Oh Shenando’! I long to hear you,  
Away, I’m bound away, cross the wide Missouri.

Oh Shenando’! I’m bound to leave you,  
Away, you rolling river.

Oh Shenando’! I’ll not deceive you,  
Away, I’m bound away, cross the wide Missouri.

**Sourwood Mountain**  
*Chickens a-crowin’ in the Sourwood Mountain,*  
*Ho-da-doo-diddle-dee-dum-dee-dee.*

_Sourwood Mountain_  
*Chickens a-crowin’ in the Sourwood Mountain,*  
*Ho-da-doo-diddle-dee-dum-dee-dee.*

_Sourwood Mountain_  
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_Sourwood Mountain_  
*Chickens a-crowin’ in the Sourwood Mountain,*  
*Ho-da-doo-diddle-dee-dum-dee-dee.*

_Oh Shenando’! I long to hear you,*  
*But he’s comin’ back if he goes 10,000 mile.*

_And it’s pappy’ll tie my shoes,*  
*And mammy’ll give my hands,*  
*And you will kiss my ruby lips when you come back.*

_Ever since the day the Lord made morning,*  
*He’ve been there to help me.*

_Look away over Yandro,*  
_For the parting with you will be the death of me.*

**The Honest Miller**  
_There was an old man,* and he lived alone.*

_and he had with him his three sons grown.*

_And when he came to make his will,*  
*He had nothing left but a little old mill.*

_Tra-la-la-diddle-dee dumpy-dee,*

_Tra-la-la-diddle-dee dumpy-dee.*

_He called to him his eldest son,*  
_And said, “My name is Bill,*  
_And out of one bushel I’d take one jill.*

_Tra-la-la-diddle-dee dumpy-dee,*

_Tra-la-la-diddle-dee dumpy-dee.*

_He called to him his second son,*  
_And said, “My name is Ralph,*  
_Out of one bushel I’d take one half,*

_Tra-la-la-diddle-dee dumpy-dee,*

_Tra-la-la-diddle-dee dumpy-dee.*

_He called to him his youngest son,*  
_And said, “My name is Jack,*  
_And out of one bushel I’d take my stack.*

_Tra-la-la-diddle-dee dumpy-dee,*

_Tra-la-la-diddle-dee dumpy-dee.*

_Look away over Yandro,*  
_For the parting with you will be the death of me.*

_Look away over Yandro,*  
_For the parting with you will be the death of me.*

**American Luminosity**  
*Our Poets, Our Composers, Our Art*  
*featuring original stage dressing by Helen Liu*

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_Laura Decher Wayte,* soprano  
_Nathalie Fortin,* piano  
_Kathryn Lucktenberg,* violin  
_Holland Phillips,* viola  
_Steven Pologe,* cello  
_Helen Liu,* artist

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**Song of Myself: Three Whitman Settings**

**Song of Myself**
Smile O voluptuous cool-breath’d earth
These are really the thoughts of all

**Academic Songs**
Principles of Astronomy
Theory of Ground Vehicles
Law of Corporations

**Living**
The Quest
The Ache of Marriage
Hymn to Eros
Losing Track
Living

**INTERMISSION**

At last, to be identified!

**Doubt me! My Dim Companion!**

**Emily Dickinson (1830-1886), poet**

**Doubt Me! My Dim Companion!**

**Richard Pearson Thomas (b.1957), composer**

**At Last**

**Jack Jarrett (b.1934), composer**

**Five Appalachian Folksongs**

**Shenandoah**

**Sourwood Mountain**

**Black is the Color of my True Love’s Hair**

He’s gone away

The Honest Miller

Karen P. Thomas, composer
Walt Whitman (1819-1892), poet

The Ache of Marriage
The ache of marriage:
thigh and tongue, beloved,
are heavy with it,
it throbs in the teeth

We look for communion
and are turned away, beloved,
each and each

It is levitation and we
in its belly
looking for joy, some joy
not to be known outside it
two by two in the ark of the aching.

**Hymn to Eros**

O Eros, silently smiling one, hear me
Let the shadow of thy wings
brush me,
Let thy presence
enfold me, as if darkness
were swaddled,
Let me see that darkness lamp in hand,
this country become the other country
sacred to desire.

Drowsy god,
slow the wheels of my thought
so that I listen only
to the snowfall hush
of thy circling.
Close my beloved with me
in the smoke ring of thy power,
that we may be, each to the other
figures of flame,
figures of smoke,
figures of flesh
newly seen in the dusk.

**Losing Track**

Long after you have swung back
away from me
I think you are still with me:
away from me
Long after you have swung back

Losing Track

**Newly seen in the dusk.**

**Song of Myself**

**Walt Whitman (1819-1892), poet**

**Song of Myself: Three Whitman Settings**

**At last, to be identified!**

**Doubt me! My Dim Companion!**

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**He’s gone away**

**The Honest Miller**

Karen P. Thomas, composer

Lawrence A. Wayte, poet and composer

Nicole Portley, composer

Denise Levertov (1923-1997), poet

Karen P. Thomas, composer

in her home studio

**ARTISTS NOTES**

Between Hope and Despair
by Helen Liu

Created for American Luminosity: Our Poets, Our Composers, Our Art
Recital by Laura Wayte, Soprano
January 10, 2014, 7:30pm, Beall Hall, University of Oregon

Medium: Oil on plastic bags, packaging tape, glue, charcoal and permanent marker.
Size: 20 feet by 12 feet

The audience is invited to view the painting on stage at the conclusion of the recital.

Left: Liu constructing “Between Hope and Despair”, in her home studio

**NOTES + TEXTS**

**American Luminosity: Our Poets, Our Composers, Our Art**

**Notes + Texts**

**ARTISTS NOTES**

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Left: Liu constructing “Between Hope and Despair”, in her home studio
by William Grant Still and All That Jazz), works by Jon Deak for solo cello and piano trio, and the piano trio of Lev Abeliovich. Pologe is Professor of Cello at the University of Oregon School of Music and cellist in the Oregon String Quartet, Trio Pacifica and Chamber Music Amici. He also performs and teaches each summer at the Green Mountain Chamber Music Festival. In 2006 Pologe and a colleague in neuro-science won a grant from the organization behind the coveted Grammy awards, the National Academy of Recording Arts and Sciences. The award has supported his research documenting the precise movements of string players. Prior to moving to Oregon, Pologe was principal cellist with the Honolulu Symphony for thirteen seasons, appearing frequently as a featured soloist, and was on the faculty of the University of Hawaii.

**Song of Myself, Karen P. Thomas, composer; Walt Whitman, poet**

I celebrate myself, and sing myself, Living.

If they are not the riddle and the untying of the riddle they are nothing,

If they are not yours as much as mine they are nothing, or next to nothing,

They are not original with me,

These are really the thoughts of all men, in all ages and lands,

O unspeakable passionate love.

Prodigal, you have given me love, therefore I to you give love!

Far-swooping elbow'd earth, rich apple blossom'd earth!

Earth of the limpid gray of clouds brighter and clearer for my sake!

Earth of departed sunset, earth of the mountains misty topt!

Earth of the slumb'ring and liquid trees!

Smile, O voluptuous cool-breath'd earth!

I love and invite my soul,

I celebrate myself, and sing myself,

Songs of the Academy, Lawrence Wayte, music and words

Principles of Astronomy

Still under power

The vehicle accelerates.

Let us use what we have learned

Achieve an orbital injection.

Leave the home galaxy.

Is it bound by shores?

Unconventional bodies spiral outward

Stolen away by the Ruler of the system.

Find the luminosity of the sun

Relatively massive,

Dense and quite Cool.

The core is surrounded by dust.

The process is not an orderly one.

The sun will shrink, become bluer.

The heat will be off.

The core is surrounded by dust.

Dense and quite cold.

The process is not an orderly one.

The sun will shrink, become bluer.

The sun will shrink, become bluer.

The heat will be off.

Song of Myself: When it was first published in 1855 by Whitman, “Song of Myself” was immediately singled out by critics and readers for particular attention, and today, remains among the most acclaimed and influential poems written by an American. At publication the Christian Spiritualist gave a long, glowing review of “Song of Myself”, praising Whitman for representing “a new poetic mediumship,” which imaginatively expressed the “influx of spirit and the divine breath.” Ralph Waldo Emerson wrote a letter to Whitman, praising his work for its “wit and wisdom”. Outside of literary circles, however, the poems were unappreciated, and even today can shock and amaze in their open portrayal of humans as spiritual and sexual beings. In 1882, a Boston district attorney threatened action against the poetry collection Leaves of Grass (which contains Song of Myself) for violating the state’s obscenity laws and demanded that changes be made to several passages from “Song of Myself”. These songs were commissioned by the Charles A. Sigmund Commissioning Fund of the First Unitarian Society of Minneapolis in 2000. -Laura Wayte and Wikipedia

Academic Songs: Larry wrote these pieces for me in 1998 after completing a master’s degree in composition at San Francisco State University. He searched the SFhusi library for arcane textbooks and found in them interesting turns of phrase and ideas, building a poem from these quotes. Teaching and studying are optimistic pursuits. They flow out of a conviction that we can improve ourselves and our species by gaining knowledge and power. These songs, however, seem to cast a cynical look back at the optimism felt by these professors of physics, astronomy and jurisprudence. From today’s vantage point, the language in these post World War II textbooks hints at the overconfidence and hubris that got us into today’s energy and climate problems, today’s deregulated economy and stratified society.

- Laura Wayte

Living: Nicole Portley was introduced to the poetry of Denise Levertov by UO composition Professor Robert Kyr, who himself knew the poet. Levertov was born in England in 1923 to the daughter of coal miners and a son of a Russian Hasidic Jew who taught at Leipzig University and was held as an enemy alien in Germany. After emigrating to the United Kingdom, her father converted to Christianity and became an Anglican priest. The poet wrote about her disparate cultural background as helping her to feel special and individual, and that “[I] knew before I was ten that I was an artist-person and I had a destiny”. She grew up to be a writer and professor, living in Massachusetts, California and Washington. She loved Mt. Rainier and the Pacific Northwest - which we can hear in Living. Nicole Portley will complete this set with 5 more Levertov songs which we will record in 2014. -Laura Wayte
At Last! From Richard Pearson Thomas: “I choose the poems of At last, to be identified because they exemplify a duality I find in Emily Dickinson’s work: the desire for flesh-and-blood connection with another human being, and the desire to rise above all that, to transcend. The first four poems could be addressed to either a living person or a spiritual companion. In this way, her poetry reminds me of medieval female mystics who described their relationship with the divine very much the way they would describe being with a lover. The inclusion of the poem There is a certain slant of light is deliberate. It is one of the few Dickinson poems without hope — the darkest moment of the cycle, as bleak as the brief winter day she describes. In contrast, the final poem is a great release. Whether through spiritual transcendence or death, the soul is freed to sail into the cosmos. Spiritual enlightenment has trumped earthly desire. The cycle was composed in 1992 -1993.”

Five Appalachian Folksongs: Jack Jarrett is a native of Asheville, North Carolina, and wrote these songs out of a feeling of homesickness while teaching in Virginia. We had a lovely conversation in which he explained that one day he drove through the Virginia countryside and saw his childhood favorites sitting at a picnic table overlooking the view. “I wrote them the way that I hear them,” he said. These songs are traditional folk songs which were sung as sea shanties, marching songs, laments, etc., shared in informal situations. He has also arranged them for soprano and string orchestra. -Laura Wayte

Karen P. Thomas, composer and conductor, is the Artistic Director of Seattle Pro Musica, with whom she has recorded ten critically-acclaimed CDs, and received the Margaret Hills Award for Choral Excellence and the ASCAP-Chorus America Award. Her compositions are performed internationally, by groups such as the Hiliarid Ensemble, and are published by Santa Barbara Music Publishing. She has received awards from the NEA and ASCAP, among numerous others. Named the 2012 Washington state “Outstanding Choral Director of the Year,” conducts in North America and Europe, and serves on the ACDA NW Division Board and the Seattle Music Commission.

Larry Wayne teaches courses in American popular music history at the University of Oregon, including Blues, Jazz, and his newest offering, “Music of the Woodstock Generation.” Mr. Wayne earned his Ph.D. in Musicology at UCLA in 2007 after previously earning an M.A. in (San Francisco State, 1999) and a J.D. (Stanford, 1988). Mr. Wayne’s dissertation focused on the development of jazz-rock in the late 1960s and early 1970s and, in general, his research interests tend to those moments when seemingly distinct genres mutate and combine, creating unexpected hybrids.

Nicole Portley is a fisheries biologist whose work has focused upon salmon and water quality in Oregon, California and Russia. While continuing her career as an employee of Sustainable Fisheries Partnership, Nicole has studied composition under Robert Kyr, David Cramb, and Terry McQuilkin at the University of Oregon, where she is currently a master’s degree candidate. Her secondary musical interests include piano performance and intelligent pop music.

Richard Pearson Thomas’s concert works have been performed by the Boston Pops, Covent Garden Festival, Houston Grand Opera, Chautauqua Opera and Riverside Philharmonic Orchestra and Choir. He is a recent recipient of a Continental Harmony commission through the American Composers Forum. His songs have been sung in Carnegie Hall, Lincoln Center, Kennedy Center, Wigmore Hall and before the U.S. Congress by artists such as Audra McDonald, Sanford Sylvan, Lauren Flanagan, and Kurt Ott. Mr. Thomas is a native of Montana, and a graduate of the Eastman School of Music and of the University of Southern California. He has concertized with singers worldwide and has served as coach/music director for the Aspen Music Festival and the Yale School of Music.

Dr. Jack M. Jarrett, a native of Asheville, North Carolina, holds a Bachelor’s degree in Voice from the University of Florida, and graduate degrees in Composition from the Eastman School of Music and Indiana University. He also studied both composition and operatic conducting at the Berlin Hochschule fuer Musik under a Fulbright Grant. He has taught in several colleges and state universities, and for ten years was Chair of the Composition Department at the Berklee College of Music, Boston, the largest department of its kind in the world. Jarrett’s compositions and arrangements have been performed by more than fifty orchestras worldwide, including the London Symphony Orchestra and the Boston Pops. His “autumn too long,” a song cycle for soprano and orchestra, was awarded the ASCAP Rudolf Nissim Award for 2008, and was premiered in 2010 by the South Dakota Symphony Orchestra. Jarrett currently lives in Greensboro, North Carolina, where he continues to be active as both composer and conductor.

Laura Decherwayte grew up in the beautiful Pacific Northwest, earned a B.A. in Philosophy from the University of Vermont, and an M.M. in Voice from the San Francisco Conservatory of Music, where she was awarded Outstanding Achievement in Opera Performance. For more than 15 years, Laura has been performing traditional and contemporary opera, orchestral pieces, chamber music, and solo singing has been consistently praised for its lyrical expression and rich tonal qualities, and her ability to connect with and move her audiences at the highest caliber. Laura particularly enjoys performing German art songs, and new chamber music, giving solo recitals, some in very intimate venues (ask me about how house concerts work) including several world premieres of contemporary compositions. In 2000, she premiered a piece written by her husband, Lawrence Wayte, with The Nieuw Ensemble in Amsterdam. Her extensive performances and roles include those with the Los Angeles Philharmonic Orchestra, the San Francisco Opera, the Santa Fe Symphony (Hayden’s Mass in Time of War, Brucke’s La Fiesta de la Posada, Händel’s Messiah), the Nevada Opera (Micaela in Carmen), the Mendocino Music Festival (Cimarosa in La Cenerentola), the Berkeley Opera (Zerlina in Don Giovanni, Blanche in Dialogues of the Carmelites), and the Diablo Valley Symphony (Mimi in La Boheme). In 2006, Laura joined the Voice Faculty at the University of Oregon, and since then has performed with the Oregon Mozart Players (Bach’s Juicnett Gott in Allen Landen, Rodrigo’s Cuatro Madrigales Anonimios, Mozart’s Exsultate Jubilate, Copeland’s Tender Land Suite), the Eugene Concert Choir (Brahms’s Ein Deutsches Requiem, The Best of Broadway), the Eugene Opera (Zerlina in Don Giovanni, Madame Mao in Nixon in China, Kitty Hart in Dead Man Walking) and as the memorable soloist with Eugene Symphony in the Park. Laura can be contacted at decherwayte@gmail.com.

Biographies

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Nathalie Fortin was born in Montreal, Canada, where she studied piano at the Montreal Conservatory. She holds a Master’s degree from the Eastman School of Music and a Doctorate of Musical Arts with a major in Keyboard Collaborative Arts from the University of Southern California in Los Angeles, where she won the Keyboard Collaborative Arts Department Award. She worked as a staff accompanist at the Montreal Conservatory and the University of Montreal, and she has collaborated with artists in Canada, Europe, and the United States, where she also participated in various festivals and competitions. In Eugene, Nathalie has worked for Lane Community College, Eugene Opera, the Oregon Bach Festival, Eugene Symphony, the Oregon Mozart Players, the University of Oregon Community Music Institute, and Cascadia Concert Opera.

Helen Hui-liu Ling was born in Taiwan in 1987. Helen spent most of her childhood in Taiwan, and lived in Indonesia and Thailand with her parents as a teenager. She came to the United States for her college education and graduated from the Pacific Northwest College of Art with a Bachelor of Fine Arts degree in Painting and Graphic Design. She later received a master of Arts degree in International Studies from the the University of Oregon. Her MA thesis on a Taiwanese folk craft, entitled Up In Flames, the Ephemeral Art of Pasted-Paper Sculpture in Taiwan, is published by Stanford University Press in 2004. Since then, she has performed extensively in the Pacific Northwest, and has worked with various performance art groups, such as the Hiliarid Ensemble, Oregon Mozart Players, and the Oregon Bach Festival. In 2012 Ms. Ling completed her doctoral studies at the University of Oregon with her dissertation, “Tidens Fylde: Temporality and Tradition in Carl Nielsen’s Works for Violin.” She also holds degrees from Vanderbilt University and the New England Conservatory. Her principal teachers include Dr. Leslie Straka, James Buswell, Kathryn Lucktenberg, and Connie Heard.

Cellist Steven Polage has performed as soloist and chamber musician throughout the United States, and in Italy, Sweden, Taiwan, South Korea, Thailand, New Zealand and Canada. His CDs include two with the Oregon String Quartet (quartets

Reference:


