



AMERICAN CLASSICS



THESE DISTANCES BETWEEN US

21st-Century Songs of Longing

BRANDWEIN • HILL • RUDMAN • SANTORE

Emily Jaworski Koriath, Mezzo-soprano

Tad Koriath, Piano

Jonathan Santore, Craig Brandwein,
Computer generated electronics



Edie Hill (b. 1962)		
The Giver of Stars: Six Poems of Amy Lowell (2012)		14:25
(Texts: Amy Lowell, 1874–1925)		
1	No. 1. Pyrotechnics	1:12
2	No. 2. Flame Apples	1:48
3	No. 3. Vernal Equinox	2:26
4	No. 4. The Giver of Stars	3:27
5	No. 5. Autumnal Equinox	2:55
6	No. 6. A Sprig of Rosemary	2:37
Jonathan Santore (b. 1963)		
Two Letters of Sulpicia (version for voice and electronics) (2011/2021)		4:57
(Texts: Sulpicia I, born c. 40 BCE; English translation by Jonathan Santore, based on the work of James Grainger, c. 1721–1766)		
7	No. 1. –	2:49
8	No. 2. –	2:08
Craig Brandwein (b. 1959)		
Four Songs of John Charles McNeill (2016–17)		18:00
(Texts: John Charles McNeill, 1874–1907)		
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10	No. 2. A Photograph	4:16
11	No. 3. At Sea	4:20
12	No. 4. A Secret	3:06
Jessica Rudman (b. 1982)		
These Distances Between Us (2018)		14:38
(Texts: Aiden K. Feltkamp, b. 1988)		
13	I. The Ward	4:19
14	II. The Flight	3:16
15	III. The Brick Café	2:52
16	IV. The Morning	4:07
Craig Brandwein		
Three Rilke Songs (2018)		12:38
(Texts: Rainer Maria Rilke, 1875–1926; English translation: Anita Barrows, b. 1947 and Joanna Macy, b. 1929 17 19, Stephen Mitchel, b. 1943 18)		
17	No. 1. If only for once	3:58
18	No. 2. I beg you, to have patience	3:41
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These Distances Between Us

21st-Century Songs of Longing

Craig Brandwein is an assistant professor of music technology at the University of Alabama at Birmingham. He was previously an associate professor of audio production and design at Living Arts College in Raleigh, North Carolina. He has been in the music business for over 40 years as an accomplished musician, composer, songwriter, producer, and engineer. Brandwein has written and produced music for various artists, such as the late country music legend Lynn Anderson. He has composed music for network television (CBS, NBC and ABC) and corporate clients, as well as musical theatre. In 2018, *The Secret Exit*, an album he produced, was released on Naxos Records (8.559890). In 2010, he received an Emmy nomination for music composition and arranging for a television pilot, as well as in 2011 a Telly Award and a 2012 “People’s Choice” Telly Award for a promotional video. His work also has earned a Mom’s Choice Award and Dove Foundation Seal of Approval. He has scored several motion pictures that can be seen all over the world, with credits including composer and music and sound supervisor. As a film music producer, Brandwein has been a key element on such films as *We Remember*, a Holocaust survivor DVD and *Changeover*, a feature drama. He is also a staff producer, songwriter, and president of Center Sound Productions.

Edie Hill’s music is performed all over the world at venues such as Lincoln Center, Los Angeles County Museum of Art, Library of Congress, Walker Arts Center, St. Paul’s Schubert Club, Cape May Festival and Downtown Brooklyn Arts Festival in the US and Liviu Cultural Center, Romania, Feszek Művészklub, Budapest, and Musis Sacrum in Arnhem among many other prestigious venues. She has been commissioned to compose for solo voice to choir, solo instrumental to orchestral and mass band, miniature to full evening drama, and loves the challenge of exploring all combinations including electroacoustic and mixed media. Mentorship is integral to Hill’s life as a composer. She served as composer in residence at St. Paul’s Schubert Club from 2005 to 2017, where she ran and grew the mentorship program for gifted high school composers. Hill has also been composer mentor for Minnesota Varsity, a program for composers of 14 to 18 years of age co-sponsored by the American Composers Forum and YourClassical Minnesota Public Radio. She has lectured at colleges, universities and various institutions in the US and abroad. A three-time McKnight Artist Fellow and a two-time Bush Artist Fellow, Hill has received grants from the Jerome Foundation, ASCAP, New Music USA, Meet The Composer and Chamber Music America. After earning a Bachelor of Arts from Bennington College in Vermont under the tutelage of Vivian Fine, Hill moved from her native New York to Minneapolis where she earned her Master of Arts and PhD degrees at the University of Minnesota with principal composition teacher Lloyd Ultan. She has also studied extensively with Libby Larsen. Hill lives in Minneapolis, Minnesota where she freelances and runs Hummingbird Press.

Jessica Rudman’s recent music inspires empathy for contemporary social issues through stories of myth, magic, and sci-fi. She blends lyrical melodies and dramatic narrative structures with sensual harmony and vibrant color to draw the audience into the world she has created. Her works for the concert hall, dance and opera often differ in musical language and approach, with the common thread always being expressivity. She believes that the ability to reach one’s audience is of extreme importance in our current social, economic, and political environment.

Rudman’s works have been performed by groups such as the International Contemporary Ensemble, Cadillac Moon Ensemble, the Omaha Symphony’s Chamber Orchestra, Yakima Symphony Orchestra, and the Hartford Independent Chamber Orchestra. She has received awards from SCI/ASCAP, Boston Metro Opera, the College Music Society, and the International Alliance for Women in Music among others. In 2019 Rudman was a Connecticut Artist Fellow, with support from the Connecticut Office of the Arts.

Aiden K. Feltkamp (they/he) began their artistic life at the age of five playing a quarter-size cello and now they’re “upending preconceptions about voice and gender” (*The New York Times*) as a trans nonbinary writer. Feltkamp’s written work spans the serious and the ridiculous, the real and the surreal. Some of their favorite projects include: an opera with Dana Kaufman about Emily Dickinson’s queerness, an interactive fiction experience about alien communication coded in Javascript (*Hello, Aria*), new English translations of Jewish lesbian erotic poet Marie-Madeleine’s work (*The Priestess of Morphine* with Ros a Crean), and a four-part series decoupling gender and voice types. Most recently, their work has been commissioned by Cantus, Amherst College, and the International Museum of Surgical Science, and has been published in *Cr pe & Penn*, *Bait/Switch*, and *NewMusicBox*.

Before pursuing their medical transition, Aiden performed opera professionally, specializing in Baroque opera and new music. Their most fulfilling roles include Hansel, Prince Orlofsky, Cherubino, Ottavia in *L'incoronazione di Poppea* (especially in a Baroque gesture production with director Drew Minter), and Elizabeth in the World and NY premieres of Griffin Candey's *Sweets by Kate*. They continue to train their new voice and have recently performed as Figaro in ChamberQUEER's abridged *Le nozze di Figaro*.

As an equity and inclusion specialist, they consult for performing arts organizations, funders, universities, and businesses. Feltkamp has worked with Johnson & Johnson, Yelp, the Detroit Symphony Orchestra, OPERA America, the League of American Orchestras, and the Los Angeles Philharmonic. They also work with composers and arts administrators as the first ever Director of Emerging Composers and Diversity for the American Composers Orchestra.

Feltkamp is a Turn the Spotlight fellow (20/21 cohort), mentoring with Kathleen Kelly. As part of the fellowship, they curated NewMusicShelf's *Anthology of New Music: Trans & Nonbinary Voices, Vol. 1*. They graduated from Bard College Conservatory's Graduate Vocal Arts Program (under the direction of Dawn Upshaw) with a Masters of Music, and received their B.S. in Vocal Performance from Hofstra University. They hold certifications in diversity, equity, and inclusion (Cornell University) and data science (BrainStation). They currently live in Jersey City.

Jonathan Santore's works have engaged and excited performers and audiences throughout the US and abroad. Santore's work has received significant recognition in a number of regional, national, and international competitions, including winning The American Prize in Composition, the VocalEssence and American Composers Forum Welcome Christmas! Carol Contest, and an Individual Artist Fellowship from the New Hampshire State Council on the Arts. As composer in residence for the New Hampshire Master Chorale (which won a "Best of NH" award from *New Hampshire Magazine* for his work), he specialized in creating deeply resonant compositions based on texts with strong local connections.

Santore's music has been performed by ensembles including VocalEssence, Conspirare, The Boston Cecilia, New Hampshire Music Festival Orchestra, and Rochester Cathedral Choir (UK), and at the national conferences of the College Music Society, the International Clarinet Association, the North American Saxophone Alliance, and the Society of Composers. His works have been published by Alliance Music, American Carillon Music Editions, Gold Branch Music, Manduca Music, Walton Music, and Yelton Rhodes Music, and featured on recordings by artists on Albany and Centaur Records. An album featuring his work for the New Hampshire Master Chorale, *There Are Many Other Legends*, was recently released by Navona Records.

Santore received the 2018 Distinguished Teaching Award from Plymouth State University, where he teaches composition and theory, and where he has also received the Award for Distinguished Scholarship for his compositional work. He began his musical career as an All-State trumpet player in his native east Tennessee. He went on to study composition with Stephen Jaffe, Eugene Kurtz, Donald Grantham, Elaine Barkin, and William Kraft, and holds academic degrees from Duke University, The University of Texas at Austin, and the University of California, Los Angeles. Before moving to New England, Santore taught at Occidental College, California State University, Los Angeles, and the University of Minnesota. He is also active as a music theorist and as a conductor. His biography is included in recent editions of the Marquis *Who's Who in America*.

These Distances Between Us

It's only fitting that the first recording project that Tad Koriath and I have created is *These Distances Between Us*. Tad and I first met at a musicians' conference in 2017, and our long distance love story began in the summer of 2019, reunited at that same conference. We fell in love instantly and deeply. But after those four days in Denver, Colorado, I returned home to Birmingham, Alabama, and my appointment at the university there. We got married a year later in a hotel room in the presence of our parents, and live-streamed the ceremony on Zoom so that family and friends could share in our joy. As a result of the COVID-19 pandemic, we were able to live under one roof for a year, working remotely. In August of 2021, Tad returned to in-person work in Colorado, and as of this writing, we are waiting to see how the next chapters of our story will unfold.

This album was originally intended to be an offering of chamber music, but pandemic restrictions made it impossible to gather a group of musicians in one small space to record. Because my husband and I were sharing air on a daily basis, we got permission to re-envision the project for voice and piano. The focus on 21st-century compositions by living composers remained. It wasn't until after we completed recording that I noticed that every piece touches on longing in some way; yearning physically, emotionally, or spiritually. As partners, Tad and I are committed to our own and one another's growth in all of these ways. We work to be better versions of ourselves, our partnership challenges us musically, emotionally, and spiritually, and is defined by limitless growth.



Edie Hill

Photo: Leslie Crane Photography



Jonathan Santore



Jessica Rudman



Craig Brandwein

**Edie Hill (b. 1962): *The Giver of Stars:*
Six Poems of Amy Lowell (2012)**

I was introduced to the music of Edie Hill through my friend Mark Bilyeu, the artistic director of the Source Song Festival. I heard a recording of her setting of Anita Barrows's *Questo Muro* and was transfixed by the shimmering and shifting musical textures, paired with an emotional directness that left me spellbound. I performed *Questo Muro* with my colleague Christopher Steele in the spring of 2019, and knew that I wanted to continue my relationship to Hill's music.

When I found *The Giver of Stars*, I knew that Tad and I needed to perform it. I often say that Hill's music requires everything I have; all of my musical training, and all of the courage and vulnerability that I can muster. I stretch and grow and change as a result of singing her work. This cycle comprises excerpts from a larger work entitled *Amy Lowell: A Rare Pattern*, premiered by KrisAnne Weiss and Ruth Palmer in 2002. About that work, Weiss wrote,

"Early 20th-century poet Amy Lowell was an unforgettable figure: at five feet tall and 250 pounds, she smoked cigars in public, captivated audiences with her theatrical speeches and poetry readings, and relished the attention she attracted. This collection of songs is excerpted from a longer theatrical work which explores Amy's life and her relationship with actress Ada Dwyer Russell. With the exception of one or two sentences, the entire libretto of this piece consists of Amy's juvenilia, poetry, prose, and epistolary exchanges with other writers. There are also letters she wrote to 'Nell,' the actress and arts patron Eleanor Robson Belmont, who was one of Ada's closest friends. Unfortunately for modern literary voyeurs, scholars, and would-be librettists, Amy requested that the letters she exchanged with Ada be destroyed upon her death. Ada honored this wish, thus depriving us of the most important firsthand account of Amy and Ada's dynamic. It seems, however, that the voice that Amy reserved for Ada comes through in the poetry, and this passionate and tender voice forms the heart of these songs."

**Jonathan Santore (b. 1963):
Two Letters of Sulpicia (2011/2021)**

I first met Jonathan Santore in 2012, when he hired me to teach voice at Plymouth State University. Our work together in academia and art evolved into mentorship, and then a deep and joyful friendship. I had the great joy of singing the mezzo solo in Jonathan's choral-orchestral piece *Solstices* with the New Hampshire Master Chorale. Jonathan and I both suffer from Seasonal Affective Disorder, and so I found a very natural and deep resonance with his writing about the brutal and seemingly endless darkness of winter in New England, followed by a primal, soul-deep joy at the return of light. That collaboration sparked several other projects, and I am honored to have premiered the solos in *Battle-Pieces* and the stunning, jagged and tender *Requiem: Learning to Fall*, based on the writings of Philip Simmons, a brilliant New Hampshire writer who was afflicted with ALS.

I knew that Santore had been experimenting with digital media during the initial pandemic lockdown, when humans making music together was inconceivable. I asked if we could re-imagine something from his catalog for voice and electronic media, and after lots of conversation, decided on the two songs of Sulpicia. He writes: "*Two Letters of Sulpicia* was commissioned and premiered by two extraordinary students in my department at Plymouth State University. Jen Fijal (mezzo) and Molly Finkel (bassoon), approached me about writing a work that would allow them to perform together. I asked them to bring me texts that they'd be interested in having me set for them. One of the texts they brought me was by the 1st century BC Roman poet Sulpicia (aka Sulpicia I). This led me to other works by this extraordinary, passionate woman – I ultimately set two loose translations of her works, based on early translations by the 18th-century English poet James Grainger." Regarding the electronic adaptation he says, "I became interested in creating a version of the piece that was as portable as possible for you as a solo performer, and as humanly expressive as possible in the context of digital creation."

Personally, I adore the fact that the raciest texts on this album were written some two thousand years ago.

Craig Brandwein (b. 1959):

Four Songs of John Charles McNeill (2016–17),

Three Rilke Songs (2018)

Craig Brandwein and I began our musical collaboration in the fall of 2018, when we created the three Rilke songs for voice and fixed media that close this album. We premiered them (with videography by Ian Keel) at the Abroms-Engel Institute for the Visual Arts in conjunction with an exhibition featuring Alabama artists, including some multimedia work. I chose some of my favorite Rilke texts, and in a matter of weeks, Brandwein had created these stunning songs and their fixed media. Brandwein writes that the media consists of “a variety of programmed synthesizers to compliment the mezzo-soprano melody. My intention was to explore Rilke’s meaning with a melodic structure that has a sense of linearity, along with the sometimes juxtaposed sonic and rhythmic motions of the soundtrack.”

With the persistent uncertainty of COVID-19 times, there was a phase where the vision for this album would consist exclusively of works for voice and electronics, mostly because as a singer and a “super-spreader,” I could be alone in the studio and pose no risk to other musicians. When we got the word that Tad and I would be permitted to perform together, I asked Brandwein about some of his earlier work for voice and piano. I loved the always melodic but never predictable nature of his settings of John Charles McNeill (1874–1907) and knew they should be part of this project.

McNeill’s family emigrated to the US from Scotland, and in addition to his work as a journalist and a lawyer, he was also known unofficially as North Carolina’s poet laureate. About these songs, Brandwein says, “The rhythms of his poems inspired the melodies which were derived from my Eastern European influences. My intention was to convey an emotion that allows his poems to be moving, both musically and textually.”

Jessica Rudman (b. 1982):

These Distances Between Us (2018)

“The song cycle *These Distances Between Us* sets four poems by Aiden K. Feltkamp that explore distance – both physical and emotional – in relationships. When Aiden and I first discussed a possible collaboration, I was struck by how these texts expressed a deep longing tempered by a powerful tension between optimism and realism. Each has a distinct perspective, yet all share a poignant awareness of the precarious nature of personal connections, particularly those where physical separation and mental illness come into play. Though not originally from the same collection, the poems form a striking progression moving ever inward, as if the distances described are somehow being closed.” – Jessica Rudman.

I sought out this cycle because I very intentionally wanted to sing texts by my friend Aiden Feltkamp, who has become a necessary and guiding force in the discussions on gender in opera and classical singing. I am so grateful that Feltkamp has followed this call to educate and build awareness, while also remaining committed to their creativity and artistry.

Feltkamp writes, “These poems explore how loss and love intertwine, and how physical and emotional distances can affect us. I wrote *I* and *II* amidst a long-distance romantic relationship, *III* after a death, and *IV* as a thought experiment during a time of unrequited love. I hope you can relate in some way to these words, and that they can point you in the direction of healing and hope.”

Emily Jaworski Koriath

Text by KrissAnne Weiss used with permission

Edie Hill: The Giver of Stars

Texts by Amy Lowell (1874–1925)

1 Pyrotechnics

Our meeting was like the upward swish of a rocket
In the blue night.
I do not know when it burst;
But now I stand gaping,
In a glory of falling stars.

2 Flame Apples

Little hot apples of fire,
Burst out of the flaming stem
Of my heart,
I do not understand how you quickened and grew,
And you amaze me
While I gather you.

I lay you, one by one,
Upon a table.
And now you seem beautiful and strange to me,
And I stand before you,
Wondering.

3 Vernal Equinox

The scent of hyacinths, like a pale mist, lies
between me and my book;
And the South Wind, washing through the room,
Makes the candles quiver.
My nerves sting at a spatter of rain on the shutter,
And I am uneasy with the thrusting of green shoots
Outside, in the night.

Why are you not here to overpower me with your
tense and urgent love?

4 The Giver of Stars

Hold your soul open for my welcoming.
Let the quiet of your spirit bathe me
With its clear and rippled coolness,
That, loose-limbed and weary, I find rest,
Outstretched upon your peace, as on a bed of ivory.

Let the flickering flame of your soul play all about me,
That into my limbs may come the keenness of fire,
The life and joy of tongues of flame,
And, going out from you, tightly strung and in tune,
I may rouse the blear-eyed world,
And pour into it the beauty which you have begotten.

5 Autumnal Equinox

Why do you not sleep, Beloved?

It is so cold that the stars stand out of the sky
Like golden nails not driven home.
The fire crackles pleasantly,
And I sit here listening
For your regular breathing from the room above.

What keeps you awake, Beloved?
Is it the same nightmare that keeps me strained
with listening
So that I cannot read?

6 A Sprig of Rosemary

I cannot see your face.
When I think of you,
It is your hands which I see.
Your hands
Sewing,
Holding a book,
Resting for a moment on the sill of a window.
My eyes keep always the sight of your hands,
But my heart holds the sound of your voice,
And the soft brightness which is your soul.

Jonathan Santore: Two Letters of Sulpicia

Texts by Sulpicia I (born c. 40 BCE)

7 I.

At last love comes! I sing it in the streets
And will not hide it here, among these sheets.
Exult, my heart! At last, the Queen of Joy,
Won by the music of my begging strain,
Led to the couch of bliss my willing boy,
And bid us revel, thrill in every vein!
Last night, entranced in ecstasy we lay,
And cursed the all-too-quick return of day,
And now I write this letter – not to seal,
But to rejoice, remember, and reveal.
I try to act cool, solemn – but I grin
Remembering the glory of our sin.
Two worthy equals – what a night we spent –
I cannot, cannot, for my soul, repent!

8 II.

If, from the bottom of my foolish heart,
I don't repent of last night's childish games,
May I no longer feel your ardor start,
No longer hear you whisper lover's names.
You grasped my knees, and yet I made you go –
Why be embarrassed that I want you so?
And yet, with eyes downcast, I let you turn,
Not wanting you to see my passion burn.

*Free translations by Jonathan Santore, based on
the work of James Grainger (c. 1721–1766)*

Craig Brandwein: Four Songs of John Charles McNeill

Texts by John Charles McNeill (1874-1907)

9 A Prayer

If many years should dim my inward sight,
Till, stirred with no emotion,
I might stand gazing at the fall of night
Across the gloaming ocean;

Till storm, and sun, and night, vast with her stars,
Would seem an oft-told story,
And the old sorrow of heroic wars
Be faded of its glory;

Till, hearing, while June's roses blew their musk,
The noise of field and city,
The human struggle, sinking tired at dusk,
I felt no thrill of pity;

Till dawn should come without her old desire,
And day brood o'er her stages, –
O let me die, too frail for nature's hire,
And rest a million ages.

10 A Photograph

When in this room I turn in pondering pace
And find thine eyes upon me where I stand,
Led on, as by Enemo's silken strand,
I come and gaze and gaze upon thy face.

Framed round by silence, poised on pearl-white grace
Of curving throat, too sweet for beaded band,
It seems as if some wizard's magic wand
Had wrought thee for the love of all the race.

Dear face, that will not turn about to see
The tulips, glorying in the casement sun,
Or, other days, the drizzled raindrops run
Down the damp walls, but follow only me,
Would that Pygmalion's goddess might be won
To change this lifeless image into thee!

11 At Sea

When the dim, tall sails of the ships were in motion,
Ghostly, and slow, and silent-shod,
We gazed where the dusk fled over the ocean,
A great gray hush, like the shadow of God.

The sky dome cut with its compass in sunder
A circle of sea from the darkened land, –
A circle of tremulous waste and wonder,
O'er which one groped with a childish hand.

The true stars came to their stations in heaven,
The false stars shivered deep down in the sea,
And the white crests went like monsters, driven
By winds that never would let them be,

And there, where the elements mingled and muttered,
We stood, each man with a lone dumb heart,
Full of the vastness that never was uttered
By symbol of words or by echo of art.

12 A Secret

A little baby went to sleep
One night in his white bed,
And the moon came by to take a peep
At the little baby head.

A wind, as wandering winds will do,
Brought to the baby there
Sweet smells from some quaint flower that grew
Out on some hill somewhere.

And wind and flower and pale moonbeam
About the baby's bed
Stirred and woke the funniest dream
In the little sleepy head.
He thought he was all sorts of things
From a lion to a cat;
Sometimes he thought he flew on wings,
Or fell and fell, so that

When morning broke he was right glad
But much surprised to see
Himself a soft, pink little lad
Just like he used to be.

I would not give this story fame
If there were room to doubt it,
But when he learned to talk, he came
And told me all about it.

Jessica Rudman: These Distances Between Us

Texts by Aiden K. Feltkamp (b. 1988)

13 The Ward

How many ways must we say
Goodbye

on the yellow-lined, mine-pocked
subway platforms
echoing with the thunder of wild machines

among the weary travelers
clogging Laguardia airport

between the cool, newly-scented sheets
of bed & night
where only dreams breathe

amidst the hours & days & weeks
when your illness hides you from me
within those white walls
and I am suddenly a stranger
playing the refugee in your heart

How can I say hello
when I am so accustomed
to saying goodbye

14 The Flight

These distances between us
expanding & collapsing – fate's accordion –
taunt me with their mere existence

How can I open a tesseract
between our lungs
between the infinitesimal spaces
science stacked between our atoms

How can I draw you closer,
ever closer,
until we lose the need for lightyears
& space travel & equations
& those lonely lab techs
to get us breathing the same air

15 The Brick Café

I put my ear to your sternum
and heard the howling air of your cavity:
the sea-shell yearning for home,
a crabless, shell-shocked thing
marooned on the sands of the world.

16 The Morning

all softening warmth
it sucks me in
loosening my limbs
pumping space between hinges
ball & socket disentwining

your hand
a welcome tourist
in the country of my skin
wanders over hills, in valleys
exploring each town, each cabin

perhaps
filled with pastries
seduced by landscapes
you'll apply for citizenship
stay a lifetime

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Craig Brandwein: Three Rilke Songs

Texts by Rainer Maria Rilke (1875–1926)

17 If Only For Once

If only for once it were still.
If the *not quite right* and the *why this*
could be muted, and the neighbor's laughter,
and the static my senses make –
If all of it didn't keep me from coming awake –

Then in one vast thousandfold thought
I could think you up to where thinking ends.

I could possess you,
Even for the brevity of a smile,
to offer you
to all that lives,
in gladness.

*From The Book of Hours, translated by Anita Barrows and
Joanna Macy. Translation reproduced with permission.*

18 I beg you, to have patience

I beg you, to have patience with everything unresolved in your heart and to try to love the questions themselves as if they were locked rooms or books written in a very foreign language. Don't search for the answers, which could not be given to you now, because you would not be able to live them. And the point is to live everything. Live the questions now. Perhaps then, someday far in the future, you will gradually, without even noticing it, live your way into the answer.

From Letters to a Young Poet, translated by Stephen Mitchell. Reproduced with permission.

19 God Speaks

God speaks to each of us as he makes us,
then walks with us silently out of the night.
These are the words we dimly hear:
You, sent out beyond your recall,
go to the limits of your longing.
Embody me.
Flare up like a flame
and make big shadows I can move in.
Let everything happen to you: beauty and terror.
Just keep going. No feeling is final.
Don't let yourself lose me.
Nearby is the country they call life.
You will know it by its seriousness.
Give me your hand.

From The Book of Hours. Translation by Anita Barrows and Joanna Macy. Reproduced with permission.

Emily Jaworski Koriath



Emily Jaworski Koriath is assistant professor of music at the University of Alabama at Birmingham, where she focuses on undergraduate voice lessons. In her private practice, she works with professionals and advanced students on healing emotional trauma to facilitate more authentic artistry. Prior to her appointment at UAB, she taught diction, vocal pedagogy, and conducted mainstage musicals at Plymouth State University in New Hampshire. Her first book, on emotional intelligence in the voice studio, is complete and awaiting publication, and she is currently compiling a volume on trauma and the voice with colleagues from the Voice and Trauma Research Group. In addition to her ongoing research, she enjoys a thriving performing career as a professional soloist, with additional focus on electroacoustic music for voice, and the work of living composers. Dr. Koriath has completed all three levels of Somatic Voicework, The LoVetri Method, and is an advanced student of Somatic Experiencing, the trauma healing protocol developed by Peter Levine. She was a member of the National Association of Teachers (NATS) Intern Program in 2018, under the mentorship of Matt Edwards.

Tad Koriath



Tad Koriath studied piano at Ball State University in Muncie, Indiana, where he received the School of Music's award for outstanding accompanying and chamber music collaboration, and he also received festival grants to study and perform chamber music. Koriath has been an active pianist and musician in Colorado since 1999. He has served as accompanist for a variety of choirs and organizations throughout Denver and Boulder, including twelve years with the Colorado Children's Chorale, and he frequently collaborates in recitals with singers and instrumentalists in the region.



THESE DISTANCES BETWEEN US

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Emily Jaworski Koriath, Mezzo-soprano

Tad Koriath, Piano 1-6 9-16

Jonathan Santore 7-8,

Craig Brandwein 17-19,

Computer generated electronics

A detailed track list can be found inside the booklet.

The sung texts are included in the booklet, and may also be accessed at www.naxos.com/libretti/559908.htm

Recorded: 14-18 June 2021 at Bates Brothers Recording, Hueytown, Alabama, USA

Producer: Craig Brandwein • Engineer: Eric Bates

Assistant engineers: Caleb Smith, Toni Dickerson

Mastering: John Mayfield

Assistant mastering engineer: Monte Miller

Booklet notes: Emily Jaworski Koriath

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AMERICAN CLASSICS

The four American composers on this album have all won recognition for their diverse approaches to contemporary art song. Both Emmy-nominated Craig Brandwein, in his beautiful *Three Rilke Songs* and Jonathan Santore in *Two Letters of Sulpicia* use computer generated electronics to enhance the vocal line, while Edie Hill's setting of poems by Amy Lowell exemplifies why her music has been described as 'full of mystery' (*Stereophile*). The common thread running throughout Jessica Rudman's works is expressivity, and *These Distances Between Us* charts a cycle that recognizes the precarious nature of personal connections.

WORLD PREMIERE RECORDINGS

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Playing
Time:
64:52