

The logo for the American Composers Alliance (ACA) features the letters "ACA" in a bold, blue, sans-serif font, centered within a white square.

AMERICAN COMPOSERS ALLIANCE

ACA Music for Voice, Concert I

Saturday October 21 2017

4:00 pm Scorca Hall

National Opera Center/Opera America

New York City

Program

Flutesongs (2017) **

Jody Rockmaker

Jacqueline Horner-Kwiatek, soprano | Laura Falzon, flute

A Woman's Love and Life (1999) **

Elizabeth R. Austin

(English version of Frauenliebe und –Leben)

I. "Since I have seen him..."

IV. "O ring on my finger.."

II. "He, most wonderful..."

V. "Dearest friend.."

III. "I cannot grasp it...."

VI. "Dream of days gone by.."

Lydia McClain, soprano | Elizabeth R. Austin, piano

Mute Hand Muse (2015)

Richard Cameron-Wolfe

Elisabeth Halliday, soprano | Margaret Lancaster, flute
Gayle Blankenburg, piano

Palladium (2016)*

Edward Jacobs

Sharon Harms, soprano | Steven Beck, piano

Impressions (2009)

Richard Brooks

Jacqueline Milena Thompson, soprano | Craig Ketter, piano

King David's Prayer (2006) **

Karl Kroeger

Gina Cuffari, soprano | Karl Kramer-Johansen, horn
Tom Cuffari, piano

Elegy: A Song of Hope (2004)

Burton Beerman

Andrea Rae Markowicz, soprano | Bob Faub, alto saxophone
Celesta Haraszti, dancer

** world premiere * New York premiere

NOTES ON THE PROGRAM

(in concert order)

Jody Rockmaker received his Ph.D. in Composition from Princeton University. He has studied at the Manhattan School of Music, New England Conservatory and the Hochschule für Musik und darstellende Kunst in Vienna. He studied composition with Erich Urbanner, Edward T. Cone, Milton Babbitt, Claudio Spies, Malcolm Peyton and Miriam Gideon. Dr. Rockmaker is also the recipient of numerous awards including a Barlow Endowment Commission, Fulbright Grant, two BMI Awards for Young Composers, an ASCAP Grant, the George Whitefield Chadwick Medal from New England Conservatory, and a National Orchestral Association Orchestral Reading Fellowship. He has held residencies at the MacDowell Colony, Yaddo, the Djerassi Resident Artists Program and Villa Montalvo, and has been a Composition Fellowship at the Tanglewood Music Center. He served on the board of Earplay New Music Ensemble and the American Composers Alliance. He is currently an Associate Professor at Arizona State University School of Music.

The two *Flutesongs* were composed in the winter and spring of 2017. They use the same motivic and harmonic materials to describe the transformative powers of music: to create great beauty and inspire wonderful dreams.

Elizabeth R. Austin, Ph.D. - Born in Baltimore, Elizabeth R. Austin received her early musical training at The Peabody Conservatory. When Nadia Boulanger visited Goucher College (Towson, MD), she awarded the composer a scholarship to study at the Conservatoire Americaine in Fontainebleau, France, after hearing Austin's *Drei Rilke Lieder*. Her association with the Hartt School of Music (University of Hartford), where she earned a Master's in Music while on the faculty, included the establishment of a faculty/student exchange with the Staatliche Hochschule für Musik Heidelberg-Mannheim. While studying for her Ph.D. at the University of Connecticut, Elizabeth Austin won First Prize in the Lipscomb Electronic Music Competition (Klavier Double for piano and tape).

Her awards have included a Connecticut Commission on the Arts grant, selection by GEDOK (Society of Women Artists in Germany/Austria) to represent the Mannheim region in its 70th anniversary exhibition, and First Prize in IAWM's 1998 Miriam Gideon Competition (for *Homage for Hildegard [von Bingen]*), and a Rockefeller Foundation residency at Bellagio, Italy (2001). Performed in Europe and Scandinavia, as well as in The United States and the Caribbean, Elizabeth Austin's music has been received with distinction and critical acclaim. Featured on Germany's Mitteldeutscher Rundfunk, the Leipzig pianist Ulrich Urban has championed her piano music, performing at the Gewandhaus and The National Gallery of Art. Dr. Michael K. Slayton, Professor of Theory/Composition, Blair School of Music, Vanderbilt University, wrote his DMA dissertation (University of Houston, 2000) on Austin's music. Dr. Slayton also edited the book, *Women of Influence in Contemporary Music: Nine American*

Composers, Scarecrow Press, 2011, writing the chapter on Austin's music. Dr. Teresa Crane, U. Illinois, wrote a DMA dissertation on Austin's song cycles (2007).

In several IAWM Journals (2001-2014), her music has been the subject of interviews and articles. The online journal SCOPE (Winter, 2011) has a feature article on her music. Dr. Austin was the BMI/Vanderbilt University Composer in Residence in 2015. An excerpt from Austins' opera I am one and double too, was performed in a portrait concert. The Hartford Musical Club has awarded her a commission and an Austin portrait concert in honor of their 125th anniversary in 2015. Recently (2017) Austin's *Litauische Lieder* was performed in Berlin. Her music is published by Arsis Press, Tonger Musikverlag, Peer Musik, Certosa and recorded on the Parma (Capstone) and Leonarda labels and on the 1994 Society of Composers CD and Journal (Vol. 20). Her scores are available through the American Composers Alliance.

Note from the composer: As I read **Chamisso's poems**, I wondered how I could set these nineteenth century texts in today's world, gender relationships having changed so dramatically. As with Schumann's well-known setting of these poems, I did wish to honor the authentic feelings of the Frau, chronicled in her various stages of life. While this figure pours forth her adoration in a language which interprets such absolute devotion as worshipfully positive however, we are now taken aback by such an unconditional and subservient feminine description.

I found the contemporary key to my darker setting in the novel Malina (1971), by the Austrian poetess and author Ingeborg Bachmann. There are three main characters in Malina, which is narrated by the nameless Frau, the Ich (I). Her confidante is Malina, a seemingly male character, who is a strong but enigmatic, almost shadowy figure. She converses with Malina about her writings, her feelings, and her actions or non-actions, especially as to how they relate to her lover, Ivan. Malina pleads with the narrator to control her emotions in order to write. It soon becomes evident that we are encountering two sides of the same persona. The rational side is concentrated in Malina, the emotional in the narrating "Ich". Through this dichotomy, Bachmann succeeds in probing the extreme, presenting a woman in the grip of near-hysteria almost as the norm, as she exposes her inner ambiguities. The phenomenon of extreme passion- that of an absolute surrendering of the will- is laid out with distinction and clarity, as the internal and motivating forces take center stage, fighting for their justification, struggling with Malina.

The "I" experiences love for Ivan with a radicality which presents no claim to rationality. This attitude may be reminiscent of that of Chamisso's "Frau". Bachmann, in contrast to Chamisso however, indicates that such an attitude cannot be maintained on a steady basis throughout life; her narrator falls into a situation without any options, becoming more and more isolated. Her gradual disintegration, due to the attempt to live in large part based solely on feeling, yields this image at the novel's conclusion: she disappears into a crack in the bookcase wall. While Bachmann's 'heroine' exemplifies the ambivalence of radical feeling and directly criticizes such emotion in dialogues between her two main characters, my musical interpretation of the womanly thoughts

embodied in Chamisso's figure can encompass questions, doubts, and objections (particularly in the piano, which often paints a starkly contrasting mood to the voice). When the overwound feelings reach to the edge of hysteria, one can, through the music, draw attention to this sensation. I can represent our empathy on the one hand and the imminent danger of a looming catastrophe on the other. The first three song texts suggest the inherent dangers of such unbridled, often one-sided devotion, as well as the potential tragedy of a broken heart.

The last three songs of this cycle turn from a sense of irony and doubt to a more genuine outpouring of affection and delight: The thrill of the wedding ring on the finger, in the IV. "O Ring on my finger.." ("Du Ring an meinem Finger"), is wholly sincere. One may hear allusions to Schumann's setting, by way of structure, phrasing, and even pitch placement. The ecstatic announcement of a coming birth in V. "Dearest friend" ("Süßer Freund"), comes in a sort of musical rush, with few pauses, to convey the tumult and rapture of the mother-to-be. VI. "Dream of days gone by" ("Traum der eignen Tage..") is personally dear to me, since I myself am a grandmother. The coda, with piano alone, is also reminiscent of Schumann's music.

Composer **Richard Cameron-Wolfe** received his music training at Oberlin College and Indiana University, where his composition teachers included Bernard Heiden, Iannis Xenakis, and John Eaton. In 1978 he began a 24-year Professorship at Purchase College, SUNY. One of his particular creative interests is **micro-opera** - a very short theatrical work of 5 to 15 minutes duration, developed through the collaboration of composer, writer (poet), designer-visual artist, and (optionally) a videographer. He has been particularly active in Eastern Europe since 1989. Cameron-Wolfe's 30-minute sacred cantata *Breathless* was premiered in Ukraine in 2016 and a performance of his 2006 cantata *A Measure of Love and Silence* is scheduled there for early November.

Mute Hand Muse is a 2015 micro-opera with libretto by the composer. A possible subtitle might be: "She has lost her bearings." What if the distinction we make between waking and dreaming were an artificial construct? To what extent could they interpenetrate? (Do they?) Might they constitute an unbearable, inescapable non-binary continuum for Her? Or, might the "laws" of the dream state serve to liberate Her from imprisonment in the waking world? But there *is* a way out, revealed in the libretto's closing words: *This room has four walls. No doors. No windows. I choose a corner at random and walk around it*

Edward Jacobs began playing violin at age 8, but abandoned that at age 11—upon hearing a friend's jazz quartet—in favor of the saxophone. Undergraduate work at the University of Massachusetts, Amherst in jazz performance, and then in composition (Salvatore Macchia, Robert Stern) was followed by graduate study at the University of California, Berkeley in composition (Andrew Imbrie, Olly Wilson, Gerard Grisey); and a doctorate at Columbia University (Chou Wen-Chung, Mario Davidovsky, Marty Boykan, George Edwards). Jacobs' music is written for a variety of forces, from soloists to chamber ensembles, orchestra, concerto, and choral. In 2001 Jacobs

began to include electronic media in some of his works. He has since written pieces for computer-generated sound with clarinet (*A Function of Memory*, 2001, *Beauty Shop*, 2005), with cello (*al momento*, 2002), piano (*echoes, shadows*, 2008), and for dancers (*dis/Connect*, 2004) and, most recently with voice (*The Line Between*, 2011). His music is published by C. F. Peters Corp., NY, APNM and ACA. Recordings by Chris Grymes and Xak Bjerken of *Aural History* (clarinet & piano), and *A Function of Memory* are available on Open G Records; and *Passed Time* (brass quintet) is on the Meridian Arts Ensemble's *Seven Kings*, Innova Records (No. 943).

In 2005 Jacobs' work as a composer was recognized by a Charles Ives Award of the American Academy of Arts & Letters. The Academy's citation reads "Jacobs's music masters the 'virtual' and 'real' sound habitats and embeds them into a unified and consistent single space with grace, broad orchestral imagination and expressivity. Jacobs's music is immediately engaging, attractive and intellectually demanding." Jacobs began teaching at East Carolina University in 1998, where he has received two Research/Creative Activity Grants, a Teacher-Scholar Award, and has been Robert L. Jones Distinguished Professor of Music since 2014. He is the founding director of NC NEWMUSIC INITIATIVE, begun in March, 2001; and work in the Pitt County Public Schools, collaborating 2004-2008 with middle school general music teachers in his "Young Composers Project", which sought to make the creation of music a fundamental part of our childrens' education.

Palladium is based on James Brasfield's poem of the same name. My first reading of Brasfield's imagery brought a stream of musical motions to mind, along with evocations of the ephemerality of time, reflections, boundaries and a motionless dramatization. The music was written in 2016 for Sharon Harms and Steven Beck, who gave its premiere performance in Greenville, NC in January 2017.

Richard Brooks (b. 1942) is a native of upstate New York and holds a B.S. degree in Music Education from the Crane School of Music, Potsdam College, an M.A. in Composition from Binghamton University and a Ph. D. in Composition from New York University. From 1975-2004 he was on the music faculty of Nassau Community College where he was Professor and Department Chair for 22 years, supervising 13 full-time and c. 30 part-time faculty. From 1977 to 1982 he was Chairman of the Executive Committee of the American Society of University Composers (now the Society of Composers, Inc.) and served as the Producer of the SCI Compact Disk Series until 2010. In 1981 he was elected to the Board of Governors of the American Composers Alliance. After serving two terms as Secretary and three terms as Vice-President he was elected President in the Fall of 1993 and served until 2002; he continued as Chair of the Board of Governors until 2012. He served as Executive Director of the New York Composers Circle from 2010 to 2012. In 2007 he was elected New Music Champion by The New Music Connoisseur, and has served as Composer-in-Residence with The Lark Ascending (NYC).

Among his many awards are a major grant in composition from the State University of New York Research Foundation and a Composer Fellowship from the National Endowment for the Arts and numerous Meet the Composer Awards. In 2004 he was awarded the SUNY Chancellor's Award for Excellence in Creativity. Recordings are available on the Advance, Capstone, Ariel, Innova, and Ravello labels.

He has composed over 100 works in all media. Numerous performances have been given at important festivals held at Memphis State University, Louisiana State University, Bowling Green State University, Florida State University, the University of Georgia, and the American Society of University Composers (now the Society of Composers, Inc.) annual and regional conferences, as well as other venues throughout the United States and Europe.

Impressions (2009) is a setting for high voice and piano of two poems by Oscar Wilde. The poems are highly image-oriented and the composer has tried to provide accompaniments reflecting the essential images in each: the wave-like figures at the opening of the first and the birdcalls in the second are good examples. At the end of the second song the rippling chord effect of the opening returns, now representing the "gauze" of the moon. Structurally this unites the two musically, which reflects the poet's intent that they be understood as a set.

Karl Kroeger was born in Louisville, KY in 1932. He has taught at various universities in the U.S and the U.K., and his music has been performed widely in the U.S., Europe and South America. He has been a member of the American Composers Alliance since 1962.

"King David's Prayer" was composed in 2006 as a "thank you" gift to three performers who were involved in a number of performances of my music in the Denver-Boulder area. It was intended as a piece that they could perform together. The text of three sections (performed without pause) comes from Psalms 55, 121, and 100, and progresses from despair, through hope, to exultation.

Composer, clarinetist, video artist **Burton Beerman's** (b. 1943) music spans many media, including interactive real-time electronics, chamber and orchestral music, interactive video art, theatre, dance, and musical score for documentary films. His works have been the subject of international, national and public television and radio broadcasts, including ABC, NBC, CBS, Fox News, NPR and PBS. New York City's The Village Voice states, "There is a remarkable clarity in the way Burton Beerman carries out the logic of his materials and he has an excellent ear for sound color...the composer displays an acute sensitivity to the differences between live sound and electronic sound and the music contains extraordinary moments when the sound seems to belong to both worlds."

Amongst some of his prestigious awards and honors are the Barlow Endowment Commission for Music Composition, the 2008 Governor's Award for the Arts in

Ohio, selected as one who is recognized as a “distinguished artist sustaining extraordinary artistic talents and achievements throughout his career”, a 2008 CINE Special Jury Award, the 2007 CINE Golden Eagle Award as composer for the film documentary 203 Days produced by bbarash productions, LLC., and the Martha K. Cooper Orchestra Prize (First Place) for Moments. Beerman’s music has been presented at prominent venues and festivals worldwide, such as the Edinburgh International Art Festival in Scotland, The Chicago Sinai, Martin Luther King International Center in Atlanta, Rudolfinum Performing Center, Prague, the Haag, Amsterdam, OrfRadioFunkhaus, Vienna and Chopin Hall, Mexico City, as well as throughout Australia, Canada , Europe and Asia.

His works have been featured on CNN and CNN International, FutureWatch, and The World Today, broadcasting Beerman’s Virtual Video Opera, Jesus’ Daughter to a viewing audience of 50 million plus. The opera addressed a critical social issue of Violence against Women~Children-at-Risk and was chosen as a Video Installation ArtWork exhibited in Switzerland and Italy, endorsed by UNESCO-CIRET, sponsored by the United Nations, at the New York Metropolitan Museum of Art (MOMA), Lincoln Center Gallery, and Dance on Camera Festival.

ABOUT THE ARTISTS

Flutist **Laura Falzon** has performed throughout the US, Europe and Asia with concerto, recital and chamber music performances in France, Portugal, Finland, England, Scotland, the Channel Islands, Malta, Greece, the US and India. In New York, Falzon has performed in venues including Carnegie Hall, Lincoln Center, Symphony Space, 92ndY, Baryshnikov Arts Center, (Le) Poisson Rouge, Spectrum, The Tank, Tenri, Engelman recital hall, and The Allen Room at Frederick Rose Hall. She has appeared as a soloist with orchestras and ensembles including London’s Spectrum ensemble, St. Martin in the Fields Sinfonia, Rasumovsky Quartet, Mimesis ensemble, Random Access Music, the National Orchestra of Malta, Stockholm’s Curious Chamber Players, Bleecker STQ, and Elekoto ensemble. Praised by the Musical Times for her “versatile technique”, she is hailed for being “fearless in tackling and promoting” challenging new works.(PAN Magazine, British Flute Society). Dr. Falzon has worked with numerous composers and premiered many works including pieces by Mohammed Fairouz, Dai Fujikura, Nickos Harizanos, Charles Camilleri, Halim El-Dabh, Theodore Wiprud, Alice Shields, Carlos Jose Castro, Bushra El-Turk, the Anglo-Indian composer John Mayer and many others. The recipient of numerous awards, she received grants and awards from, amongst others, The British Arts Council, Rockefeller Foundation, New York Women Composers, Rotary Foundation, Hope Scot Trust, Scottish Arts Council, West Midlands Arts, and Sparkplug Foundation. Amongst her recordings is the CD of works by the Maltese composer Charles Camilleri. A founding member and artistic director of ISSA Sonus ensemble, she studied flute with Sebastian Bell, Susan Milan, Kim McCormick and Julius Baker. Dr. Falzon is a graduate of Columbia University from where she achieved her Doctorate. She is on the music faculty at Columbia University’s Teachers College and New York University.

Jacqueline Horner-Kwiatek is a former member of the acclaimed vocal quartet Anonymous 4 and currently is Artistic Director of ModernMedieval, a Trio of women devoted to developing projects that combine early and new music. She was a featured soloist on the Grammy Award-winning album *Calling All Dawns*, and has been a guest soloist with many ensembles, including the Washington Bach Consort, Carmel Bach Festival, Parthenia, Ensemble Modern (Frankfurt), Ensemble InterContemporain (Paris), Locrian Contemporary Music Ensemble, Dogs of Desire, Hesperion XXI and DCINY. She has sung with English National Opera, The Royal Opera, Center for Contemporary Opera, and American Opera Projects, and has premiered roles in many operas both in the UK and the US, most recently *The Overseer in Sweat* at National Sawdust and was featured as the first avatar in a live opera, singing the role of Alcina in *Cracked Orlando* at Juilliard Center for Innovation in the Arts. She holds degrees from Queens University Belfast and Columbia University, and is currently a D.M.A candidate and Teaching Fellow at The Juilliard School. In addition, Jacqueline is an Adjunct Professor at Fordham University and Columbia University Teachers College and maintains a private studio in New York.

American soprano **Lydia McClain** is a dynamic and multifaceted performer whose repertoire ranges from early music to contemporary song. An advocate of new music, Lydia feels most at home rendering the music of living composers. In October, Lydia will perform Elizabeth Austin's *Frauenliebe und -leben* at the National Opera Center in New York City. She will collaborate with Elizabeth again in 2018 at the Women Composers Festival of Hartford in April, singing the role of the Marquise in the *Marquise of O*. Last season, Lydia presented a recital featuring the music of Brahms, Fauré, Elgar, and Sgambati with pianist Marko Stuparevic at the Hill-Stead Museum in Farmington, CT. Other recent performances include the US Premiere of Tawnie Olson's *Sailing to Byzantium* with the Foot In the Door Ensemble. In 2016 Lydia collaborated with composer Daniel Mertzlufft and pianist Sara Chiesa in the premier of a new song cycle, *Aphrodite*, in Eastport, Maine. Lydia was a fellow at the Fall Island Vocal Arts Seminar under the direction of Stephanie Blythe and Alan Smith. She presented songs by living composers including Previn, Smith, Bolcom, Larsen, and performed in a gala featuring the music of Ricky Ian Gordon. It was at Fall Island that she solidified her passion for performing contemporary song.

Soprano **Elisabeth Halliday** trained at the Peabody Conservatory and currently studies with Manhattan School of Music's Ashley Putnam. She works with established and emerging composers to commission and premiere new classical vocal repertoire. Elisabeth sings primarily with her commissioning opera ensemble, *Rhymes With Opera*, as well as with such diverse ensembles as Hotel Elephant, NY Sound Circuit, Chelsea Opera, Experiments in Opera, the Hartford Independent Chamber Orchestra, the Fourth Wall, Quince, and more. In August, 2016, Elisabeth was featured on the cover of *Opera News Magazine* as part of an article entitled "Game Changers," exploring how small chamber opera companies are changing the operatic landscape in NYC and beyond.

"New-music luminary" (NY Times), **Margaret Lancaster** (flutes) also works as an actor, dancer, amateur furniture designer and has built a large repertoire of inter-disciplinary solo works that employ electronics and mixed media. Performance highlights include Lincoln Center Festival, Spoleto Festival USA, Santa Fe New Music, Edinburgh Festival, Tap City, and the 7-year global run of OBIE-winning Mabou Mines Dollhouse (Helene). A member of Either/Or, Ipse, and Fisher Ensemble, guest appearances include American Modern Ensemble and the New York Philharmonic. She presents solo and chamber music events worldwide and has recorded on New World Records, Mode, World Edition, Innova, Naxos and Tzadik. Recent collaborations include projects with Jean-Baptiste Barrière and Kaija Saariaho, the US premiere of Stockhausen's KLANG cycle, and touring Morton Feldman's 5 hour epic *For Philip Guston*...

Pianist **Gayle Blankenburg**, based in Los Angeles, has performed extensively to great critical acclaim as a solo pianist and chamber musician specializing in modern music. She has performed at such venues as the Library of Congress in Washington, DC, at Cooper Union and the DiMenna Center in NYC, at Zipper Hall and REDCAT in Los Angeles, at the Schoenberg Institute in Vienna, and at many major venues during six concert tours in China. Her recording of Schoenberg's *Pierrot Lunaire* with the LA-based ensemble "inauthentica" has received the highest critical acclaim from *Gramophone Magazine*, *Opera News*, and *The American Record Guide*; she has also performed recorded a breadth of repertoire with sopranos Phyllis Bryn-Julson and Lucy Shelton.

Praised as "superb," "luscious-toned," "extraordinarily precise and expressive," and "dramatically committed and not averse to risk" by *The New York Times*, young American soprano **Sharon Harms** is known for fearless performances and passionate interpretations of works new and old for the recital, concert, and operatic stage.

Ms. Harms has premiered the music of some of today's leading and up-and-coming composers and her repertoire spans a versatile spectrum of periods and styles. A wide array of collaborations have put Ms. Harms in venues around the world with leading contemporary classical music ensembles. She has been a fellow with the Tanglewood Music Center and is on faculty for the Wellesley Composer's Conference and Chamber Workshops.

Recording projects include Gabriela Ortiz's Latin Grammy nominated *Aroma Foliado* with Southwest Chamber Ensemble, Louis Karchin's *To the Sun and Stars* with Da Capo Chamber Players on Bridge Records, and *Of Love of You* - a collection of new songs with bass-baritone Robert Osborne and pianist Todd Crow. She will also be featured on forthcoming recordings of new pieces by Jesse Jones and Charles Wuorinen. Recent highlights include the premiere of John Eaton's *The End of It* with Eighth Blackbird and the Pacifica Quartet, Mendelssohn's *Elijah* with baritone Nathan Gunn and the Notre Dame Sacred Music program, and Sharon's Carnegie Hall debut in Charles Wuorinen's cantata *It Happens Like This* with the MET Chamber Ensemble under James Levine.

Pianist **Steven Beck** continues to gather acclaim for his performances and recordings. Recent career highlights include performances of Beethoven's variations and bagatelles at Bargemusic, where he first performed the Beethoven sonata cycle. In addition, this season he performs with the Orlando Philharmonic and repeats his annual performance of Bach's "Goldberg Variations" on Christmas Eve at the Barge; this has become a New York institution.

Steven Beck is an experienced performer of new music, having worked with Elliott Carter, Pierre Boulez, Henri Dutilleux, Charles Wuorinen, George Crumb, George Perle, and Fred Lerdahl, and performed with ensembles such as Speculum Musicae and the New York New Music Ensemble. He is a member of the Da Capo Chamber Players, the Knights, and the Talea Ensemble. He is also a member of Quattro Mani, a piano duo specializing in contemporary music. Mr. Beck's discography includes Peter Lieberman's third piano concerto (for Bridge Records) and a recording of Elliott Carter's "Double Concerto" on Albany Records. The debut CD of his chamber ensemble "Pleasure is the Law" was released on Boston Records in 2009.

Jacqueline Milena Thompson is following in the footsteps of the American singers of the Golden Age. A versatile performer, she has succeeded in a broad range of styles including opera, operetta, concert, and musical theater. A recipient of the Emerging Artists Award from the Business Committee for the Arts in New York City, she has sung throughout the United States. As a concert soloist she has performed Claude Debussy's *La damoiselle élue* with the Adelphi Symphony, Samuel Barber's *Knoxville: Summer of 1915* with Hunter College Symphony in New York City, Mozart's *Mass in C minor* and Mendelssohn's *Psalm 42* with the Fairfield County Chorale and the Westchester Choral Society of New York, Handel's *Athalia* in collaboration with the Transfiguration Ensemble and the Queens Chamber Band.

Critically acclaimed for "transporting the listeners to extraordinary heights" and "into a world beyond time and space," pianist **Craig Ketter** is known for playing with powerhouse sonority combined with long-lined, dulcet lyricism. Mr. Ketter has performed as soloist with the Grant Park Symphony Orchestra, the North Carolina Symphony, the Sacramento Philharmonic, the Oakland East Bay Symphony, the Mobile Symphony, the South Orange Symphony, the Raleigh Symphony, the Garden State Philharmonic, the Durham Symphony, the Rocky Ridge Music Festival Orchestra, and the American Festival for the Arts Orchestra. His solo concerts have taken him to Mexico, Argentina, Barbados, France, Germany, Japan, and across the United States and Canada.

Complementing his solo performances with collaborative ventures, Mr. Ketter regularly joins forces with international singers and chamber groups. Venues include NPR's Performance Today series, CBS Sunday Morning, Sirius Satellite Radio, Carnegie Hall, Avery Fisher Hall, the Teatro Colon in Buenos Aires, La Huaca, Atlapa in Panama City, the Savannah Music Festival, Bay Chamber Concerts in Rockport, Maine, "Music in the Mountains" in Colorado, and The Marilyn Horne Foundation. Musicians he has collaborated with include flutist

Eugenia Zukerman, clarinetists Stephen Williamson, Ricardo Morales and Jon Manasse, cellists Robert deMaine and Eric Bartlett, violinists Kelly Hall-Tompkins and Roy Malan, and singers Deborah Voigt, Margaret Jane Wray, Cynthia Lawrence, Samuel Ramey, Paul Plishka, Ben Heppner, Cliff Forbis, and Robert White. He has also performed with the esteemed actress Claire Bloom.

Mr. Ketter received his Bachelor's and Master's Degrees from the Eastman School of Music under the tutelage of Nelita True and Barry Snyder, where he also taught as Mr. Snyder's assistant. He continued post-graduate studies with Yoheved Kaplinsky of the Juilliard School. Complementing his performing with teaching, Mr. Ketter has presented master classes throughout the United States and Argentina, and has served as a guest professor and adjudicator in several institutions and venues. He has been a faculty member of the Rocky Ridge Music Festival in Colorado and has served as Chair of the Piano Faculty at the American Festival for the Arts in Houston, Texas. He is currently on the faculty of New Jersey City University. Mr. Ketter currently resides in the New York area with his wife, Canadian soprano Valerie Gonzalez, and his two sons, Isaac and Daniel.

Gina Cuffari, soprano and bassoonist, is a versatile musician who enjoys performing in many different styles. As a classical chamber musician, Gina plays and sings with the Jupiter Chamber Players, Sylvan Winds, Quintet of the Americas and the Scarborough Trio. In a New York Times review of the Jupiter Chamber Players, Allan Kozinn said, "Gina Cuffari, a soprano (though she is usually the group's bassoonist), sang them (set of Toscanini songs) with the right balance of gracefulness and passion." Gina has sung new music at the Undergroundzero Festival, Metropolitan Club and Soho Playhouse, and has commissioned several composers to write new works for her, integrating voice and bassoon into the same piece. She has premiered these works at Stony Brook University and Subculture NYC. As a musical theater performer, Gina's recent credits include "Snow White" in The Princess Palace, and a featured singer/performer in Some Enchanted Evening: A Rodgers and Hammerstein Review at the Bijou Theater in Bridgeport, CT. An avid jazz and pop music fan, Gina has been featured with several jazz, pop, and r&b bands in clubs throughout New York City and Connecticut. Gina has also sung in church choirs for most of her life, and was the soprano choir section leader and soloist at The Parish of Christ the Redeemer in Pelham, NY for many years.

Norwegian horn player **Karl Kramer-Johansen** is a much sought-after chamber musician, soloist and recitalist. As a member of the Jupiter Symphony Chamber Players and the Dorian Wind Quintet, he performs regularly in New York City as well as touring across the country. A champion of new music, Karl is a member of Ensemble PI, and a guest with Parnassus, Sequitur and Argento. He has premiered works by Marc-Antonio Consoli, Kile Smith, Wolfgang Plagge, Eric Moe and others. As principal horn of the Jupiter Symphony for four seasons, he soloed in the well-known concerti by Strauss and Mozart, as well as in rarities by Dubois, Reinecke, Chabrier and Saint-Saens. His most recent solo engagements include Mozart Concerti in Moscow, Schumann Konzertstück in New Jersey and Tennessee (1 st horn part), Strauss Second Concerto in New

York City, Bozza's "En Foret" with Rowan University Wind Ensemble (in his own orchestration) and Ligeti's "Hamburgisches Konzert" in Norway. He is a winner of many prizes and awards – including a two-time winner of the American Horn Competition, the George and Elizabeth Gregory Award and the American Scandinavian Society Cultural Award and most recently a 2010 working grant from the Northern Manhattan Arts Alliance.

Tom Cuffari enjoys a varied career as a music director, pianist, organist and educator in the New York/Connecticut area. As a chamber music musician he has been featured on WOXR's "Young Artists Showcase" with Bob Sherman and has appeared on several live radio broadcasts including the Dame Myra Hess Memorial Concert Series on Chicago's WFMT, and WXXI's "Live at Hochstein" in Rochester, NY. He has worked on Broadway productions as rehearsal pianist for "An American in Paris" and keyboard player for "Fiddler on the Roof". He was pianist for the 2014-2015 First National Tour of "Nice Work If You Can Get It" and chorus director for the 2009 "Star Wars in Concert" tour, and The Who's "Classic Quadrophenia" concerts at the Metropolitan Opera House this past September. He has performed with a wide variety of artists such as Ben Vereen, Bernie Williams, Debbie Gravitte, John Patitucci, and others. Currently, Tom is the Assistant Director of Choral Programs at Sacred Heart University and Music Director at the United Congregational Church in Bridgeport, CT.

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the composers who have made this event possible,
and the ACA Board of Governors

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(Rockmaker - **Flutesongs**)

Music

Amy Lowell

The neighbor sits in his window and
plays the flute.
From my bed I can hear him,
And the round notes flutter and tap
about the room,
And hit against each other,
Blurring to unexpected chords.
It is very beautiful,
With the little flute-notes all about me,
In the darkness.

In the daytime
The neighbor eats bread and onions
with one hand
And copies music with the other.
I do not look at him,
But run quickly past his window.

But when night comes and he plays his
flute,
I think of him as a young man,
With gold seals hanging from his
watch,
And a blue coat with silver buttons.
As I lie in my bed
The flute-notes push against my ears
and lips,
And I go to sleep, dreaming.

A Musical Instrument

Elizabeth Barrett Browning

What was he doing, the great god Pan,
Down in the reeds by the river?
Spreading ruin and scattering ban,
Splashing and paddling with hoofs of
a goat,
And breaking the golden lilies afloat
With the dragon-fly on the river.

He tore out a reed, the great god Pan,
From the deep cool bed of the river:
The limpid water turbidly ran,
And the broken lilies a-dying lay,
And the dragon-fly had fled away,
Ere he brought it out of the river.

High on the shore sat the great god Pan,
While turbidly flowed the river;
And hacked and hewed as a great
god can,
With his hard bleak steel at the patient
reed,
Till there was not a sign of a leaf indeed
To prove it fresh from the river.

He cut it short, did the great god Pan,
(How tall it stood in the river!)
Then drew the pith, like the heart of a
man,
Steadily from the outside ring,
And notched the poor dry empty thing
In holes, as he sat by the river.

'This is the way,' laughed the great god Pan,
(Laughed while he sat by the river,)
'The only way, since gods began
To make sweet music, they could
succeed.'
Then, dropping his mouth to a hole in
the reed,
He blew in power by the river.

Sweet, sweet, sweet, O Pan!
Piercing sweet by the river!
Blinding sweet, O great god Pan!
The sun on the hill forgot to die,
And the lilies revived, and the dragon-
fly
Came back to dream on the river.

(Austin)

Frauenliebe und -Leben

(A WOMAN'S LOVE AND LIFE)

By Adalbert von Chamisso (1781-1838) English Translations by the composer

I. Since I have seen him,
Have laid my eyes on him,
I have been blinded,
Wherever I look,
I see him alone.
Like in a waking dream,
His image hovers over me,
Emerging from deepest darkness,
Rising into light.
Everything around me
Colorless and dim,
To play with my sisters,
I no longer yearn.
I would rather be weeping,
In my little room;
Since I have seen him,
Have laid my eyes on him,
I have been blinded.

II. He, most wonderful of all
O, so gentle, o, so good!
Purest lips, clearest eyes,
Radiant spirit, noble mind.
Far away in bluest deepness,
Bright and dazzling, yonder star,
So he shines in my own heaven,
Bright and splendid, high above.
Turn, o, turn in your orbit,
Only to reflect your glow,
Humbly watching him with wonder,
Blessed, yes, but also sad.
Listen not to my quiet praying,
Only offered for your good;
Do not glance at one so lowly,
Brilliant star so wonderful!
Only she who is most worthy,
Shall be gladdened by your choice,
I shall also bless this maiden,
Bless her many thousand times.
Happy even though I weep,

Blessed will I also be,
If my heart comes close to
breaking,
Break, O heart, accept your fate!

III. I cannot grasp it
I cannot grasp it, believe it,
I've had a dream cast a spell,
Selected from everyone,
How could he choose me above
all?
It was as if he had spoken,
I am eternally yours-
I dream it over and over,
Though it can never be so.
O let me perish while dreaming,
Cradled in his arms,
The most blessed death enfold me,
In tears of unending desire.

IV. Dear ring on my finger
You little golden ring,
I press you close to my lips,
Close to my heart.
I've had enough of dreaming,
Those lovely, peaceful childhood
dreams, I am alone, so adrift
In desolate, unending space.
Dear ring on my finger,
Now you have instructed me,
You have made me see the value,
The infinite value of life itself.
I shall serve him, shall live for him,
Give myself only to him,
Belong to him only and find
Myself transformed,
Transfigured in his gaze.

V. Dearest friend
Dearest friend, you look
Amazed upon me,
Can you not realize
Why I'm weeping;
Allow these moistened pearls,
Unaccustomed jewels,
Glistening so brightly
In my eyes.
Why am I so frightened?
Why so full of awe!
If I only had the words,

For what I have to say;
Come and nestle your face
Here upon my breast,
I will whisper
All of my delight.
Have already asked Mama
What these feelings mean,
And my darling mother
Told me everything,
She has made me understand
According to these signs,
Soon a little cradle
Must be put in place.
Here next to my bedside
Can the cradle stand,
Where it shall protect
Our pure and lovely dream;
When the sun arises,
This sweet dream awakes to life,
With your very likeness
Smiling back at me.

(Cameron-Wolfe) **Mute Hand Muse**
Text by the composer

(Jacobs) **Palladium**

A cortege of clouds'
shifting planes

reflected on a river,
the current's weave deepens,

yet motionless
the dramatization of

a fern unfolding,
light illuminating the air

for a moment's threshold,
when time, where we stand,

corresponds to the day
held firm,

VI. Dream of days gone by,
Now so far away,

Daughter of my daughter,
My darling child,
Take, before the grave cloth
Hides a weary soul,
Take into your life
My own blessing.
See my graying tresses,
Withered now and pale,
Like you, I once was full of joy,
Young and glorious,
I loved, like you love,
I was also a bride.
Let the time move onward,
Passing in its flight,
Joy means simply loving,
Love is simply joy!

derived from the elegance of
the equation

for what was once never here.

--Text by James Brasfield

(Brooks) **Impressions** –

Two Poems of Oscar Wilde

Les Silhouettes

The sea is flecked with bars of grey
The dull dead wind is out of tune,
And like a withered leaf the moon
Is blown across the stormy bay.

Etched clear upon the pallid sand
The black boat lies: a sailor boy
Clambers aboard in careless joy
With laughing face and gleaming
hand.

And overhead the curlews cry,
Where through the dusky upland
grass
The young brown-throated reapers
pass,
Like silhouettes against the sky.

La Fuite de la Luna (The Flight of the Moon)

To outer senses there is peace,
A dreamy peace on either hand,
Deep silence in the shadowy land,
Deep silence where the shadows
cease.

Save for a cry that echoes shrill
From some lone bird disconsolate;
A corncrake calling to its mate;
The answer from the misty hill.

And suddenly the moon withdraws
Her sickle from the lightening skies,
And to her sombre cavern flies,
Wrapped in a veil of yellow gauze.

(Kroeger) **King David's Prayer**

Words from Psalms 55, 120, 100

O Lord hear my prayer, O Lord
Hide not, from me
Hide not Thyself from my supplication
Hide not from my complaint
Attend to me and hear me, O Lord

My heart is sore within
Cast thy burden on the Lord
He shall sustain thee
Never suffer the righteous
to be moved

I will lift up mine eyes unto the hills
Whence cometh my help
My help cometh from the Lord

He will not suffer thy foot to be moved.
He that keepeth thee, He will not
slumber
The Lord is my keeper
The Lord shall preserve thee from all evil
He shall preserve thy soul.

Make a joyful noise unto the Lord all ye
lands
Serve the Lord with gladness

Come before His presence with singing
Know ye that the Lord, He is God
It is He that has made us, not we
ourselves.
We are His people and the sheep of his
pasture.

Enter into His gates with thanksgiving
And into His courts with praise
Be thankful unto Him and bless His name.
For the Lord is good, His mercy is
everlasting
And His truth endureth to all generations
Make a joyful noise unto the Lord all ye
lands.