

*Sound Immersion*

**Longing**

*~ What it means to reach for the unreachable ~*

Amy Steiger, Ph.D., lecture  
Ray Steelman, soprano

Diego Villada, Ph.D., reader  
José Cueto, violin

Rie Moore, piano

7:00 pm  
Friday, March 6, 2026

Recital Hall  
Nancy R. and Norton T. Dodge Performing Arts Center



*This project is supported in part by Arts Alliance of St. Mary's College of Maryland.*

## Sound Immersion

# Longing

~ What it means to reach for the unreachable ~

## Program

### *Music*

Intermezzo in A Major, op. 118, no. 2

Johannes Brahms (1833-1897)

Rie Moore, piano

### *Lecture*

Need, Grief, Community and Hope: Theater and Longing

Amy Steiger, Ph.D., Associate Professor of Theater

### *Reading*

Soneto LXXXI, from *Cien Sonetos de Amor*

Pablo Neruda (1904-1973)

Diego Villada, Ph.D., reading

### *Music*

Ya eres mia

Morten Lauridsen (b. 1943)

Ray Steelman, soprano; Rie Moore, piano

### *Reading*

The Tryst

William Soutar (1898-1943)

Diego Villada, Ph.D., reading

### *Music*

After the Tryst

James MacMillan (b. 1959)

José Cueto, violin; Rie Moore, piano

### *Reading*

Select Japanese morning-after poems from *Hyakunin Isshu* (One Hundred Poets, One Poem Each)

Mibu no Tadamine (9<sup>th</sup>-10<sup>th</sup> century)

Fujiwara no Michinobu (972-994)

Rie Moore, reading (Japanese); Diego Villada, Ph.D., reading (English)

### *Music*

I. Im ruhigen Tempo, from *Gesänge der Frühe* (Songs of the Morning), Op. 133

Robert Schumann (1810-1856)

Rie Moore, piano

### *Reading*

Nimm sie hin denn, diese Lieder (Accept, then, these songs)

Alois Jeitteles (1794-1858)

Diego Villada, Ph.D., reading

*Music*

VI. Nimm sie hin denn, diese Lieder, from *An die ferne Geliebte* (To the Distant Beloved), op. 98

Ludwig van Beethoven (1770-1827)

Ray Steelman, soprano; Rie Moore, piano

*Music*

III. Langsam getragen. Durchweg leise zu halten (ursprüngliche Fassung),

from *Fantasie* in C major, Op. 17

Robert Schumann

Rie Moore, piano

## **Soneto LXXXI, from *Cien Sonetos de Amor***

Ya eres mía. Reposa con tu sueño en mi sueño.  
Amor, dolor, trabajos, deben dormir ahora.  
Gira la noche sobre sus invisibles ruedas  
y junto a mí eres pura como el ámbar dormido.

Ninguna más, amor, dormiré con mis sueños.  
Irás, iremos juntos por las aguas del tiempo.  
Ninguna viajará por la sombra conmigo,  
sólo tú, siempre viva, siempre sol, siempre luna.

Ya tus manos abrieron los puños delicados  
y dejaron caer suaves signos sin rumbo,  
tus ojos se cerraron como dos alas grises,

mientras yo sigo el agua que llevas y me lleva:  
la noche, el mundo, el viento devanan su destino,  
y ya no soy sin ti sino sólo tu sueño.

--- Pablo Neruda

## **Sonnet LXXXI, from *100 Love Sonnets***

Now you are mine. Rest with your dream inside my dream.  
Love, sorrow, labor now must sleep as well.  
The night revolves on its invisible wheels  
And joined to me you are as pure as sleeping amber.

No one else, my love, will ever sleep in my dreams.  
You go, we go together through the waters of time  
No one else will journey through the shadows with me,  
Only you, eternally alive, eternal sun, eternal moon.

Your hands unfold their delicate grip,  
Their gentle gestures falling aimlessly,  
Your hands close on themselves like two gray wings,

While I follow the waters you bear which bear me away:  
The night, the world, and the wind unfold their destiny,  
No longer with you, I am nothing but your dream.

--- Pablo Neruda  
(translated by Dana Gioia)

## The Tryst

O luely, luely, cam she in  
And luely she lay down:  
I kent her be her caller lips  
And her breists sae sma' and roun'.

A' thru the nicht we spak nae word  
Nor sinder'd bane frae bane:  
A' thru the nicht I heard her hert  
Gang soundin' wi' my ain.

It was about the waukrife hour  
When cocks begin to crow  
That she smool'd saftly thru the mirk  
Afore the day wud daw.

Sae luely, luely, cam she in  
Saie luely was she gaen;  
And wi' her a' my simmer days  
Like they had never been.

--- William Soutar

## The Tryst

O softly, softly came she in  
And softly she lay down  
I knew her by her cool lips  
And her breasts so small and round.

And through the night we spoke no word  
Nor separated bone from bone:  
All through the night I heard her heart  
Beating with my own.

It was about the waking hour  
When cocks begin to crow  
That she slipped softly through the darkness  
Before the day would dawn.

So softly, softly came she in  
So softly she was gone  
And with her all my summer days  
As if they had never been.

--- William Soutar  
(translated by Iain Sneddon)

## Morning-related Japanese vocabulary

*Akatoki yami:*

the darkness right before daybreak when the moon has set, and the sun has not risen yet

*Akatsuki:*

the time when it is still slightly dark before daybreak

*Shinonome:*

literally means “east cloud”; the time when the eastern sky is dimly lit

*Akegure:*

the time when it is still dark after dawn

*Akebono:*

the moment when the sun starts to rise

*Asa borake:*

the time when it is warmly lit with the rising sun after dawn

## Select morning-after poems from

### *Hyakunin Isshu (One Hundred Poets, One Poem Each)*

How cold the face  
of the morning moon!  
Since we parted  
nothing is so miserable  
as the approaching dawn.

--- Mibu no Tadamine  
(translated by Peter MacMillan)

Though the sun has risen,  
I know I can see you again  
When it sets at dusk.  
Yet even so, how I hate  
this cold light of dawn.

--- Fujiwara no Michinobu  
(translated by Peter MacMillan)

## **Nimm sie hin denn, diese Lieder**

Nimm sie hin denn, diese Lieder,  
Die ich dir, Geliebte, sang,  
Singe sie dann abends wieder  
Zu der Laute süßem Klang!  
Wenn das Dämmerungsrot dann ziehet  
Nach dem stillen blauen See,  
Und sein letzter Strahl verglühet  
Hinter jener Bergeshöh;  
Und du singst, was ich gesungen,  
Was mir aus der vollen Brust  
Ohne Kunstgepräg erklingen,  
Nur der Sehnsucht sich bewußt:  
Dann vor diesen Liedern weicht  
Was geschieden uns so weit,  
Und ein liebend Herz erreicht  
Was ein liebend Herz geweiht!

--- Alois Jeitteles

## **Accept, then, these songs**

Accept, then, these songs  
I sang for you, beloved;  
Sing them again at evening  
To the lute's sweet sound!  
As the red light of evening draws  
Towards the calm blue lake,  
And its last rays fade  
Behind those mountain heights;  
And you sing what I sang  
From a full heart  
With no display of art,  
Aware only of longing:  
Then, at these songs,  
The distance that parted us shall recede,  
And a loving heart be reached  
By what a loving heart has hallowed!

--- Alois Jeitteles

(translated by Richard Stokes)

## Invitation

As part of the efforts to offer an immersive experience, I am launching an initiative to invite audience members to create artworks in response to the music performed in *Sound Immersion*. Please consider creating an artwork in response to one of the musical pieces performed today. All art forms are welcome (e.g. painting, drawing, collage, sculpture, pottery, photography, short film, musical composition, poetry, short story, essay, perfumery, flower arrangement, culinary arts). Please send your artwork and questions to [rnmoore@smcm.edu](mailto:rnmoore@smcm.edu). We look forward to hearing from you.



## About the Lecturer

**Amy Steiger** is a director, actor, scholar and Associate Professor of Theater in the Theater, Dance, and Performance Studies Program at SMCM, as well as co-chair of Performing Arts. Their interests in the history and artistic practice of theater are wide ranging, and include community-based theater processes, performance as research, critical pedagogy, and the potential of theater training as anti-racist, accessible, pro-LGBTQ+ practice. In addition to her work directing and mentoring students on campus, Dr. Steiger has published essays in *Pedagogy and Theatre of the Oppressed Journal*, *Shuddhashar*, *Howlround*, *Journal of Dramatic Theory and Criticism*, and *Theatre Topics*, as well as chapters in *Queering the Stage* by Adi Cabral and *Stanislavsky and Race: Questioning the 'System' in the 21st Century*.



## About the Reader

**Diego Villada** is a theatre director, performer, and educator whose work bridges rigorous performance scholarship and embodied, dynamic storytelling. He serves on the faculty of the Performing Arts Department at St. Mary's College of Maryland, where he teaches voice and speech, dramatic literature, stage combat, acting, and directing—mentoring artists toward precision in communication and authenticity in performance. His creative practice centers on honoring the text, whether classical, contemporary, or devised, through careful attention and embodied portrayal. For Rie Moore's *Longing*, Diego offers an intimate, grounded reading of the poetry in English and Spanish. He is grateful to collaborate in this immersive evening of public humanities through lecture, music, and poetry.

## About the Artists

**Ray Steelman** is a passionate singer across multiple genres. Having earned their Master of Music from Peabody Institute of The Johns Hopkins University and their Bachelor of Arts in Music from St. Mary's College of Maryland, they have starred in the Victorian Lyric Opera Company's production of "The Sorcerer," and have performed as the lead singer of the jazz group "The Green Room Trio" in the Baltimore area. Ray has also performed their original music in the folk style in Maryland, New York, North Carolina, and Washington, D.C., and is preparing to debut their first original album this year, 2026. They have earned multiple awards, including the Annie Wentz Memorial Prize, the Barbara Bershon Arts Alliance Award in Music, and the Mattie M. Key Award in Music. When Ray is not writing or performing, they are teaching voice and song-writing to students in the Baltimore/DC area. Beyond that, they can most likely be found outdoors, hiking and exploring nature. For more information about Ray and their upcoming album, please visit their website ([rsteelman.com](http://rsteelman.com)).

Recognized for the beauty of his tone, **José Miguel Cueto** performs worldwide as chamber musician, guest soloist, and concertmaster with orchestras. A featured guest artist in major music festivals in North America, Puerto Rico, France and Italy, he has toured in Hungary, Slovakia, China, the Czech Republic, Italy and Russia. Mr. Cueto is Concertmaster of the Maryland Opera Orchestra and the Chesapeake Festival Orchestra. He served as Concert Artists of Baltimore orchestra's concertmaster from the beginning of its creation until the demise of the organization in 2019. Sought after for his extraordinary chamber music talents, he has shared the stage with cellist Steven Kates, harp virtuoso Nicanor Zabaleta, clarinetist Gervase de Peyer, pianist Leon Fleisher with The Kennedy Center Chamber Players, and pianists Jesús María Sanromá, and Nancy Roldán, with whom he has toured and recorded extensively.

José Miguel Cueto holds degrees from the Puerto Rico Conservatory of Music and BM and MM in violin performance from the Peabody Conservatory at the Johns Hopkins University. He plays a 1906 Carlo Carletti, and a 2005 Luiz Bellini violin. Mr. Cueto is on the violin faculty at St. Mary's College of Maryland, where he has also served as Artist in Residence and Chair of Strings.

Known to audiences for her richly creative programming and evocative artistry at the piano, **Rie Moore** has pursued prerecorded programs and recitals that invite contemplation. Her innovative approach to programming has received recognition and grants, including an Independent Artist Award for "promise and innovation" and a Creativity Grant for creating prerecorded program *Decaying*, both from the Maryland State Arts Council. Her first prerecorded program for solo piano *Beyond Darkness* was also sponsored by the St. Mary's County Arts Council to invite listeners to imagine what may lie beyond darkness during the pandemic. As a speaker, she appeared at the TEDxGreatMills event to talk about a new approach to concert programming. In 2022, she was invited by the Cliburn to compete as one of the thirty-nine international competitors and in 2023 was selected to perform as one of the eight performing artists featured in the Maryland Arts Directory Triennial Exhibition (a juried exhibition) organized by the Maryland State Arts Council and Maryland Art Place. In October 2025, she launched her new project *Sound Immersion* to unite music with other worlds and presented, together with her collaborators, *Nightscares*, the first installment that united music with poetry reading and a lecture on synesthesia. *Sound Immersion* is supported in part by Arts Alliance of St. Mary's College of Maryland.

After earning her Bachelor of Arts in International Politics, Economics and Business from Aoyama Gakuin University in Tokyo, Japan, Rie Moore worked for global corporations, including Microsoft, Starbucks, and Nissan Motor in Tokyo as a marketing and communications professional prior to her move to Maryland in 2007. Her wide-ranging work experience in Tokyo includes launching and marketing new products, working in the field of investor relations as an IPO project member, organizing media events, and serving as an interpreter and translator to facilitate communication among Japanese and non-Japanese executives and designers. Inspired by her experience at Piano Festival by the River at St. Mary's College of Maryland, Rie Moore began studying with Brian Ganz, a laureate of the Marguerite Long Jacques Thibaud and the Queen Elisabeth of Belgium International Piano Competitions, and a member of the piano faculty at St. Mary's College of Maryland. This journey eventually led to completing her second bachelor's degree in music at St. Mary's College of Maryland in May 2019. She was awarded Alice Fleury Zamanakos and Arthur S. Zamanakos Prize in Music upon graduation. She is currently a member of the piano faculty at St. Mary's College of Maryland and also serves as a collaborative pianist at Ballet Caliente in California, Maryland. For more information about her projects and programs, please visit her website [riemoore.com](http://riemoore.com).