bald!

Yes, I shall have to die;
You will kiss another woman
When I am pale and cold.
Before the May breezes blow,
Before the thrush sings in the forest:
If you want to see me one more time,
Come, oh come soon!

Clair de lune
Votre âme est un paysage choisi
Que vont charmant masques et bergamasques
Jouant du luth et dansant
Et quasi tristes
Sous leurs déguisements fantasques.

Moonlight
Your soul is a chosen landscape
Charmed by masks and bergamasks
Playing on the lute and dancing
And almost sad
Beneath their fanciful disguises.

Tout en chantant sur le mode mineur
L’amour vainqueur
Et la vie opportune,
Ils n’ont pas l’air de croire à leur bonheur
Et leur chanson
Se mêle au clair de lune.

While singing in the minor mode
Of victorious love
And the good life,
They do not seem to believe in their happiness
And their song
Mingles with the moonlight.

Au calme clair de lune
Triste et beau,
Qui fait rêver les oiseaux dans les arbres
Et sangloter d’extase les jets d’eau,
Les grand jets d’eau sveltes
Parmi les marbres.
Nebbie
Soffro. – Lontan lontano
Le nebbie sonnolente
Salgono dal tacente Piano.

Alto gracchiando, i corvi,
Fidati all’ ali nere,
Traversan le brughiere
Torvi.

Dell’ aere ai morsi crudi
Gli addolorati tronchi
Offron, pregando, i bronchi
Nudi.

Come ho freddo!... Son sola;
Pel grigio ciel sospinto
Un gemito d’estinto
Vola;

E mi ripete: Vieni,
È buia la vallata.
O triste, o disamata,
Vieni!…

The Mists
I suffer. – Faraway, very far away
The somnolent mists
Rise from the hushing
Plain.

Loudly cawing, the crows,
Steady on their black wings,
Traverse the moorlands
Menacingly.

Sharply biting into the air
The grieving tree trunks
Offer, praying, their branches
Nude.

How cold I am!... I am alone;
Driven through the gray sky
A groan of the dead
Flies;

And it repeats to me: Come,
The valley is dark.
Oh sad one, oh unloved one,
Come!…

The Lament of Ian the Proud
What is this crying that I hear in the
wind?
Is it the old sorrow and the old
grief?
Or is it a new thing coming, a
whirling leaf
About the gray hair of me who am
weary and blind?
I know not what it is, but on the
moor above the shore
There is a stone which the purple
nets of heather bind,
And thereon is writ: She will return
no more.
O blown, whirling leaf, and the old
grief,
And wind crying to me who am
old and blind!

Amazing Grace
Amazing grace! How sweet the
sound
That saved a wretch like me!
I once was lost, but now I’m found,
Was blind, but now I see.

‘Twas grace that taught my heart
to fear,
And grace my fear relieved;
How precious did that grace appear
The hour I first believed!

Through many dangers, toils, and
snares,
We have already come;
‘Twas grace that brought us safe
thus far,
And grace will lead us home.

When we’ve been there ten
thousand years,
Bright shining as the sun,
We’ve no less days to sing God’s
praise,
Than when we first begun.

The Lord Bless You and Keep You
The Lord bless you and keep you;
The Lord lift his countenance
upon you
And give you peace, and give
you peace
The Lord make His face to shine
upon you,
And be gracious, be gracious;
The Lord be gracious, gracious
unto you.
Amen.
Ride On, King Jesus!
Ride on, King Jesus, ride on the conquerin’ king.
Oh, Ride on, King Jesus, ride on.
No man hinder thee.
I was but young when I begun,
No man hinder thee.
But now my race is almost done,
No man hinder thee.
Oh, Ride on, King Jesus, ride on,
the conquerin’ king.
Oh Ride on, King Jesus
No man hinder thee.
King Jesus rides a milk white horse,
No man hinder thee.
The river of Jordan he did cross,
No man hinder thee.
Oh, Ride on, King Jesus, ride on,
the conquerin’ king,
Oh, Ride on, King Jesus, ride on,
No man hinder thee.
He’s the King and the Lord.
No man hinder thee.
He’s the first and the last.
He’s the Lord of Lords.
Jesus is the Prince of peace.
No man hinder thee.
Oh, Ride on, King Jesus, ride on,
just ride on Jesus.
Ride on, King Jesus, ride on.
No man hinder thee.
Oh, Ride on, King Jesus, ride on,
just ride on,
Jesus, Ride on, King Jesus, ride on,
just ride on, Jesus,
Ride on, King Jesus, ride on,
Ride on, ride on, Jesus.
Ride on, Jesus!
Soprano Sierra McCorvey has been featured with the Youngstown Symphony Orchestra, Greenville Symphony Orchestra, Packard Band, and Mahoning Valley Chorale. McCorvey has sung several roles including Iris (Blitzstein’s *The Harpies*, Kent State University), Fiordiligi (*Così fan tutte*, Youngstown State University), The Fairy (*Cendrillon*, Youngstown State University), Lily/Strawberry Woman (*Porgy and Bess*, Cleveland Opera and Opera Western Reserve), 2nd Witch (*Macbeth*, Opera Western Reserve) and Suor Angelica (*Suor Angelica*, Youngstown State University). She worked on the role of Anina in Opera Western Reserve’s covid-19 project, A Taste of La Traviata. Sierra was nominated for WKBV’s Hometown Hero Award in 2018 for inspiring youth through the arts. Sierra won the Italian Scholarship League, SAI Competition and Tozzi Award scholarships. In 2016, she was nominated for the Distinguished Women of Appalachia award. In 2021 she won first place in the adult singer category at NATS-Ohio Chapter. Sierra graduated with a bachelor and master of music degree from Youngstown State University with Misook Yun in 2021 and began pursuing a doctor of musical arts at the University of North Texas in fall 2021 with Carol Wilson. Sierra was a Young Artist at Opera Western Reserve (2014–2021).
Recitals include: Fun With Opera at Opera Western Reserve 2021; We Shall Overcome soprano soloist at Thiel College with Greenville Symphony 2021; McDonough Honors Recital at McDonough Art Museum (virtual) 2021; Cleveland Musicians Against Racism Concert soprano soloist at Cleveland, Ohio (virtual) 2020; 28th Annual Black History Concert soprano soloist at Cleveland Institute of Music 2020; Choral Evensong soprano soloist at Cleveland Historic St Andrews 2020; Adventures in Opera soprano soloist at Guthrie Theatre in Grove City 2019; Selections from Macbeth concert version with Warren Philharmonic Orchestra 2019; Stained Glass Concert soprano soloist with Youngstown Symphony Orchestra 2018; Opera Cabaret soprano soloist with Opera Western Reserve 2017.

She was a graduate assistant in the College of Music’s Admissions Office and previously taught voice, piano, flute, trumpet and oboe at Guitar Center Music & Arts in Canfield, OH where she virtually met with students on a weekly basis for 30-, 45- and 60-minute lessons (2020–2022); was an academic coach for the Trio Programs at Youngstown State University (2010–2021); taught voice at Byram Music in North Jackson, Ohio (2019–2021); was program director for a staff of 25 at Southside Fine Arts Academy in Youngstown, Ohio (2014–2019); and was music director at First United Methodist Church in Warren, Ohio (2015–2017).

From an interview she did in 2021: “My home, growing up, was always filled with such a great variety of music. I went to my grandmother’s piano recitals and opera rehearsals with my aunt while I was young, and ‘Sesame Street’ had great opera divas that made opera so relatable and accessible to young minds. I would always try to mimic Denyce Graves as she sang a very ‘child-friendly’ Habanera to Elmo....I was a band nerd early in life, playing flute in the Warren Junior Military Band. I was singing and mimicking an operatic voice with the other kids in my section. My flute teacher said, ‘hey, you have a really great voice’ in passing and I held on to that. With the help and guidance of a community of great music teachers, I did not have to ‘mimic’ anymore....I love to teach; not just music, but ‘how to have a better life in general’ — a phoenix rising from the ashes type of curriculum. My jobs outside of music have been in working with inner-city students; mentoring them in life and education. I worked with nonprofit programs such as Heartreach Neighborhood Ministries; Mind, Body and Soul; and Upward Bound....My hobbies are taking photographs and painting. I spend a lot of time at museums trying to gain an understanding of present-day and historic culture for the shows/operas I am involved in. I also continue to lend my voice to my church choir at Holy Family Parish in Poland, Ohio....I know I want to be involved in the art form in some capacity. The preservation of the art is in its ‘sharing’ — and it does not have to be at the Metropolitan Opera. It’s happening right here in Youngstown. We are bringing beautiful music and great stories into our own communities and creating our own stories. Mozart and Puccini are not the only great opera composers. The beautiful voices of opera are still very much alive.”

Three hundred seventieth program of the 2022–2023 season
Photography and videography are prohibited