



Over The Mountain Festivals

Presents

A Benefit Recital in support of the 2021–22 season



Sadie Goodman
Soprano



Zachary Palamara
Baritone



Cindy St. Clair
Piano

with

Caroline Nordlund
Violin



SUNDAY, AUGUST 29 • 4:00 P.M.

Trinity United Methodist Church
1400 Oxmoor Road, Homewood

A Warm Welcome

Thank you for joining us on this happy Sunday afternoon of music. Happy because of the program you are about to enjoy, and happy also because beautiful music is returning to Birmingham! It is the hope of Over the Mountain Festivals that at the end of this hour, your spirits will be uplifted, and your hearts will be filled. Our artists have been rehearsing for many hours in anticipation of this day, preparing a program where there is truly something for everyone. You will not be disappointed. Bios for Sadie, Zach, Cindy, and Caroline will be found on the following pages. We are happy to present this recital to you after these many months of the COVID-induced silence.

Some of you may not be familiar with Over the Mountain Festivals. Founded in 2008, we are a community choral group that exists to foster and perpetuate the singing of sacred choral music and provide training and encouragement to directors of small choirs and choristers, both adults and children, to the glory of God, the edification of participants and the enjoyment of the greater Birmingham, Alabama community and beyond.

Through the years, more than 400 singers have represented 120 churches and secular choral groups not only from the Birmingham area, but from all over Alabama and its surrounding states. Each of our concerts have been enjoyed by close to 500 guests in our audiences.

All of our Over the Mountain Festival choral concerts are presented free of charge, as our singers perform because of their love of sacred choral music. Each year it has been our privilege to be accompanied by some of Alabama's finest professional, world-class clinicians, soloists, accompanists, and orchestral musicians. We will begin rehearsals for our 13th choral season in mid-September. Please plan to join us at 4:00 Sunday afternoon, February 13, 2022 for our concert. Our theme this year is "How Can We Keep From Singing?" The title is a modification of the Christian hymn, "How Can I Keep From Singing?" an American folksong written by Baptist minister, Robert Wadsworth Lowry, ca. 1869.

In closing, please note the following:

- *The leadership of our venue, Trinity United Methodist Church, has determined that due to the increase in cases of COVID-19 and its variants, our audience will be required to wear masks. Social distancing is not required, some may feel more comfortable doing so.*
- Please silence all cell phones, pagers, and other electronic devices so that everyone may enjoy the performance without distraction.
- Any recording of this concert is prohibited.

Please enjoy!

Grateful regards,

Philip Capra

Executive Director, Over the Mountain Festivals

Meet Our Artists

Soprano **Sadie Goodman** enjoys singing with various groups in the Birmingham area. She moved to Birmingham to attend Samford University in 2005 and has since received a Bachelor of Music in Vocal Performance and Master of Music Education degrees from Samford University, a Master of Music degree in Voice and Opera from Northwestern University, and a Doctorate of Musical Arts degree from the University of Alabama. While in undergraduate study Sadie appeared with Opera Birmingham, Alabama Symphony Orchestra Chorus and the Birmingham Chamber Chorus. While a student at Northwestern University, Sadie worked closely with composer Ricky Ian Gordon on the role of Rosasharn in his opera *The Grapes of Wrath*. She played the role of the Second Spirit in *Die Zauberflöte* at the Aspen Music Festival Opera Theater Center. Sadie is grateful for collaborations with composer Terre Johnson, and was featured as the soprano soloist for the premieres of his works *Missa Femina* (2014), *Song of the Captive* (2016), and most recently *The Wind* (2017), which premiered in Carnegie Hall in New York City. She served for four years on the faculty at Judson College as Instructor and Assistant Professor of Music where she taught Applied Voice, Vocal Pedagogy, Opera Workshop, Vocal Literature, Music History, Class Voice and Diction for Singers. Currently she teaches Arts in Society and Applied Voice at Samford University. She also enjoys singing daily mass for the Eternal Word Television Network in Irondale. She is featured on a CD and DVD recording entitled “The Family Christmas Special” which also features on network television and has sold over 500,000 copies worldwide. The choir also recently finished a recording of popular hymns, to be released this November. Outside her musical life Sadie enjoys married life with John and taking care of their two children, Cal and Caroline.

Since moving to Birmingham in 2009, baritone **Zach Palamara** has been an active member of the performing arts community. He has had extensive solo and ensemble appearances through the Eternal Word Television Network (EWTN), St. Luke’s Episcopal Church, Colla Voce, Over the Mountain Festivals, Samford University, Opera Birmingham, the Alabama Symphony Orchestra Chorus and numerous other churches and ensembles. In 2016, Zachary was a featured soloist for the televised funeral mass for EWTN foundress, Mother Angelica, which was viewed by millions worldwide. Favorite past musical and theatrical performances include *L’incoronazione di Poppea*, *Judas Maccabeus*, *The Winter’s Tale*, *Così fan tutte*, *Die Zauberflöte*, *Company*, and both *A Sea Symphony* and *Dona nobis pacem* of Vaughan Williams. Zach works for ServisFirst Bank as SVP, Special Assets Officer and holds degrees from Susquehanna University, the Eastman School of Music, and UAB. He is married and spends most of his free time chasing after his two young daughters, ages seven and five.

Meet Our Artists (continued)

Pianist **Cindy St. Clair** has appeared throughout the United States and Europe as a soloist and collaborator, which includes performances in the Classical Music Festival in Eisenstadt, Austria. She has been a featured soloist with the Huxford Symphony Orchestra, the University of Alabama Symphonic Band, and the Samford University Orchestra. In demand as a collaborative pianist, Dr. St. Clair has a wealth of experience working with vocalists, ensembles, instrumentalists, choirs, and musical theatre groups. Most recent engagements include performances at the Music by Women Festival in Mississippi and at Auburn University, and she is currently collaborating on several projects with Christopher Jordan, baritone, relating to music by African American composers. Dr. St. Clair holds a Doctor of Musical Arts degree and a Master of Music degree both in Piano Performance from the University of Alabama and a Bachelor of Music degree in Piano Performance from Samford University. Her teachers include Kevin Chance, Amanda Penick, Ronald Shinn, and Betty Sue Shepherd. Dr. St. Clair also holds a Bachelor of Science degree in Paralegal Studies with a concentration in Business from Samford University. She worked 16 years in the legal field prior to pursuing her degrees in music during which time she spent many years serving on the Board of Directors for the Alabama Association of Paralegals, Inc., mentoring students, and presenting lectures at conferences. Currently, Dr. St. Clair is Interim Chair of the Division of Music at Samford University, as well as Assistant Professor of Piano. Previously, she served as Chair of the Department of Music and Director of the Quality Enhancement Plan for Judson College. In 2019, she received the Mary Gibson Thompson Teaching Award for Excellence at Judson. She has won several piano competitions in the region and is frequently invited to adjudicate piano competitions, give masterclasses, and present lectures. She is a certified teacher in piano by the Music Teachers National Association. She serves on the executive board of the Alabama Music Teachers Association and is the 2021-2022 President of the Birmingham Music Metro Forum.

Violinist **Caroline Nordlund** is a lecturer at Samford University where she teaches string methods, instrumental pedagogy, and performs in the faculty Samford String Quartet. She teaches violin at the Alabama School of Fine Arts and is a member of String Theory Birmingham. She is also the founder of the Encore Strings Summer Academy, a chamber music camp for advanced strings students in Alabama. Caroline has performed with the Alabama Symphony, Charleston Symphony, Tuscaloosa Symphony, and Northwest Indiana Symphony, among others. She is the former director of the Scrollworks Youth Music School in Birmingham and has also served as the President of the Alabama chapter of the American String Teachers Association. In addition to teaching and performing, Caroline is an active adjudicator and presenter, giving sessions at the Alabama Music Educators Conference and the National American String Teachers Association Conference. Caroline earned a Master of Music in violin performance and pedagogy from Northwestern University and has attended the Meadowmount School of Music, Aspen Music Festival and School, Spoleto U.S.A. and Sewanee Summer Music Festivals. Originally from Hartsville, South Carolina, Caroline graduated summa cum laude from the University of South Carolina with a Bachelor of Music in violin performance.

The Program

from *Six Duets*, op. 63

I. Ich wollt, meine Lieb' ergösse sich
IV. Herbstlied

Felix Mendelssohn
(1809-1847)

*Ich wollt, meine Lieb' ergösse
Sich all in ein einzig Wort,
Das gäb ich den luft'gen Winden,
Die trügen es lustig fort.
Sie tragen zu dir, Geliebte,
Das lieberfüllte Wort;
Du hörst es zu jeder Stunde,
Du hörst es an jedem Ort.
Und hast du zum nächtlichen Schlummer
Geschlossen die Augen kaum,
So wird mein Bild dich verfolgen
Bis in den tiefsten Traum.*

I wish that I could pour my love
Into a single word,
I'd give it to the merry winds,
Who'd bear it merrily away.
They'd bear it to you, beloved,
This word so full of love,
You'd hear it at every moment,
You'd hear it in every place.
And when for your nightly slumber
You've scarcely closed your eyes,
My image will then pursue you
Into your deepest dream.

- Poem by Heinrich Heine
- Translation by Richard Stokes

*Ach, wie so bald verhallet der Reigen,
Wandelt sich Frühling in Winterzeit!
Ach, wie so bald in trauendes Schweigen
Wandelt sich alle die Fröhlichkeit!
Bald sind die letzten Klänge verflogen!
Bald sind die letzten Säng' er gezogen!
Bald ist das letzte Grün dahin!
Alle sie wollen heimwärts zieh'n!
Wandelt sich Lust in sehnendes Leid!
War't ihr ein Traum, ihr Liebesgedanken?
Süß wie der Lenz, und schnell vergeht?
Eines, nur eines will nimmer wanken:
Es ist das Sehnen, das nimmer vergeht.*

Ah, how soon does the seasons' round fade,
How soon does spring change to winter!
Ah, how soon into sad silence
Does all the merriment fade!
The last sounds will soon have vanished!
The last songsters will soon have gone!
The last verdure will soon have fled!
All of them wish to return home!
Pleasure changes to yearning anguish!
Were you a dream, you thoughts of love?
Sweet as the spring, and quickly gone?
One thing alone shall never falter:
That is the yearning which never fades.

- Poem by Karl Klingemann
- Translations by Richard Stokes

Pleurs d'or

Gabriel Fauré
(1845-1924)

*Larmes aux fleurs suspendues,
Larmes de sources perdues
Aux mousses des rochers creux ;*

Tears hanging from the flowers,
Tears of springs lost
In the mossy hollows of the rocks;

*Larmes d'automne épandues,
Larmes de cors entendues
Dans les grands bois douloureux ;*

Autumnal tears spread,
Painful tears of horns heard
In the great woods.

*Larmes des cloches latines,
Carmélites, Feuillantines...
Voix des beffrois en ferveur ;*

Tears of Latin bells,
Carmelites, Feuillantines...
Voices of belfries in fervour;

*Larmes des nuits étoilées,
Larmes des flûtes voilées
Au bleu du parc endormi ;*

Tears of starry nights,
Tears of veiled flutes
In the blue of the sleepy park;

*Larmes aux grands cils perlées,
Larmes d'amante coulées
Jusqu'a l'âme de l'ami ;*

Tears beading on long eyelashes,
Tears of a mistress flowing
As far as the soul of the lover;

*Larmes d'extase, éplatement délicieux,
Tombez des nuits! Tombez des fleurs! Tombez des
yeux!*

Drops of ecstasy, deliciously grief-stricken,
Let nights fall! Let flowers fall! Let eyes fall!

Poem by Albert Samain

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Archive

from *Natasha, Pierre & The Great Comet of 1812*
No One Else

Dave Malloy
(b. 1976)

Soldier, won't you marry me?

arr. Benjamin Britten
(1913-1976)

‘A vucchella
L’ultima canzone

F. Paolo Tosti
(1846-1916)

*Sì, comm'a nu sciorillo
tu tiene na vucchella
nu poco pocorillo
appassuliatella.*

Yes, your sweet lips
are like a little flower
when they are ever so gently
puckered.

*Meh, dammillo, dammillo,
- è comm'a na rusella -
dammillo nu vasillo,
dammillo, Cannetella!*

Please, give, give to me
-it's like a little rose-
give me a little kiss,
give, Cannetella!

*Dammillo e pigliatillo,
nu vaso piccerillo
comm'a chesta vucchella,
che pare na rusella
nu poco pocorillo
appassuliatella...*

Give one and take one,
a kiss as little
as your mouth
that's like a little rose
when it's ever so gently
puckered...

- translation by Zach Palamara

*M'han detto che domani
Nina vi fate sposa,
Ed io vi canto ancor la serenata.
Là nei deserti piani
Là, ne la valle ombrosa,
Oh quante volte a voi l'ho ricantata!*

They tell me that tomorrow
Nina, you will be wed
Yet still I sing my serenade to you.
Here on this deserted hill,
There in the shady valley,
Oh, how often have I sung it to you!

*“Foglia di rosa
O fiore d'amaranto
Se ti fai sposa
Io ti sto sempre accanto.”*

“Petals of rose,
O flower of amaranth,
Though you are to be wed
I'll be with you still, Rose-petal.”

*Domani avrete intorno
Feste sorrisi e fiori
Nè penserete ai nostri vecchi amori.
Ma sempre notte e giorno
Piena di passione
Verrà gemendo a voi la mia canzone.*

Tomorrow you'll be surrounded
By celebration, smiles and flowers,
But you will not spare a thought for our past love;
Yet every night and day,
With passionate sighs
My song will sigh to you.

*“Foglia di menta
O fiore di granato,
Nina, rammenta
I baci che t'ho dato!”*

“Leaf of mint,
O flower of pomegranate,
Nina, remember
the kisses I gave you!”

Ah! ... Ah! ...

Ah! ... Ah! ...

- translation by Zach Palamara

The Deaf Woman's Courtship

arr. Britten
Appalachian folk song compiled by Cecil Sharp

-----INTERMISSION-----

Two Vocal Duets

I. The Last Invocation
II. The Love-Song of the Birds

Ralph Vaughan Williams
(1872-1958)

Caroline Nordlund, violinist

At the last, tenderly,
From the walls of the powerful fortress'd house,
From the clasp of the knitted locks, from the keep of the well-
closed doors,
Let me be wafted.

Let me glide noiselessly forth;
With the key of softness unlock the locks—with a whisper,
Set ope the doors O soul.

Tenderly—be not impatient,
(Strong is your hold O mortal flesh,
Strong is your hold O love.)

• Walt Whitman

Shine! shine! shine!
Pour down your warmth, great Sun!
While we bask—we two together.

Two together!
Winds blow South, or winds blow North,
Day come white, or night come black,
Home, or rivers and mountains from home,
Singing all time, minding no time,
[While] we two keep together.

• Walt Whitman

Prelude

George Walker
(1922-2018)

Sometimes I Feel Like a Motherless Child

Samuel Coleridge-Taylor
(1875-1912)

Sometimes I feel like a motherless child. And a long ways from home.

Er und Sie

Robert Schumann
(1810-1856)

*Er: Seh' ich in das stille Tal,
Wo im Sonnenscheine
Blumen prangen ohne Zahl,
Blick' ich nur auf Eine.
Ach! Es blickt ihr Auge blau
Jetzt auch auf die Auen;
Im Vergissmeinnicht voll Tau
Kann ich es erschauen.*

*He: If I gaze into the quiet valley
Where beneath the sun
Flowers gleam without number,
I see but one alone.
Ah! Her blue eyes now
Are also gazing at the meadows;
I can see them
In the dew-drenched forget-me-nots.*

*Sie: Tret' ich an mein Fensterlein,
Wann die Sterne scheinen,
Mögen alle schöner sein,
Blick' ich nur auf Einen;
Dort gen Abend blick Er mild
Wohl nach Himmelsböhen,
Denn dort ist ein liebes Bild
In dem Stern zu sehen.*

*She: If I lean out of my little window
At the hour when stars are shining,
Though all of them be fairer,
I see but one alone;
There at dusk he gazes
Gently up to heaven,
For a dear image
Is mirrored there.*

Poem by Friedrich Rückert
Translation by Richard Stokes

from *Cigánské melodie*, opus 55

IV. Když mne stará matka

Antonín Dvořák
(1841-1904)

*Když mne stará matka zpívat, zpívat učivala
podivno, že často, často slzivala.
A teď také pláčem snědé líc mučím,
když cigánské děti hrát a zpívat učím!*

When my old mother taught me to sing,
strange that she often had tears in her eyes.
And now I also weep,
when I teach gipsy children to play and sing!

- translation by Gayle Royko Heuser

Morgen!

Richard Strauss
(1864-1949)

*Und morgen wird die Sonne wieder scheinen,
und auf dem Wege, den ich gehen werde, wird
uns, die Glücklichen, sie wieder einen inmitten
dieser sonnen atmenden Erde
Und zu dem Strand, dem weiten wogen blauen,
werden wir still und langsam niedersteigen
stumm werden wir uns in die Augen schauen,
und auf uns sinkt des Glückes stummes
Schweigen.*

And tomorrow the sun will shine again
and on the path that I shall take,
it will unite us, happy ones,
again, amid this same sun-breathing earth
And to the shore, broad, blue-waved,
we shall quietly and slowly descend,
speechless we shall gaze into each other's eyes,
and the speechless silence of bliss
fall on us.

- translation by Richard Stokes

Angel i Demon

Nikolai Rimsky-Korsakov
(1844-1908)

*Pod'emljut spor za cheloveka
Dva dukha moshchnye: odin -
Edemskoj dveri vlastelin
I vechnyj strazh jeho ot veka;
Drugoj-vo vsem velich'i zla,
Vladyka sumrchnogo mira:
Nad ognennoj jeho porfiroj
Gorjat dva ognennykh kryla.*

Two powerful spirits argue
O'er the fate of man:
One watches over Eden's door,
Eternal guardian across the ages;
The other - the lord of the underworld
In all its evil grandeur:
Two fiery wings burn
Above its fiery porphyry robes.

*No torzbestvo komu zh ustupit
V pyli rozhdennoj chelovek?
Venec li vechnykh pal'm on kupit
Il' chashu vremennuju neg?
Gospoden' angel tikh i jasen:
Jego zhivit smiren'ja luch;
No gordyj demon tak prekrasen,
Tak lucezaren i moguch!*

To which of these will man,
Born in dust, grant ascendancy?
Will he purchase the crown of eternal palms,
Or the fleeting cup of sensuous pleasure?
Quiet and limpid is the Angel of the Lord,
Burning with the light of humility;
But the proud demon is so beautiful,
So radiant and powerful!

Translation by Philip Ross Bullock

Before You Go...

It has been our privilege to present this afternoon of joy to you. Although we will not have a formal reception, our performers look forward to visiting with you after the recital

You will have found an envelope with an enclosed comment card. You may use it for any or all of the following.

- Tell us how you enjoyed the today's recital
- Have us send you a reminder about our 13th Festival of Sacred Choral Music. If you would like to join our chorus, we will begin rehearsals for our 13th choral season on September 18.
- Have us send you a reminder if you would enjoy attending our concert Sunday afternoon, February 13, 2022 at 4:00. Riverchase United Methodist Church in Hoover will be hosting this event. Our choral director will be Dr. Jeff Reynolds, Minister of Music at Riverchase United Methodist Church and Associate Professor of Choral Music and Conducting at UAB. More details may be found on our website, www.otmfestivals.org/next-festival.
- Make a tax-deductible donation. Over the Mountain Festivals is a 501(c)(3) and an Alabama nonprofit organization.

A special thank you to Trinity United Methodist Church and its Director of Music, Josh Voiles.

Over the Mountain Festivals
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