

water music ART SONG IN RECITAL

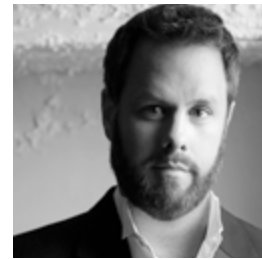
Featuring both traditional art song and new vocal chamber music, **Baritone Daniel Neer** and **Pianist Suzanne Newcomb** present heartwarming ocean songs, violent storm ballads, shimmering folk songs and rollicking sea shanties that explore our intricate and turbulent relationship with water.

In addition to song settings by John Ireland, Gilda Lyons, Mildred Lund Tyson, Kurt Weill and Celius Dougherty, **Water Music** includes two world premieres: *Sandy Songs*, for baritone and piano by Linda Kernohan, and *POLAR BEAR*, a chamber music work for baritone and trombone by Sara Carina Graef, featuring trombonist Peter Gooch, both set to texts by Daniel Neer.

SATURDAY, MARCH 13 | 8PM

Live Stream Concert via YouTube
Otterbein University

FREE | [CLICK HERE](#)



daniel neer,
BARITONE



suzanne newcomb,
PIANO



POLAR BEAR is made possible in part by state tax dollars allocated by the Ohio Legislature to the Ohio Arts Council (OAC). The OAC is a state agency that funds and supports quality arts experiences to strengthen Ohio communities culturally, educationally, and economically. Additional funding for POLAR BEAR made possible by generous gifts from Puffin Foundation West, and The Johnstone Fund for New Music of The Columbus Foundation.

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Ohio Arts
COUNCIL



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Daniel Neer, Baritone
Suzanne Newcomb, Piano

with Peter Gooch, Trombone

PROGRAM

I

Sea Fever (1913)
Sea Moods (1934)

John Ireland
Mildred Lund Tyson

II

Sandy Songs*

Queens: Far Rockaway
Manhattan: South Ferry Station
The Bronx: Throgs Neck
Staten Island: Father Capodanno Blvd
Brooklyn: Red Hook

Linda Kernohan

III

Water That Falls and Runs Away (1974)
The River Is So Blue (1937)

John Duke
Kurt Weill

IV

POLAR BEAR*

Sara Carina Graef

V

Lake Song (2008)

Gilda Lyons

VI

Rio Grande (18th C.)
Shenandoah (19th C.)

American Sea Shanty, arr. Celius Dougherty
American Folk Song, arr. Jay Althouse

SONG TEXTS

Sea Fever

Poem by John Masefield | *Set to music by John Ireland*

I must go down to the seas again, to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by;
And the wheel's kick and the wind's song and the white sail's shaking,
And a grey mist on the sea's face, and a grey dawn breaking.

I must go down to the seas again, for the call of the running tide
Is a wild call and a clear call that may not be denied;
And all I ask is a windy day with the white clouds flying,
And a flung spray and the blown spume, and the sea-gulls crying.

I must go down to the seas again, to the vagrant gypsy life,
To the gull's way and the whale's way where the wind's like a whetted knife;
And all I ask is a merry yarn from a laughing fellow-rover,
And quiet sleep and a sweet dream when the long trick's over

Sea Moods

Poem by Kenneth G. Benham | *Set to music by Mildred Lund Tyson*

Thou slumbering sea below me,
O soft night wind around,
Give me relief, comfort my grief.
Oh, where may peace be found?
White wavelets playing in sunshine,
Your laughter rings in my ears,
Tumbling along, rippling with song,
As tho' to mock my tears.
O storm, you may rage your fiercest,
My soul you cannot kill.
Great rocks at sea
Help me to be
Like you, triumphant still!

SANDY SONGS

Lyrics by Daniel Neer | *Set to music by Linda Kernohan*

Queens: Far Rockaway

Fourteen-foot storm surge and winds twenty knots,
Rock-a-wah, Far Rockaway...
Breezy point smolders and Belle Harbour rots,
Rock-a-wee, Far Rockaway
The roads are washed out and the boardwalk is gone,
We shovel the mountain of sand off our lawn,
Stopping at sundown to wait until dawn,
Rock-a-woo, Far Rockaway.

Searching for gloves and a dry pair of socks,
Rock-a-wah, Far Rockaway...
A boat in our street and a car on the docks,
Rock-a-wee, Far Rockaway...
The waves have gone out and dunes are swept nigh,
We're swept out to sea and hung out to dry,
There's so much to fix and no time to cry,
Rock-a-woo, Far Rockaway.

In Rockaway blue the seagulls still fly,
And jets bound for JFK cross-cross the sky.
But busses and subways don't come anymore,
Our sidewalks and driveways have not met the shore,
We spin and we toil to return to before.
Rock-a-woo, Far Rockaway.

Manhattan: South Ferry Station

They congregated on the platform...
Floating and staring into space,
Hoping to try the sea-filled subway:
The brand new aquatic express!
A scallop is heading to Bloomingdales,
The scups are off to a Broadway show.
The eel family shimmies to the Guggenheim.
While the squid hopes to bike Central Park.
The mummichog is late to a Yankee's game,
The quahog has a date at Le Cirque.
A horseshoe crab seems indecisive,
Wearing a bowler hat he found floating past,
And a seahorse watches her brood at play,
In a Zabar's bag, spinning 'round.

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The Bronx: Throgs Neck

Seven months ago.
Do you remember?
We ended a dry spell
When Sandy blew through town.

We started to talk:
It turned into screaming.
We laughed and we cried,
Then collapsed in each other's arms.

You kissed my face.
I dried your tears.
Our hearts intertwined,
Holding tight all through the night.

And now, new life...
A baby on the way.
Do you want a boy or a girl?
It doesn't matter to me.
Either way, the perfect name is Sandy.

That was the night.
Do you remember?
We started our fam'ly
When Sandy blew through town.

©Daniel Neer, NeerSighted Productions

Staten Island: Father Capodanno Blvd

Late Autumn sun
Yellow-orange in the West
 (Unwanted guest...)
Tropical storm
Bluish-green in the South
 (Unwanted guest...)

Pantry stocked up
Bathtub full of water
Windows secure
Batten down the hatches

Candles burn bright
Yellow-orange shadows dance
Soup simmers low
Bluish-green on the stove

Creaks on the porch
Tapping on the shingles
Unwanted guest
Fighting to get in

Morning came slow
With bone-chilling silence
Sand dunes and surf
A witness to it all

October sun
Yellow-orange in the East
Unwanted guest
Bluish-green in the North

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Brooklyn: Red Hook

The Dutch, they called it ‘Roode Hoek’,
Named for the red clay underfoot.
‘Roode’ is red, (that much seems clear),
But ‘hoek’ does not translate to hook,
It’s more like corner, point, or joint,
‘Red Hook’ sounds better you’ll agree...
That’s been the case throughout its history.

Red Hook juts out into the sea.
(By sea, I mean the Upper Bay),
Which makes it prone to hurricanes,
Nor’Easters, gales, and superstorms,
Like Sandy in Two Thousand-Twelve
Whose angry temper bared its teeth
Until it flooded every street.

The Dutch know flooding, that’s for sure,
With levees, dams, and dikes, galore,
But Red Hook is another world.
No windmills, or tulips, or cheese or wooden clogs,
Just warehouses turned into moderately affordable
(At least by New York standards)
Spacious artists’ lofts!
All made of red brick molded from
The red clay you’ll find underfoot!

So, if you come to Brooklyn town,
Be sure to visit ‘Roode Hoek’!
There’s docks and ships, (IKEA, too!)
With views of Lady Liberty.
But if the winds and waves kick up,
You’ll need a boat and rubber boots.
Red Hook, you see, floods easily.

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Water that Falls and Runs Away

Water that falls and runs away,
You are my friend, you talk to me.
Where you come from, where you go,
You never tell me, though I know.
What are you saying then all day,
Over and down and away and away?
For I do listen, my sweet friend,
And will until the world’s end;
Nor do I beg you to declare
More than sky does, more than air,
Where you come from, where you go,
Which I only dream I know.

Poem by Mark Van Doren | *Set to music by John Duke*

The River Is So Blue

Lyric by Ann Ronell | *Set to music by Kurt Weill*

Today is drifting down the river stream.
Tomorrow is nothing more than just a dream.
Oh, Love, the river is so blue today,
So blue and life is sweet to live.

Today the hours have little bells that ring.
Tomorrow is just a song the night may sing.
Oh, Love, the river is so blue today.
So blue it calls for us to live.

The moment is precious and fleeting.
It flies like a bird to the sky.
Oh, darling, how this moment begs for capture.
Let's take it to our hearts, don't let it die.

Today is now and is forever, too.
Tomorrow who knows if I'll be here with you.
Oh, Love, the river is so blue today,
And you today must be mine.

POLAR BEAR

Lyric by Daniel Neer | *Set to music by Sara Carina Graef*

Nose, lead the way...
Heed the haunting clues in the pale broke wind.
Turn away from the swell of the new rivulet,
And the crippling crack of a faraway berg.

Pads, lumber on...
To the bark of the seal at the shrinking shore,
Where the ice towers gleam just a short white-while,
And the ceaseless disc skims the rim of the sky.

©Daniel Neer, NeerSighted Productions

Lake Song

Poem by Colette Inez | *Set to music by Gilda Lyons*

Every day our name is changed,
say stones colliding into waves.
Go read our names on the shore,
say waves colliding into stones.

Birds over water call their names
to each other again and again
to say where they are.
Where have you been, my small bird?

I know our names will change one day
to stones in a field
of anemones and lavender.

Before you read the farthest wave,
before our shadows disappear
in a starry blur, call out your name to
say where we are.

Rio Grande

Traditional American Sea Chanty | Set to music by Celius Dougherty

Oh! Say, was you ever in Rio Grande?
Oh, you Rio!
Oh, say, was you ever on that strand?
Oh, you Rio!
Our ship is a going out over the bar,
For we're bound for the Rio Grande.

Then away, you Rio,
We'll point her nose for the South-er-on star,
For we're bound for the Rio Grande!

Then blow ye winds westerly, westerly blow,
Oh, you Rio!
We're bound to the south'ard, so steady she goes,
Oh, you Rio!
Sing goodbye to Nellie, sing goodbye to Sue,
For we're bound for the Rio Grande.

Then away, you Rio,
And you who are listening, goodbye to you,
For we're bound for the Rio Grande!

Shenandoah

American Folk Song | Arranged by Jay Althouse

Oh, Shenandoah, I long to hear you.
Away, you rolling river.
Oh, Shenandoah, I long to hear you.
Away, I'm bound away 'cross the wide Missouri.

'Tis sev'n long years since last I saw you.
Away, you rolling river.
'Tis sev'n long years since last I saw you
Away, I'm bound away 'cross the wide Missouri.

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***Special thanks to Marissa Krouse and all the amazing folks at Polar Bears International.
For more information on PBI and how you can help with polar bear conservation,
visit <https://polarbearsinternational.org>***



PERFORMER AND COMPOSER BIOGRAPHIES

Daniel Neer, baritone, enjoys a uniquely diverse performance career in genres ranging from art song and vocal chamber music to opera, operetta, musical theatre and multimedia collaborations. His numerous solo engagements include concerts at Carnegie Hall, Lincoln Center, The Kennedy Center, Merkin Concert Hall, and on stage with Royal Opera House Covent Garden (ROH II), New York City Opera, Washington National Opera, American Repertory Theater, Gotham Chamber Opera, and numerous regional companies throughout America and Europe. Equally comfortable with vocal styles ranging from baroque to contemporary, his distinctive versatility as a vocalist has led to collaborations with Rebel Baroque Orchestra, Metropolis Ensemble, Experiments in Opera, S.E.M. Ensemble, American Opera Projects, Mark Morris Dance Group, Center for Contemporary Opera, Mantra Percussion, Eisenhower Dance, and Music-Theatre Group, to name just a few. As an active recitalist specializing in European and American Art Song, Daniel has been featured on programs with The Phoenix Concerts, The Lotte Lehman Foundation, Salon Series at the Apollo Theater, Miller Theatre Composer Portraits, Guggenheim Museum Works & Process, 'When Morty Met John' at Carnegie Hall, New York Composers Circle, the Morgan Library, Brooklyn History Society, Chicago Art Institute, National Sawdust, The Kitchen and Roulette. Festival appearances include Aspen, BAM Next Wave, Prototype, Queens New Music, Brooklyn BEAT, White Light (Lincoln Center), New Territories (Glasgow), and Ostrava Days (Czech Republic). Daniel's Broadway credits include two original productions: Baz Luhrmann's *La Bohème* and the UK's National Theatre production of *Coram Boy*, directed by Melly Still. His discography includes recordings for Dreamworks, Centaur, Naxos, Albany, Newport Classics, and Operetta Archives labels. Daniel studied singing and theater at The Ohio State University, University of Michigan, and The Royal Academy of Music in London, England. He currently lives in Washington, D.C., with his spouse, the actor and director Ted Gorodetzky.

Dr. Suzanne Newcomb received her graduate degrees in piano performance from The Peabody Conservatory of Johns Hopkins University: a Master of Music and then a Doctor of Musical Arts Degree, studying piano under Leon Fleisher. She completed her Bachelor of Music degree at the Cincinnati College-Conservatory of Music. An active solo and collaborative artist, Suzanne has performed as soloist or on stage with virtually every orchestra in the region. She especially enjoys performing art songs and is an active member of Ohio Song Project. An associate musician at the Columbus Symphony Orchestra, she has appeared in concert with many CSO musicians, including the string quartets QUBE and the High Street Four. In 2015, she was featured in Beethoven's *Triple Concerto* with the Westerville Symphony. She is scheduled to perform Rachmaninoff's Paganini Variations with Westerville in the spring of 2022, circumstances permitting. Her piano trio, *Camarata*, (with Luis Biava and Ariane Sletner) recently completed an entire cycle of the Beethoven and Mozart Piano Trios at Mozart's Cafe. Throughout the concert series, which spanned over two years and 32 major works, each recital contained a contemporary trio. *Camarata* received funding from the Johnstone Fund for New Music to present these new works in a special presentation at the Short North Stage. Dr. Newcomb is a senior lecturer and staff pianist at Otterbein University and an associate faculty member of The Chamber Music Connection in Worthington. She lives in Upper Arlington, where she maintains her home piano studio of about twenty students.

Peter Gooch is a freelance trombonist and conductor throughout central and northeast Ohio. Currently serving as Music Director for the Theater program at Westerville Central High School, Peter recently received a Bachelor's degree in Trombone Performance from the Ohio State University in 2019. Throughout his career, Peter has had the opportunity to perform with the OSU Wind Symphony, OSU Symphony Orchestra, Wooster Symphony Orchestra, College of Wooster Jazz Ensemble, Eastman New Jazz Ensemble, and Eastman Trombone Choir. Peter has also performed as a soloist with the Ohio State University Band in a consortium premiere of Tyler Grant's "Paceline" for trombone and band. Recent performances include the virtual premiere of "Predator Prey" by Zachary Friedland. He has also been a member of the Ohio Light Opera festival orchestra for five seasons, performing in multiple American premieres with the company. Peter's past instructors include Joseph Duchi, Lucas Kaspar, John Gruber, Sterling Tanner, Scott Garlock, Ken Holzworth, Dan Adams, and Doug Bennett.

Sara Carina Graef's music has been performed around the United States as well as in Canada, Turkey, Hungary, Austria, Mexico, and the Czech Republic. She was awarded the inaugural Northridge Composition Prize for her orchestral score, *night shows to my eyes the stars*, and won the Premio Citta' di Pescara Composition Competition in Italy for her piano solo, *Nottanosti*. She has held residencies at the Helene Wurlitzer Foundation, the Ucross Foundation, the Ragdale Foundation, the Hambidge Center, the Virginia Center for the Creative Arts, the Norfolk Chamber Music Festival, the Atlantic Center for the Arts, the Ernest Bloch Festival, and the Oregon Bach Festival Composers' Symposium. She has served on the faculty of the Luzerne Music Center in New York as Composer-in-Residence, and on the board of the Los Angeles chapter of the American Composers Forum. Originally from New York, Dr. Graef is currently a Professor of Music at California State University, Los Angeles. She earned her Bachelor of Music in flute performance and composition from SMU in Dallas, Texas, and her Master's and Doctorate in Composition from the University of Southern California. She directs the Cal State LA New Music Ensemble, and is passionate about programming music by diverse composers and about music as a platform for advocacy through art. Much of her music serves a cause, ranging from feminist issues to gun violence to social justice to climate change. She spent several summers in Southeast Alaska volunteering with the Alaska Whale Foundation, serving as the Stranding Coordinator to help facilitate the rescue of entangled humpback whales. She has spent much of the pandemic learning to cook new recipes and searching out new places to enjoy nature in Los Angeles, and is grateful for the extra, precious time with her daughter and husband at their home in Pasadena.

Linda Kernohan is a composer, pianist, educator and writer. Her music has been performed across the U.S. and in Germany, the Czech Republic, and China. She has been commissioned by ensembles including the McConnell Arts Center Chamber Orchestra, the San Diego Chamber Orchestra, the La Jolla Symphony and Chorus, the Columbus Ohio Discovery Ensemble (CODE), PANdemonium4 flute quartet, Leviathan Trio, and Tower Duo. Recent works include *A World in Which Such Beauty Exists*, commissioned by the McConnell Arts Center Chamber Orchestra, and *Before Sensation Returns*, for percussionist Cameron Leach. Her solo flute piece *Demon/Daemon* appears on the album *Returning to Heights Unseen* by flutist Lindsey Goodman. As a pianist and organist, she has performed in a wide variety of venues, from a West Hollywood nightclub to the Basilica of St. Peter in the Vatican. As one half of the Geisel Library Toy Piano duo with multi-instrumentalist Scott Paulson, she appeared on ABC's *World News Tonight* with Peter Jennings and PBS's *California's Gold* with Huell Howser. She has also performed as a chamber musician, vocal accompanist, church musician and music theater pianist. As a writer, she was the classical music blogger for the Grammy Awards for five years. She has contributed to NewMusicBox, a multimedia publication dedicated to the music of American composers, and Burgh Vivant, Pittsburgh's cultural talk magazine. Linda teaches at Otterbein University, where she directs the new music ensemble Red Noise. She holds a B.A. in music from U.C. Berkeley and an M.A. in music composition from New York University. She is currently a doctoral student in composition at The Ohio State University.
