

VOLUME I

VOCAL MUSIC

VOLUME II

MUSIC FOR STRINGS AND PIANO

VOLUME III

MUSIC FOR PIANO SOLO

VOLUME IV

MUSIC FOR WINDS AND PIANO

AMERICANS

IN ROME

MUSIC BY FELLOWS OF THE
AMERICAN ACADEMY IN ROME

VOLUMES I–IV

DONALD BERMAN
ARTISTIC DIRECTOR

AMERICAN ACADEMY IN ROME

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AMERICANS IN ROME
MUSIC BY FELLOWS OF THE AMERICAN ACADEMY IN ROME
VOLUMES I-IV

TRACK LIST

VOLUME I VOCAL MUSIC

The American Academy in Rome has long played an essential but semisecret role in our nation's concert music. These recordings from a series of events at Weill Recital Hall at Carnegie Hall, collected here in a set of CDs expertly curated by Donald Berman, promises to make that role less secret. The results are heartwarming. Well-known early fellows confirm their authority, and lesser known, more recent numbers surprise with their eloquence. In the tradition of their predecessors, they have kept the standard high and the aesthetic broad. Listening to these strong performances of vocal music, from the rough bark and bite of Sessions to the suave articulateness of Beaser, that baggage-carrying concept, Academy, dissolves, and other concepts prevail—Invention, Pleasure.

—John Harbison RAAR'81, Trustee Emeritus

ROBERT BEASER, FAAR'78 FOUR DICKINSON SONGS, 2002

1. A word is dead 1:28
 2. It was not death 3:30
 3. I dwell in possibility 2:21
 4. We never know how high we are 6:06
- HILA PLITMANN, SOPRANO
DONALD BERMAN, PIANO

Total Time: 13.25

SAMUEL BARBER, FAAR'37, RAAR'47 SONGS COMPOSED AND PREMIERED AT VILLA AURELIA, AAR

5. In the Dark Pinewood, 1937 1:27
 6. Beggar's Song, 1936 2:02
 7. Of That So Sweet Imprisonment, 1935 1:57
 8. Sleep Now Op. 10, No. 2, 1936 2:43
- SUSAN NARUCKI, SOPRANO
CHRIS PEDRO TRAKAS, BARITONE
DONALD BERMAN, PIANO

Total Time: 8.09

AN AMERICAN ACADEMY IN ROME SONGBOOK

9. RANDALL THOMPSON, FAAR'25, RAAR'52 SICILIANO, 1978 2:38
 10. EZRA LADERMAN, FAAR'64, RAAR'83 SONGS FROM MICHELANGELO NO.1, 1967 3:05
 11. DEREK BERMEL, FAAR'02 SPIDER LOVE, 1999 2:29
 12. JACK BEESON, FAAR'50, RAAR'66 PRESCRIPTION FOR LIVING, 1978 3:53
 13. CHARLES NAGINSKI, FAAR'40 LOOK DOWN, FAIR MOON, 1940 2:46
 14. LEO SOWERBY, FAAR'24 THE FOREST OF THE DEAD TREES, 1920 2:10
 15. DAVID RAKOWSKI, FAAR'96 FOR WITTGENSTEIN, 1996 4:20
 16. VITTORIO GIANNINI, FAAR'36 THERE WERE TWO SWANS, 1943 2:39
 17. SCOTT LINDROTH, FAAR'86 THE DOLPHINS, 1995 5:08
- SUSAN NARUCKI, SOPRANO; CHRIS PEDRO TRAKAS, BARITONE
DONALD BERMAN, PIANO

18. ROGER SESSIONS, FAAR'31 TWO TABLEAUX AND MALINCHE'S ARIA FROM MONTEZUMA, 1964 10:28
- ARR. BY RICHARD ALDAG
SUSAN NARUCKI, SOPRANO; CURTIS MACOMBER, VIOLIN
FRED SHERRY, CELLO; TARA HELEN O'CONNOR, FLUTE
CHARLES NEIDICH, CLARINET; DANIEL DRUCKMAN, PERCUSSION
JAMES BAKER, PERCUSSION; DONALD BERMAN, PIANO
JEFFREY MILARSKY, CONDUCTOR

ELLIOTT CARTER, FAAR'54, RAAR'63,'69,'80 SONGS ORCHESTRATED AT AAR

19. Warble for Lilac Time, 1943 / 1979 6:51
 20. Voyage, 1975 / 1979 5:17
- TONY ARNOLD, SOPRANO
COLORADO COLLEGE FESTIVAL ORCHESTRA,
SCOTT YOO, CONDUCTOR

TOTAL TIME: 74:56

FAAR = Fellow of the American Academy in Rome
RAAR = Resident of the American Academy in Rome

TRACK LIST

VOLUME II MUSIC FOR STRINGS AND PIANO

Composers interested in discovering what's American in America's music have often experienced that epiphany in the Eternal City, as one can hear in this sensuous and stirring collection of chamber music composed at the American Academy in Rome. This authoritative CD of music for strings and piano spans some eighty years and features performances both passionate and elegant by some of our country's finest chamber musicians. Influences abound, from early western masters, 1930s pop music (can you find the quote from "As Time Goes By" actually written two years before the famous song?), French neoclassicism, and Eastern European avant-garde—but the final mix is uniquely and cheekily American. Anyone interested in discovering seven captivating works that are rhapsodic, personal, and searingly communicative will be richly rewarded by these performances.

—Robert Beaser FAAR'78, Trustee

- | | |
|--|--------------|
| 1. AARON JAY KERNIS, FAAR'85 MOZART EN ROUTE, 1991
<i>IDA KAVAFIAN, VIOLIN</i>
<i>STEVEN TENENBOM, VIOLA</i>
<i>PETER WILEY, CELLO</i> | 3:30 |
| 2. PAUL MORAVEC, FAAR'85 PASSACAGLIA, 2003
<i>TRIO SOLISTI (MARIA BACHMANN, VIOLIN; ALEXIS PIA GERLACH, CELLO; JON KLIBONOFF, PIANO)</i> | 10:21 |
| 3. ARTHUR LEVERING, FAAR'98 TESSERAE, 2000
<i>JONATHAN BAGG, VIOLA</i>
<i>DONALD BERMAN, PIANO</i> | 7:32 |
| 4. JOHN ANTHONY LENNON, FAAR'81 SIRENS, 1992
<i>TRIO SOLISTI</i> | 10:48 |

ALEXANDER LANG STEINERT, FAAR'30 VIOLIN SONATA, 1929

- | | |
|--|--------------|
| 5. Andante con moto | 6:45 |
| 6. Andante moto | 6:46 |
| 7. Vivace
<i>SUNGHAE ANNA LIM, VIOLIN</i>
<i>DONALD BERMAN, PIANO</i> | 3:45 |
| Total Time: | 17.25 |

MARTIN BRESNICK, FAAR'76, RAAR'00 THREE INTERMEZZI, 1971

- | | |
|--|--------------|
| 8. I | 2:21 |
| 9. II | 2:49 |
| 10. III
<i>OLE AKAHOSHI, CELLO</i> | 4:52 |
| Total Time: | 10.02 |

- | | |
|--|--------------|
| 11. STEPHEN HARTKE, FAAR'92 BEYOND WORDS, 2002
<i>OPUS ONE PIANO QUARTET (IDA KAVAFIAN, VIOLIN; STEVE TENENBOM, VIOLA</i>
<i>PETER WILEY, CELLO; ANNE-MARIE MCDERMOTT, PIANO)</i> | 12:52 |
|--|--------------|

TOTAL TIME: **73:40**

TRACK LIST

VOLUME III MUSIC FOR PIANO SOLO

This assemblage of piano music by winners of the Rome Prize spans a period of almost seventy years, extending from 1927 to 1995. The collection illuminates the prevailing musical impulses of all the composers, their high technical standards, their sympathetic use of the piano's sonority, and the striking variety of their aesthetic inclinations. Much of the music is neoclassic, often with blues or American ballad inflections and jazzy momentum. The texture and harmonies of some have been nourished by romantic models exploring expressionism, freely interpreted. There are examples of transparent twelve-tone music and compositions of expressionistic exploration.

All have been brought together by the eloquent, utterly convincing piano playing of Donald Berman.

—Yehudi Wyner FAAR'56, RAAR'91

1. LUKAS FOSS, FAAR'52, RAAR'78 FANTASY RONDO, 1944 **9:30**

THREE AMERICANS IN ROME

2. KAMRAN INCE, FAAR'88 MY FRIEND MOZART, 1987 **3:07**

GEORGE ROCHBER, FAAR'51 BAGATELLES, 1952

3. Bagatelle No. IV **0:49**

4. Bagatelle No. V **1:52**

5. WALTER HELFER, FAAR'28 NOCTURNE, 1927 **4:39**

Total Time: **10:27**

6. TAMAR DIESENDRUCK, FAAR'84 SOUND REASONING IN THE TOWER OF BABEL, 1990 **8:12**

HUNTER JOHNSON, FAAR'35 PIANO SONATA, 1936

7. Allegro molto e dinamico **7:12**

8. Andante cantabile **6:40**

9. Allegro giusto **5:35**

Total Time: **19:27**

MARK WINGATE, FAAR'99 SOMBRAS, 1995

10. Sombra No. I **2:03**

11. Sombra No. II **3:20**

12. Sombra No. III **2:15**

Total Time: **7:38**

BILLY JIM LAYTON, FAAR'57 THREE STUDIES FOR PIANO, OP. 5, 1957

13. I **3:27**

14. II **1:57**

15. III **3:35**

Total Time: **8:59**

16. LOREN RUSH, FAAR'71 OH, SUSANNA, 1970 **10:02**

DONALD BERMAN, PIANO

TOTAL TIME: **74:15**

TRACK LIST

VOLUME IV MUSIC FOR WINDS AND PIANO

This is a deeply American disc in ways that go beyond mere citizenship. For one thing, in modern times the United States has been home to the world's greatest wind players and the teachers most avidly sought out by young musicians around the world. Much of that American wind virtuosity is on handsome display in the playing heard here.

For another, the compositions gathered here reflect aspects of our native character, especially the sense of fun, whether the bat-out-of-hell exuberance with which Yehudi Wyner launches his *Commedia* or the outright hilarity with which Harold Shapero closes his *Six for Five* and, at the other end of the spectrum, the sense of space and loneliness that marks composers who, like Howard Hanson, came out of the prairie.

Most importantly, the range of styles heard here is truly democratic, even populist. Democratic music isn't dumb, it's diverse. It's rich with ideas highbrow and lowbrow, plain and fancy. It's mongrel music like the "Mongrel Airs" in the Chamber Symphony of John Adams (RAAR'88). What it's not is pure. It's gloriously impure and what music can speak more eloquently to and for our condition as citizens of this big, troubled, wonderfully impure country?

—Steven Stucky RAAR'06, Trustee

YEHUDI WYNER, FAAR'56, RAAR'91 *COMMEDIA*, 2002

1. Part 1 **4:20**

2. Part 2 **11:46**

RICHARD STOLTZMAN, CLARINET

YEHUDI WYNER, PIANO

Total Time: **16.06**

3. DAVID LANG, FAAR'91 *VENT*, 1990 **8:20**

PATTI MONSON, FLUTE

DONALD BERMAN, PIANO

4. ANDREW IMBRIE, FAAR'49, RAAR'68 *DANDELION WINE*, 1967 **4:23**

COLLAGE MUSIC ENSEMBLE (LAURA AHLBECK, OBOE; ROBERT ANNIS, CLARINET;

RONAN LEFKOWITZ, VIOLIN; JENNIFER ELOWITCH, VIOLIN; ANNE BLACK, VIOLA;

JOEL MOERSCHEL, CELLO; CHRISTOPHER OLDFATHER, PIANO; DAVID HOOSE, CONDUCTOR)

LEE HYL A, FAAR'91

5. Pre-Amnesia, 1979 **1:43**

6. Mythic Birds of Saugerties, 1985 **2:56**

TIM SMITH, ALTO SAX; BASS CLARINET

BUN-CHING LAM, FAAR'92

7. – (solo) **2:52**

8. = (duo), 1977 **2:57**

PATTI MONSON, FLUTE

Total Time: **5.49**

9. JAMES MOBBERLEY, FAAR'90 *BEAMS!* 1986 **8:31**

JOHN LEISENRING, TROMBONE PLUS TAPE

10. HOWARD HANSON, FAAR'24 *PASTORALE FOR OBOE AND PIANO*, 1949 **5:43**

LAURA AHLBECK, OBOE; DONALD BERMAN, PIANO

HAROLD SHAPERO, FAAR'51, RAAR'71 *SIX FOR FIVE WIND QUINTET*, 1995

11. No. I Overture **2:36**

12. No. II Song **1:26**

13. No. VI Finale **2:22**

THE CURIOUSLY STRONG WIND QUINTET (PATTI MONSON, FLUTE; JACQUELINE LECLAIR, OBOE;

MICHAEL LOWENSTERN, CLARINET; DANIEL GRABOIS, HORN; LAURA KOEPKE, BASSOON)

Total Time: **6.24**

TOTAL TIME: 61:25

INTRODUCTION

THE AMERICAN ACADEMY IN ROME

The American Academy in Rome is one of the leading overseas centers for independent study and advanced research in the arts and humanities. Each year, through a national juried competition, the academy offers up to thirty Rome Prize fellowships in the following disciplines: architecture, design, historic preservation and conservation, landscape architecture, literature, musical composition, visual arts, and in humanistic approaches to ancient studies, medieval studies, Renaissance and early modern studies, and modern Italian studies. These fellows are joined by a select group of residents, distinguished artists and scholars invited by the director.

The first three Rome Prizes in Musical Composition were awarded in 1921. Today, the Academy awards two fellowships in musical composition annually: the Frederic A. Juilliard/Walter Damrosch Rome Prize Fellowship and the Samuel Barber Rome Prize Fellowship, and appoints one resident: the Paul Fromm Composer in Residence.

Founded in 1894, the American Academy in Rome was chartered by an act of Congress in 1905. In 1994, the President of the United States signed a joint resolution of Congress in recognition of the Academy's contributions to America's intellectual and cultural life.

IN GRATITUDE

Adele Chatfield-Taylor, FAAR'84, President,
American Academy In Rome

The American Academy in Rome is proud to present *Americans in Rome: Music by Fellows of the American Academy in Rome*. Since 1921, the American Academy has played a unique role in nurturing American composers. Isaac Stern used to say that every important American composer in the twentieth century was associated with the Academy.

With this CD project, as with the 2002 series of concerts at Weill Recital Hall at Carnegie Hall that preceded it, we celebrate the music Academy fellows have given to the world, and we express our gratitude for the contribution the Academy has been able to make to their work. In the words of one Academy fellow - Elliott Carter, FAAR'54, RAAR'63, '69, '80 - their time at the Academy has come at "a crucial stage in the lives of many American artists. The Rome Prize is no ordinary honor; it gives the young composer a period in which to be reflective as well as productive, a time in which to consolidate strengths and find new avenues of exploration."

Years of effort have gone into the creation of these CDs, and I would like to acknowledge the many people who made them possible. Above all, thanks must go to Donald Berman, pianist and artistic director for both the concerts and the CDs. Don spent a rewarding research stay at the academy in fall 1998, working in the music collections. He returned to the United States convinced of the fundamental truth of Isaac Stern's comment and inspired to bring exciting but little heard work by academy fellows to the public's attention. Shortly thereafter he, academy trustee Robert Beaser, FAAR'78, trustee emeritus John Harbison,

RAAR'81, Kathryn Alexander, FAAR'89 and Paul Moravec, FAAR'85 formed a music committee to curate the 2002 concert series and this CD project. Their goal was to present the significant contributions academy fellows had made and are continuing to make to the development of American concert music. Together with the many composition fellows who responded to the call for scores they created a brilliant series of concerts and this extraordinary set of four CDs.

I am deeply grateful to the music committee and all composition fellows for their enthusiastic participation. I should also like to thank Steven Stucky, RAAR'06, who joined the Academy's Board of Trustees, Professor Martin Brody, RAAR'02 who is now Andrew Heiskell Arts Director at the Academy, Stephen Jaffe, FAAR'81, Harold Meltzer, FAAR'05, and Yehudi Wyner, FAAR'56, RAAR'91, for their involvement with the CD project and contributions to these liner notes.

On behalf of the music committee, artistic director Donald Berman and all of the fellows and trustees of the academy, I am delighted to thank trustees Mercedes T. Bass and Barbara Goldsmith, trustee Emerita Agnes Gund, and Daniel Shapiro for their generous encouragement, which launched and supported the creation of these CDs and as always, their longstanding thoughtful commitment to the American Academy in Rome. And I thank the Argosy Foundation Contemporary Music Fund and the Aaron Copland Fund for Music, Inc. for their crucial support in the production of the set.

I must again express the Academy's gratitude to the anonymous friends and special donors whose support made the 2002 series of concerts possible: the Lily Auchincloss Foundation, the Alice M. Ditson Fund of Columbia University, the Goldberg Foundation, the Horace W. Goldsmith Foundation,

the Richard P. and Claire W. Morse Foundation, the Society of Fellows of the American Academy in Rome, along with contributions from Constance K. Berman and John J. Langsdorf, James and Peggy Berman, Muriel Dolinsky, John and Hope Furth, Mr. and Mrs. Donen Gleick, Dr. Saj-Nicole A. Joni, Christopher Morgan, Neil M. and Karen S. Moss, Paula Sarnoff Oreck, Helen C. Powell, and Jessie and Charles Price.

Finally, I want to thank the academy trustees past and present for their support of this project and all academy endeavors.

THE ROME PRIZE

By Martin Brody, RAAR'02,
Andrew Heiskell Arts Director,
American Academy in Rome

"Elevation of American musical composition is contemplated by the American Academy in Rome." Thus did The New York Times of July 9, 1921 announce the academy's new "department of musical composition providing three fellowships." The *Times* article included a statement from the academy's second president, William Rutherford Mead, who held forth on the condition of American music and the significance of the new prize. "Six hundred millions of dollars are expended in America each year for opera, high-class concerts and the development and satisfaction of the American craving for good music...America is preeminent in the standard of its operatic and orchestral and choral performances, but there is no provision for the promising composer to study abroad."

However buoyant Mead's statement and confident his rhetoric, the academy's offer of a European junket to nurture the nation's promising musical youth left some, notably Charles Ives, un-

moved. “We hear that Mr. [David Stanley] Smith [then dean of the Yale School of Music] or Mr. [J. P.] Morgan, etc., *et al.*, design to establish a ‘course at Rome’ to raise the standard of American music,” Ives sarcastically quipped in his *Essays Before a Sonata* just before turning the screw: “...possibly the more our composer accepts from his patrons ‘*et al*’ the less he will accept *from himself*. It may be possible that a day in a ‘Kansas wheat field’ will do more for him than three years in Rome.”

The appointment of Felix Lamond as the academy’s first professor of music surely offered little solace to the unconvinced Ives, or any among the cohort of younger American composers who self-consciously identified themselves with the rising tide of musical modernism in the United States. Lamond, a British-born music professor and organist at Trinity Church in New York, brought an unremitting conservatism to the project of shaping the new program in Rome. Once installed, he inveighed at every opportunity against “music of the ultramodern type” or (as he more bluntly described the new music heard by the first group of composition fellows attending the 1923 Salzburg Festival) “music of the terrifying and unlovely Bolshevist type.”

However, even before they decamped for Salzburg, indeed, as soon as the first composition fellows set foot in Rome—conditions on the ground proved to be more nuanced, quirky, and creatively alive than either the anxious Ives or obdurate Lamond might have predicted. For example, the first Rome Prize winner, Howard Hanson, while in many respects a poster boy for the new program envisaged by Lamond, was hardly constrained by Lamond’s prejudices. Hanson, who cultivated a neoromantic idiom while in Rome and eagerly assimilated the orchestral *tinta* of his mentor, Ottorino

Respighi, returned home to a distinguished and unprecedented forty-year stint as director of the Eastman School and a prolific career as a conductor and teacher as well as composer. As a music theorist, however, Hanson came to produce a prescient formulation of the set theoretical foundations of atonal and twelve-tone music, a development that revealed his unbounded and uncommonly fertile musical imagination, but surely would have horrified both Lamond and Respighi. His “classmate,” Leo Sowerby, a more compliant protégé than Hanson and himself a church organist, became a close friend and comrade in arms of Lamond, as did the third Rome Prize winner, Randall Thompson. Despite his loyalty to Lamond, however, Sowerby also had an entirely independent artistic vision. Of all the three Rome Prize fellows, he was the one most explicitly preoccupied with the *nationalist* issue of developing an American idiom and the *modernist* question of how to make it new. Only a year before accepting the Rome Prize, he proudly wrote to his patroness, Elizabeth Sprague Coolidge, that the Chicago Symphony’s performance of his first piano concerto was a “bomb most certainly fired into the ranks of the ‘old guard,’” which, he was pleased to add, evoked a distinctly American sound.

Throughout the first decades of the Rome Prize in musical composition, the questions of modernity and national idiom would play out poignantly and ineluctably for almost all of the fellows, who found themselves laboring to project a mature compositional voice, audible all the way across the Atlantic, even while grappling with strong artistic personae of the likes of Casella, Malapiero, and Respighi close at hand, in Rome. But by the time that the Lamond era at the academy drew to a close, in the years before World War II, composers such as Roger Sessions and Samuel Barber had

appeared in the Eternal City. Their compositional idioms and cosmopolitan sensibilities were already assured enough to mute in them the anxieties of their immediate predecessors, musical creators who were often focused on but perplexed by the terms defining American artistic maturity. The heady atmosphere of the post-war Academy bolstered by an intensive scheme of international cultural diplomacy, a new program of senior resident composers (who brought powerful connections and legitimacy to the music program), and a robust relationship with illustrious local performing institutions, most notably the RAI Orchestra, allowed the confident cosmopolitanism of Sessions and Barber to quickly become the norm. Since then, the AAR’s fellowship program in music has remained one of the most compelling opportunities for emerging American composers.

In curating and producing this four-volume set of recordings, Donald Berman, along with the distinguished group of colleagues who perform with him, not only brings to life one of the most fascinating stories of individuals and institutions in twentieth century music but also celebrates the wealth and diversity of creativity nurtured at the American Academy in Rome. In doing so, Berman & Co. honor an ongoing contribution to American and international culture by fulfilling its mission to continually reinventing and surpassing its original mandate.

AMERICANS IN ROME: EXCAVATING AND CURATING THE MUSIC

By Donald Berman, Artistic Director,
Americans in Rome

In 1997 I visited the American Academy in Rome to perform Arthur Levering’s music at the annual spring concert and give a solo recital. Walking through the Academy grounds, I basked in art and archaeology. I imagined the musical pioneers who had searched for their American musical voice here, atop the Janiculum, high above the ancient city.

I walked through the Cortile, sent by blooming spring jasmines, and ascended the library stairs to a dark room at the building’s highest point. In an attic loft, the musical archives drew me to them with musky fragrance. Three inconspicuous file cabinets stood in the corner.

The steel drawers yielded (with the use of some force) to reveal a trove of three thousand scores: works disseminated by the United States Information Service (USIS) in the 1950s and 1960s. Somehow, no one was exactly sure how, these files had ended up at the Academy in Rome. Nearby, scores sat patiently on shelves, waiting to be thumbed again. I knew many of the names of the composers alphabetically filed, but had heard little of their music.

Herein lay a great opportunity. It was nearly the end of the twentieth century, and the time was ripe for reassessing the canons of twentieth century American music. Within these walls at the academy so many serious artists had forged their individual crafts. Was there fresh repertoire to unearth? Could there be more to the American musical landscape than the few most celebrated composers? Were there great pieces to be found among the more obscure personalites? Was there another way to assess our musical culture, digging through a

highly varied collection of works from a century of music? Would a catholic approach reveal a broader palette, and yet define a shape?

It became clear that the American Academy in Rome had been a locus of compositional activity from the inception of its music program in 1921 to the present. I could search here for the body of work between the epochs I knew best (Charles Ives at one end, new music from the late 1980s to the present at the other.) I felt there was an under-examined American musical core to be unearthed. I focused my search on the archives of past Rome Prize fellows. These held the letters, scores, and detritus of the composers who had annually received the distinction of Fellow of the American Academy in Rome throughout the history of a music program that has been arguably the single most significant incubator for the creation of American music.

I made my way downstairs several flights to another neglected room off the Cryptoporticus, a basement tunnel situated above an ancient aqueduct of Trajan's. Behind two consecutive doorways was an unassuming electronic music studio, initiated by Otto Luening and others in the early 1960s. Surrounding the aging equipment - wave generators, audio mixers, a film strip projector - were walls of reel-to-reel tapes and out-of-print LPs. Here were the sonic records of musical activity by composers whose works had been premiered and documented at the academy, and sometimes quickly forgotten. Many of the reel-to-reels could be played only once before tape that held the splices together would fall off. They contained not only a record of music performed at the Villa Aurelia, but also occasional commentary by composers and performers. The everpresent sound of an audience buzz on these tapes reminded me that none of these composers had worked in pure isolation. They had

practiced their art in a community.

This CD project was designed to capture this community of composers, reclaim their music, and put it in a historical context. Within these four volumes is a collective American musical voice, one shaped abroad. I hear composers embracing European models and shattering them. I hear composers forming new connections to the text, imagery, and memories of their homes in America. I hear the rubbing together of notes of composers of disparate generations, converging aesthetics, eclectic language, and vocabularies that form a whole, giving global meaning to the sum of their parts. Finally, I hear two essential qualities that all of these composers shared intensely: the desire to be heard and the desire to be identified.

Through the generosity of Academy President Adele Chatfield-Taylor and the Herculean effort and support of Vice-President for Development Elizabeth Gray Kogen, I was given the opportunity to pursue this project. In fall 1998 and summer 1999, with the assistance of Academy Librarian Christina Huemer and Music Liason Richard Trythall FAAR '64, I dug through archives and began collaborating with past and present fellows, shaking the dust off underplayed scores, and creating a broader repertoire for my concerts.

The American Academy in Rome proved the ideal point of reference for the past eighty-plus years in American composition: so many greats, side by side with composers of impending obscurity, had passed through its gates. I strove to meet each composer on the terms of his or her own unique merits, with this goal: to discover music that could excite the uninitiated listener, advance our rich culture, and remind us of the fresh surprises that can be found in new American works and rediscovered in out-of-print ones.

The clues to my quest for information about the academy's composers and their music lay scattered. The archives are, as composer and current Andrew Heiskell Arts Director Martin Brody RAAR '02, put it to me, "archives in diaspora." Upon my return to the States I continued my research with the musical holdings at the Harvard, Yale, and New York Performing Arts Libraries to find additional scores alluded to in the academy's literature.

The idea of a New York City concert series to bring a sampling of this music to light was conceived through these pursuits. The academy championed the idea and the project was galvanized by visionary leadership and supporters. I found it gratifying to work with a music committee comprised of great composers: Robert Beaser, trustee; John Harbison, trustee ex-officio; and Paul Moravec with Kathryn Alexander of the Society of Fellows. Together we considered works that had been composed at the Academy in Rome, works that were receiving their premieres, newly discovered works alongside established works like Samuel Barber's String Quartet, one of the seminal American masterpieces composed in Rome.

The project to produce four CDs grew out of the success of those concerts. Each volume features the same composers as that 2002 Weill Recital Hall at Carnegie Hall series, with premiere recordings or re-recorded works largely out of print. The four volumes are divided by genre: Volume I: Vocal Music; Volume II: Music for Strings and Piano; Volume III: Piano Solo; Volume IV: Music for Winds and Piano.

One finds upon listening to them that the benefit of exile from America created a uniquely American voice. With each CD one hears the intergenerational and communal connections that create an American voice melded through immer-

sion in the European past. Taken as a sum of its parts, the canon of masterworks comprised by the eclectic selections on these CDs reflects the bounty of twentieth-century American music in all its unexpected glory.

VOLUME I

VOCAL MUSIC

PROGRAM NOTES BY DONALD BERMAN

Between 1921 and 2007, 124 composers were honored with the title Fellow of the American Academy in Rome. Their ranks include some of America's most famous music makers. Among them are composers who were celebrated during their time but are not as well known today. The archives of scores include those still being performed before the public today and those awaiting rediscovery.

Volume I explores the American Academy composers' historical dedication to the composition of vocal music. In this tradition, the shortness of the art song form affords us the opportunity to hear thirteen composers representing eighty years of American music. Songs give us the added benefit of hearing the pairing of music and text - composer partnered with poet - illuminating thought through musical vision. In these songs the music colors the text, and the text is a canvas for the music. Together, the words and music delineate trends that define an American compositional canon and widen our appreciation of its bounty.

The CD opens with Emily Dickinson's assertion "A word is dead when it is said, some say; I say it just begins to live that day." Launched by this textual credo, we embark on the Academy repertoire through the music of Robert Beaser FAAR '78. His parsing of Dickinson's hypnotic meter uncovers cadences beyond the intuitive, self-reflective hymnody of the poems. His intensification and extensions of the Dickinsonian patter carry the despair, triumph, and hope of her words squarely

into our time.

From Beaser we turn back in time to a set of Samuel Barber songs composed at the Academy when the composer was in his mid-twenties. (Barber's songs were premiered in the Academy's Villa Aurelia.) Barber is one of the seminal American composers who forged his American identity by leaving America. He slaked his desire to be abroad, and found his voice among the antiquities in Rome. His songs are set to poetry of the young writer who excited the furies of many artists of his day: James Joyce. Is it ironic or telling that Barber, free from the constraints of plying his craft on American soil, would set a song to the words "Of thou so sweet imprisonment"? Conflict, along with the re-evaluation necessary for artistic growth, threads through the songs that follow. This is the burning need of the artist thrown into self-exile. With his or her freedom comes a degree of uncertainty, as the "unquiet heart" in *Sleep Now* suggests.

The collection that follows, an *American Academy in Rome Songbook*, was collated from a generous trove of songs by AAR composers. Some of these songs were plucked from their original cyclical or operatic context. Others stand alone as solitary settings. Stitched together, they bounce off each other, parsing images of American landscapes, fantasies, pastoral visions, and desire. The songbook covers musical epochs ranging from the first class at the academy (Thompson, Sowerby) to that of the late millennium (Rakowski, Bermel). Hints of popular song, as well as classical and modern styles, and imagery by turns sophisticated and provincial, appear and dissipate seamlessly. Ezra Laderman's sly setting of Michelangelo's poetic pomposity is a lovely counterpoint to Jack Beeson's wistful denouement in *Prescription for Living*. The opening volley of Beaser's music setting to Dickinson's call

"to live" gradually becomes transmuted, landing in Richard Harteis' penultimate stanza of *The Dolphins*, set over a sustained chordal fermata by Scott Lindroth: "...extinction is the unnatural act." It is my hope that whoever listens to this CD will agree on a cultural level: Were this wonderful body of work to be neglected, the American musical canon would suffer from a deficit of diversity.

Running throughout the songs one discerns another common thread, a telling one: the composers approach unfamiliar circumstances in music as in life with grace and awe. The texts and the turns of musical phrase they engender call our attention repeatedly to the unseen, the little-noticed, and the dormant. Out of the compounding evaluations emerges a moral imperative: Look, listen, and wonder. Such poetic sensitivity says a great deal about the complexion of the academy and the canon of music composed there. Our own appreciation of the repertoire can, in turn, be guided by this nurturing approach, where experimentation and risk-taking is embraced and rewarded.

By the time we arrive at Track 18, two excerpts from *Montezuma*, the opera that consumed Roger Sessions for thirty years, our ears have been filled with lyrical precedents from the academy repertoire. The preceding art songs have also prepared us for the thicket of melodic materials in Sessions' dense work. Collectively, they bring the multi-sonic force of the musical drama into searing focus. The inceptive call of the Academy in Rome was for composers to go abroad to find their unique American voice, and Sessions' multi-sonic polyphony gives compelling voice to that call. In *Montezuma*, Sessions has come home to America to look beyond his cultural border again, this time to the Aztecs.

The volume closes with a return to the American landscape: two magnificent early songs

by Elliott Carter. Though he composed them for piano and voice in the 1940s, upon his return to the AAR in the 1970s Carter was inspired to revive the songs with an orchestral treatment. *Warble for Lilac Time* and *Voyage* project a nostalgia that is surprising in light of the innovative compositional techniques Carter had created by that time. Still, the metric and textural explorations that mark Carter's mature style do not go on holiday in Rome. Rather, the "cerulean sky" of the text is expressed in the music by rhapsodic and fleet tonalities that elevate the songs into infinite permanency.

The progression of the songs is perhaps best described by the lines that close Carter's setting of Hart Crane's *Voyage*, telling of a journey "That must arrest all distance otherwise, past whirling pillars and lithe pediments." The congregations of multiple song designs define this annular shape. The juxtapositions reveal the depth of voice that emerges from this distinctively American odyssey.

NOTES ON THE MUSIC

VOLUME I

ROBERT BEASER

FOUR DICKINSON SONGS

Four Dickinson Songs was commissioned by the Wolf Trap Opera Festival for the soprano Meagan Miller, and received its first performance in April 2002. It was performed again by Ms. Miller and Kim Witman during the Marilyn Horne Foundation concert series in New York in May. I had originally composed *I dwell in possibility* in 1995 on a commission from Juilliard to honor its retiring chairman of trustees June Noble Larkin. When Meagan Miller asked me write a new cycle for her, I decided to add to the existing Dickinson poem and create a short collection around it. The four poems are bound by thematic unity as well as showing variety in tone and subject, and the music responds in kind.

—Robert Beaser

SAMUEL BARBER

IN THE DARK PINEWOOD

BEGGAR'S SONG

OF THAT SO SWEET IMPRISONMENT

SLEEP NOW

James Joyce's first published work was a 1907 compilation of 36 untitled poems collectively named *Chamber Music*. These early poems are short, direct, and highly lyrical. They were patterned after songs, particularly the simple airs of the Elizabethan period, and young composers were

eager to set them to music. Samuel Barber shared his gravitation to Joyce's poetry with his Italian friends Dario Cecchi and Suso Cecchi d'Amico, Dario's sister. Barbara Heyman, in her biography of Barber, quotes Cecchi d'Amico, who stresses how much Joyce meant to them as the "discovery of the moment." She continues, "We were all very young...we didn't discuss the poems together, they were a shared love." Barber composed the songs in short order in November and December of 1935. His fussless tonal approach makes for compelling music that pulls disarmingly and organically against poetry that is full of struggle.

Beggar's Song was adapted from poetry by the vagabond bard William Henry Davies (1871-1940). It contains the seeds of socialist populism that allured many politically conscious artists of the day.

AN AMERICAN ACADEMY IN ROME SONGBOOK

RANDALL THOMPSON

SICILIANO

Randall Thompson is distinguishable from the American composer Virgil Thomson by more than just an added "p" in the spelling of his last name. Both Thomson and Thompson were Harvard men, but Virgil's home away from home was Paris, and Randall's was Rome, where he was recognized as a Cavaliere Ufficiale al Merito della Repubblica Italiana in 1959. His setting of *Siciliano*, a poem by Philip H. Rhineland, is a late work, composed in 1978. It retains the easy, flowing melodic character that has marked Thompson's vast vocal and choral output since the 1920s. As evidenced by the title, the song is in the form of a sicilienne, a popular lilting dance of the Baroque period.

EZRA LADERMAN

SONGS FROM MICHELANGELO NO. 1

In his poems Michelangelo plunged into themes of death and desire. Quite a few composers during the last decade have set Michelangelo; almost inevitably, these composers are drawn a little outside their aesthetic in doing so. Sherrill Milnes premiered Ezra Laderman's seven settings of Michelangelo, a cycle composed in the mid 1960s. Though at the time Laderman was steeped in twelve-tone aesthetics, here he layers the music with tonal forms and harmonies in order to comment ironically on the speaker's paradoxically self-involved loss of himself in love.

—Harold Meltzer

DEREK BERMEL

SPIDER LOVE

Spider Love is the first of a three song group titled *Nature Calls*, commissioned by the Cactus Pear Music Festival in San Antonio for baritone Timothy Jones and pianist Jeffrey Sykes and published by Fabermusic (U.K.). The set represents three generations of American poets, Wendy S. Walters ("Spider Love"), Sylvia Plath ("Mushrooms") and Naomi Shihab Nye ("Dog"). Walters and I have written four song cycles together and are currently working on a full-length opera commissioned by the Cary Trust.

—Derek Bermel

JACK BEESON

PRESCRIPTION FOR LIVING

Jack Beeson and Sheldon Harnick collaborated on *Dr. Heidegger's Fountain of Youth*, based on the short story by Nathaniel Hawthorne, and produced by the National Arts Club in New York in 1978.

Beeson and Harnick also collaborated on the opera *Cyrano*, produced in 1994 by Theater Hagen in Germany. The conceit of *Dr. Heidegger's Fountain of Youth* is that it begins atonally and gradually moves toward a tonal resolution in C major. The culminating song *Prescription for Living* begins with yearning suspensions and resolves on a stable and conclusive cadence.

—Jack Beeson

CHARLES NAGINSKI

LOOK DOWN, FAIR MOON

This setting of a Civil War poem by Walt Whitman was one of four songs by Naginski published by G. Schirmer in 1940. The others included *Richard Cory* (Robinson), and two inspired by Italian texts — *Mia Carlotta* (Sara Daly), and *Night Song at Amalfi* (Teasdale). The Civil War poetry of *Look down, fair moon* is eerily prescient. It was set by the composer a few months before he drowned after a performance of his music at the Berkshire Festival.

LEO SOWERBY

THE FOREST OF DEAD TREES

The 1920 set of songs *The Edge of Dreams* sets the poetry of Mark Turbyfill, a writer, poet, and modern dancer. It was published originally as a 60th birthday present to Sowerby from his principal publisher, The H.W. Gray Co. of New York, and then later in a memorial edition by the Leo Sowerby Foundation in 1997. H.W. Gray was primarily a publisher of organ and choral works. Most of Sowerby's secular music remains in manuscript. Sowerby completed fourteen major works during his residency in Rome, including one of his best-known, his cello sonata.

—Sowerby Foundation

DAVID RAKOWSKI
FOR WITTGENSTEIN

The song set *Silently, A Wind Goes Over* was composed in 1994 for soprano Susan Narucki and premiered at the Festival of New American Music in Sacramento. The poem *For Wittgenstein* by Joseph Duemer, was written expressly for this set. The song bears an additional dedication to composer Martin Boykan on the occasion of his Sixty-Third birthday. The musical elements that open the song, slow trills accompanying a circular and lyrical setting, are indicative of Boykan's style.
—David Rakowski

VITTORIO GIANNINI
THERE WERE TWO SWANS

There Were Two Swans is an example of Giannini's light song repertory composed sporadically between the dramatic and comic operas that defined his career. The music nods toward popular songs of the 1930s and 40s. As an Italian-American, Giannini had a special relationship (and ancestral ties) to Rome. He was especially attuned to the popular traditions of Neopolitan, Irish, and Mediterranean song. One can imagine John McCormack, the Irish tenor celebrity of the day, singing such Giannini numbers as *I Only Know* ("the stars will shine again") and *Sing to My Heart a Song*. Giannini plaintively sets Karl Flaster's brooding poem, embedding it in Straussian lushness.

SCOTT LINDROTH
THE DOLPHINS

The Dolphins was composed in 1995 as a contribution to the *AIDS Quilt Songbook*. It was premiered at Duke University by soprano Joan Heller. The poem, by Richard Harteis, speaks of the endan-

gered dolphin ("Nothing avails their animal innocence, extinction is the unnatural act.") and draws a parallel with those suffering from HIV/AIDS.
—Scott Lindroth

ROGER SESSIONS
TWO TABLEAUS AND MALINCHE'S ARIA
FROM MONTEZUMA, ACT II

The opera *Montezuma*, which Roger Sessions described as his magnum opus, was begun in the mid 1930s and completed between 1959 and 1963. Based on the story of Cortes' conquest of the Aztecs and the colonization of Mexico, the opera explores themes of cultural conflict and assimilation and the ethical ambiguities of military, state, and religious power. The music begins programmatically, without words, evoking an Aztec ritual procession. Malinche's aria follows, transporting us through the wilderness to the hall of the Mexican ruler Montezuma.

Throughout the opera, vocal and instrumental lines often overlap in a complex phrasing pattern that consistently reinforces Sessions' ironic interpretation of virtually all of the ethical and political positions represented by the opera's characters. The libretto, written by Giuseppe Antonio Borgese, a friend of Sessions', is complex and at times ungraceful. But the music ranks among Sessions' richest compositions: dense and colorful, gesturally focused, dramatically motivated, and formally integrated. *Montezuma* is, perhaps, as challenging to performers and demanding of an opera company's resources as it is musically rewarding. Richard Aldag's arrangement provides a glimpse of a twentieth-century masterwork.

—Martin Brody

ELLIOTT CARTER
WARBLE FOR LILAC TIME
VOYAGE

Elliott Carter first visited Rome in 1924 when he traveled with his mother at age fifteen. Thus began a lifelong fascination with Italian music, literature, and visual arts. Carter orchestrated two of his earliest songs written in the 1940s, *Voyage* and *Warble for Lilac Time*, while in residence at the American Academy in 1979.

In his preface to the published orchestral score of *Warble for Lilac Time*, Carter wrote:

Warble for Lilac Time was composed in 1943 during a period when I was particularly concerned with giving my compositions an American flavor and consequently set poems by American poets like Robert Frost, Hart Crane, Mark van Doren, and Walt Whitman. Whitman's "Warble for Lilac Time" (from the sequence *Autumn Rivulets*) is a return in reminiscence to impressions of spring in America and a transcendental vision of its meaning. In the song, I tried to catch Whitman's visionary rapture, using smooth-flowing diatonic lines in the accompaniment and a lyric vocal line that becomes increasingly rhapsodic as the song progresses.

Voyage, orchestrated in 1979, is based on the poem, "Infinite Consanguinity", by Hart Crane. Carter wrote of it in 1945:

"There are three protagonists: the Sea which is the medium through which everything in the poem moves and changes and to which every idea is referred, Love (to whom the poem is ad-

ressed), and the Poet. The argument (stripped of symbols and conditions) runs something like this: Since Love is never far from his thoughts and represents the most desirable of conditions, the Poet entreats Love to allow him to go safely through an ordeal which will bring him under Love's power. The Sea is thought of under several aspects. In the first section, the relation of sea to sky suggests the unifying, harmonizing power of love; while in the second, the sea forms an obstacle to be voyaged through to reach Love. At the end of each part, the transforming power of the sea (with the peril of loss of identity) looms up as a danger which, by implication, is like that of love.

SONG TEXT

VOLUME I

ROBERT BEASER

FOUR DICKINSON SONGS
Texts by Emily Dickinson

A WORD IS DEAD

A word is dead
When it is said,
Some say.
I say it just
Begins to live
That day.

IT WAS NOT DEATH

It was not death, for I stood up,
And all the dead lie down;
It was not night, for all the bells
Put out their tongues, for noon.
It was not frost, for on my flesh
I felt siroccos crawl,
Nor fire, for just my marble feet
Could keep a chancel cool.
And yet it tasted like them all;
The figures I have seen
Set orderly, for burial,
Reminded me of mine,
As if my life were shaven
And fitted to a frame,
And could not breathe
without a key;
And 'twas like midnight, some,
When everything that
ticked has stopped,
And space stares, all around,
Or grisly frosts, first autumn morns,
Repeal the beating ground.

But most like chaos, stopless, cool,
Without a chance or spar,
Or even a report of land
To justify despair.

I DWELL IN POSSIBILITY

I dwell in possibility —
A fairer House than Prose —
More numerous of Windows —
Superior — for Doors —
Of Chambers as the Cedars —
Impregnable of Eye —
And for an Everlasting Roof
The Gambrels of the Sky —
Of Visitors — the fairest —
For Occupation — This —
The spreading wide my
narrow Hands
To gather Paradise —

WE NEVER KNOW HOW HIGH WE ARE

We never know how high we are
Till we are called to rise;
And then, if we are true to plan,
Our statures touch the skies.
The heroism we recite
Would be a daily thing,
Did not ourselves the cubits warp
For fear to be a king.

DICKINSON, EMILY, "A WORD IS DEAD"; "IT WAS NOT DEATH"; "I DWELL IN POSSIBILITY"; "WE NEVER KNOW HOW HIGH WE ARE" REPRINTED BY PERMISSION OF THE PUBLISHERS AND THE TRUSTEES OF AMHERST COLLEGE FROM THE POEMS OF EMILY DICKINSON, THOMAS H. JOHNSON, ED., CAMBRIDGE, MASS.: THE BELKNAP PRESS OF HARVARD UNIVERSITY PRESS, COPYRIGHT © 1951, 1955, 1979, 1983 BY THE PRESIDENT AND FELLOWS OF HARVARD COLLEGE.

SAMUEL BARBER

IN THE DARK PINEWOOD
Poem by James Joyce
(From Chamber Music XX)

In the dark pinewood
I would we lay,
In deep cool shadows
At noon of day.
How sweet it is to lie there,
Sweet to kiss,
Where the great pine-forest
Enaïslèd is!
Thy kiss descending
Sweeter were
With the soft tumult
Of thy hair.
O, unto the pinewood
At noon of day
Come with me now,
Sweet love, away.

JOYCE, JAMES, "IN THE DARK PINEWOOD," CHAMBER MUSIC XX, 1907.

BEGGAR'S SONG

Poem by William Henry Davies

Good people
Keep their holy days.
They rest from labour
On a Sunday;
But we keep holy every day,
And rest from Monday until
Monday.
And yet the noblest work on earth
Is done when beggars do their part;
They work, dear ladies,
On the soft and tender feelings in
your heart.

DAVIES, WILLIAM HENRY, BEGGARS, 1909.

OF THAT SO SWEET IMPRISONMENT
Poem by James Joyce
(From Chamber Music XXII)

Of that so sweet imprisonment
My soul, dearest, is faint
Soft arms that woo me to relent
And woo me to detain.
Ah, could they ever hold me there
Gladly were I prisoner!
Dearest, through interwoven arms
By love made tremulous,
That night allures me where alarms
Nowise may trouble us;
But sleep to dreamier sleep be wed
Where soul with soul lies prisoned.

JOYCE, JAMES, "OF THAT SO SWEET IMPRISONMENT," CHAMBER MUSIC XXII, 1907.

SLEEP NOW

Poem by James Joyce
(Andante Tranquilo; From
Chamber Music XXXIV)

Sleep now, O sleep now,
O you unquiet heart!
A voice crying "Sleep now"
Is heard in my heart.

The voice of the winter
Is heard in the door.
O sleep, for the winter
Is crying "Sleep no more."

My kiss will give you peace now
And quiet to your heart
Sleep on in peace now,
O you unquiet heart!

JOYCE, JAMES, "SLEEP NOW," CHAMBER MUSIC XXXIV, 1907.

RANDALL THOMPSON

SICILIANO
Poem by Philip H. Rhinelander

Love is like a wind upon the water,
In summer blue and gold,
In winter black and cold,
Love is like a storm over the sea.

Love is like a shadow in the forest,
In summer a dancing madness,
In autumn staring sadness,
When leaves are dead and fallen
from the tree.

Love is like a cloud over the ocean,
In summer silver bright
In winter dark as night,
Love is like a wave under the moon.

Love is like the snow upon the
mountain,
It glistens for a day
Before it melts away,
So fair, so quickly come, and gone
so soon.

RHINELANDER, PHILIP H., "SICILIANO", © BY E.C. SCHIRMER MUSIC COMPANY, A DIVISION OF ECS PUBLISHING, BOSTON, MA. REPRINTED BY PERMISSION.

DEREK BERMEL

SPIDER LOVE
From Nature Calls
Wendy S Walters (1999)

You know a spider lover
Is like no other
She shows you her fangs and bristles
But it's how tightly she hugs
Those squirming bugs
That sets off your bells and whistles

She's a little bit jumpy
Real sensitive at first
Running off to dark places
To hide, but soon
She'll wrap you
In silk, feed
You sweet spider milk
captivate you with tales
Of walking a thin line—

That someday you'll cross
Without thinking
Then there's that shrinking feeling
Something is wrong

Wish she'd warned you—
How she bites
When she fights

After the battle
You'll be bleeding
And torn, but
Mostly forlorn

You know she didn't mean
To be mean to you

She was just giving you a hug
Trying to spread
A little bit of spider love.

WALTERS, WENDY S, "SPIDER LOVE." 1999,
PRINTED WITH PERMISSION BY THE AUTHOR.

EZRA LADERMAN

SONGS FROM MICHELANGELO NO.1
Translated by Joseph Tusiani

Who is the one that draws me to
you? Who is the one that draws me
to you ever? Alas, alas, alas. A slave
in bondage while still free and loose.

If with no chains you are indeed so clever as to enchain all men, it is no use to run away, to run away, to run away from your beautiful face. How can it be I am no longer I? Oh my, oh my, oh my. Who robbed me of myself and thus could be closer to me than I myself might be? Ah me, ah me, ah me. How can one pierce my heart Who does not touch my skin? It seems to start in the eyes, then it stirs and burns the blood. How can it be I am no longer I? How can it be?

REPRINTED FROM JOSEPH TUSIANI'S TRANSLATION, THE COMPLETE POEMS OF MICHELANGELO (NOONDAY PRESS, 1960; HUMANITIES PRESS, NEW YORK), AND ARE USED BY PERMISSION OF THE TRANSLATOR.

JACK BEESON

PRESCRIPTION FOR LIVING from the opera, Dr. Heidegger's Fountain of Youth Libretto by Sheldon Harnick after a short story by Nathaniel Hawthorne

I, too, have squandered many precious hours in yearning for the golden days of yore. Now, thanks to you, I shall not waste one precious moment more. Through you I've seen renewed my own disordered youth, the hectic blood, the blind, mercurial mind. I thank the Lord I have left that fierce delirium behind. Were I to find that just beyond my door a fountain of this water bubbled up, I would not stir nor stoop to sip one youth restoring cup. Enchanted water from enchanted springs would seem to be desirable at first. But, in the end, an honest glass of port will more than amply satisfy my thirst. My friends, my aged lads

and lassies, if your years so little have taught you, so little have brought you, if the vast and varied richness of life can no longer fill your glasses, why then in truth, I pray you find it... I pray you may find your Fountain of Youth. I pray you may find your Fountain of Youth.

HARNICK, SHELDON, DR. HEIDEGGER'S FOUNTAIN OF YOUTH, © COPYRIGHT 1979 BOOSEY & HAWKES, INC. REPRINTED BY PERMISSION.

CHARLES NAGINSKI

LOOK DOWN, FAIR MOON
Poem by Walt Whitman

Look down, fair moon
and bathe this scene,
Pour softly down night's
nimbus floods on faces
ghastly, swollen, purple.
On the dead on their backs
with arms toss'd wide,
Pour down your unstinted
nimbus sacred moon.

WHITMAN, WALT, "LOOK DOWN, FAIR MOON,"
LEAVES OF GRASS, 1855.

LEO SOWERBY

THE ADVENTURER
FROM THE EDGE OF DREAMS
Poem by Mark Turbyfill

Gatherer of shells,
Flow'r hunter Breather
of slight winds
There is much to surprise me.
I bring you songs for flutes,
And odd-shap'd leaves
And pointed vagaries.
These trinkets you may toy,
And twine into your
moods carelessly.

But I cannot tell you of
what they are made
Or where I found them.

TURBYFILL, MARK, "THE EDGE OF DREAMS",
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DAVID RAKOWSKI

FOR WITTGENSTEIN
Words by Joseph Duemer

Days are like grass the
wind moves over:
first the wind & then the silence—
what cannot be said
we must pass over
in silence, or play music over
in our heads. Silently,
a wind goes over
(we know from the motion
of the grass).
Days are like grass; the
wind goes over:

first the wind & then the silence.

DUEMER, JOSEPH, "FOR WITTGENSTEIN," MAGICAL THINKING, OHIO ST. UNIVERSITY PRESS, 2001.
PRINTED WITH PERMISSION BY THE AUTHOR.

VITTORIO GIANNINI

THERE WERE TWO SWANS
Poem by Karl Flaster

There were two Swans,
In the pool of the Irises,
In the garden of my dreams.
Oft I had seen them floating
majestically together.
Shimmering white,
Under the brazen glance of the Sun!
Always together,
Always together!

Then, only one, alone
Floating with drooping neck.
One dusk, a harsh cry of
heartbreak, of agony.
So would I, were you gone,
Float alone,
Drooping, until the harsh
cry of my heartbreak should echo
Over the empty
Pool of my life.

FLASTER, KARL, "THERE WERE TWO SWANS,"
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SCOTT LINDROTH

THE DOLPHINS
Poem by Richard Harteis

Who hasn't
at some point
succumbed.

Their sleek
intelligence
their wit.

The charm
of a boy
on a dolphin.

Since men first tried
the dark oceans
these silver mammals
have burst into blue air
unexpected as friendship.

And lonely sailor boys
might strip to imitate
the sport these brothers took
in each other's shining bodies.
In dark caves
behind the bars

pretty boys
beautiful men
still swim in
their pleasure
like dolphins
at death in the seas.

Nothing avails
their animal innocence,
extinction is
the unnatural act.

The dolphin's song
fades like ocean noise
trapped in a conch shell,

the last shy smile
of a boy drowned at sea.

HARTEIS, RICHARD, "THE DOLPHINS," 1995
PRINTED WITH PERMISSION BY THE AUTHOR.

ROGER SESSIONS

*TWO TABLEAUS AND MALINCHE'S
ARIA FROM MONTEZUMA, ACT II*
Text by G.A. Borgese

Tableau I [Montezuma welcomes
Cortés. Gifts are exchanged
Montezuma is carried out on his
litter. Cortés and his soldiers
march behind. A ceremonial drum
is heard, the stage darkens.]

Tableau II [The Great Plaza is
revealed, a large crowd of Indians,
and eleven sacrificial victims wait.
The priests perform the sacrifice.]

Scene VI [Malinche is alone in
Montezuma's gardens.]

M.
Aviaries! Of which I heard
from sweet-named mother Cimatl
in the lowlands when we were chil-
dren: How many! Most enchanting
is the little god's bird. And on its
swaying headlet the Xihnitzioli,
I know! It is the god's birdlet
Tihuihochán Who keeps always
soothsaying. "Ti—hui!"
[The bird flies off. Malinche sits on
a stone, daydreaming.]

M.
The stone is carved, I see it is Chac
Nol, with open navel to receive
the offerings. But naught is there
to give; we are poor; and I know,
urchin, you are urging, with your
tiny stir, this weary ma to go.
Then let's go!

[She walks again, coming
upon flamingos.]
All rosy, stalking on important
stilts, troopshuttling from pond to
bank. I think this is the way.
[She passes though wild beasts
and snakes.] But now the bowl is
frightening and the shadows wax in
the afternoon.

[She sees the watchman.]
Good tower man! Where is the hall
of great Montezuma? What! He
beckons. So comes a day when waif
astray sees Light and Way.
[Montezuma's palace is visible.]
O blessed Mother of Paradise!
[Indian guards rush to
capture her.]

Why go you about to capture me?
I am a slave, a fugitive; and this is
Montezuma's threshold, hallowed,
awful, forbidden to the free, free

to the slave. For that's the law that makes the last be first, the law that makes Anahuac children free.

[The Indian guards draw back.]
So guards recede from path decreed with winged speed. Heart, beat not so strong. There is no fear when there is no wrong.

[Montezuma is revealed, on his throne, in meditation. Malinche kisses his feet.]

MONTUZUMA BY ROGER SESSIONS, LIBRETTO BY GIUSEPPE ANTONIO BORGESÉ. USED BY PERMISSION OF EDWARD B. MARKS MUSIC COMPANY (BMI). ALL RIGHTS RESERVED.

ELLIOTT CARTER

WARBLE FOR LILAC TIME

Walt Whitman from [Leaves of Grass](#)

Warble me now for joy of lilac-time, returning in reminiscence,
Sort me O tongue and lips for Nature's sake, souvenirs of earliest summer, Gather the welcome signs, as children with pebbles or stringing shells. Put in April and May, the hylas croaking in the ponds, the elastic air, Bees, butterflies, the sparrow with its simple notes, Bluebird and darting swallow, nor forget the high-hole flashing his golden wings,
The tranquil sunny haze, the clinging smoke, the vapor, Shimmer of waters with fish in them, the cerulean above, All that is jocund and sparkling, the brooks running,
The maple woods, the crisp February days and the sugar-making, The robin where he hops, bright-eyed, brown-breasted, With musical clear call at sunrise, and again at sunset, Or flitting among the trees of the

apple orchard, building the nest of his mate,
The melted snow of March, the low sending forth its yellow-green sprouts, For spring time is here! the summer is here! and what is this in it and from it?
Thou, soul, unloosen'd-the restlessness after I know not what;
Come, let us lag here no longer, let us be up and away! O if one could but fly like a bird!
O to escape, to sail forth as in a ship!
To glide with thee O soul, o'er all, in all, as a ship o'er the waters;
Gathering these hints, the preludes, the blue sky, the grass, the morning drops of dew,
The lilac-scent, the bushes with dark green heart-shaped leaves, Wood-violets, the little delicate pale blossoms called innocence, Samples and sorts not for themselves alone, but for their atmosphere, To grace the bush I love to sing with the birds,
A warble for joy of returning in reminiscence.

WHITMAN, WALT, "WARBLE FOR LILAC TIME," [LEAVES OF GRASS](#), 1855.

VOYAGE

Poem by Hart Crane from [Voyages III](#)

Infinite consanguinity it bears
This tendered theme of you that light
Retrieves from sea plains where the sky
Resigns a breast that every wave enthrones;
While ribboned water lanes I wind
Are laved and scattered

with no stroke
Wide from your side, where to this hour
The sea lifts, also, reliquary hands.

And so, admitted through black swollen gates
That must arrest all distance otherwise,
Past whirling pillars and lithe pediments,
Light wrestling there incessantly with light,
Star kissing star through wave on wave unto
Your body rocking!
and where death, if shed,
Presumes no carnage, but this single change,
Upon the steep floor flung from dawn to dawn
The silken skilled transmemberment of song:

Permit me to voyage, love, into your hands . . .

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VOLUME II

MUSIC FOR STRINGS AND PIANO

In the city of Rome, one experiences contemporary life planted in the middle of history. For an American, this is fundamentally instructive, as Roman history is so long, so layered, and so complicated.
—Stephen Jaffe FAAR '81

Cristina Puglisi, Assistant Director for Properties, American Academy in Rome, describes the milieu of the academy's fellows and residents:

"The American Academy in Rome occupies ten buildings and eleven acres of [gardens](#) atop the Janiculum, the highest hill within the walls of Rome. Among the buildings are the McKim, Mead & White building known as the Academy Building, the Villa Aurelia, and the Casa Rustica. The boundaries of the property are marked by several notable monuments. To the west is Porta San Pancrazio, once a gate in the city wall built between 1642 and 1644 by Pope Urban VIII, and to the east is the majestic fountain of the Acqua Paola, built in 1612 by Pope Paul V. The Villa Aurelia itself was built on top of walls erected between 271-280 by the Roman emperor Aurelian. The Academy Building was constructed above an aqueduct built by Trajan, which can still be accessed through the building's basement. The northern part of the academy's property was originally owned by the Farnese family. The southern end once belonged to the Barberini and Colonna di Sciarra families.

The Villa Aurelia, surrounded by a beautiful garden of nearly four acres, was originally built for Cardinal Girolamo Farnese around 1650. The

property was bought in 1841 by Count Alessandro Savorelli, who undertook an extensive program of restoration and new construction. Much of the decorative work visible today dates from this time. In 1849 Giuseppe Garibaldi selected the Villa Aurelia as his headquarters for the defense of the Roman Republic against the French Army, and within a month, the French artillery had caused extensive damage to the villa. Count Savorelli was able to restore it before his death, and it was then sold to the Monte di Pietà. In 1881, it was sold again, to Mrs. Clara Jessup Heyland, an American heiress from Philadelphia. In 1909 Mrs. Heyland died, bequeathing the Villa and its grounds to the American Academy in Rome. Today the villa is the setting for conferences, public receptions, concerts, and other programs.

Casa Rustica, situated in the Academy's Mercedes T. and Sid R. Bass Garden, stands on the site of a small villa, or casino, constructed at the end of the sixteenth century by Cardinal Innocenzo Malvasia. On April 14, 1611, the Accademia dei Lincei held a banquet at the Casino Malvasia in honor of Galileo Galilei and his recently developed *strumento*, the telescope. Like the Villa Aurelia, the Casino Malvasia was destroyed by the French Army in 1849. Rebuilt as a much more rustic structure, it was used as a tavern until 1921, when the academy purchased it. Today, Casa Rustica houses several studios and studies used by members of the academy community."

It is among these stratified grounds that music Fellows of the American Academy in Rome construct the foundations of their idiographic compositional styles. On Volume II, *Americans in Rome: Music for Piano and Strings*, one can hear a musical expression of these links between modernity and antiquity. Each composer (all of them here

represented by a premiere recording) exhibits grounding in classical foundations and, from there, constructs visionary works.

As to old forms, Paul Moravec's *Passacaglia* and Stephen Hartke's elegiac *Beyond Words* employ Renaissance counterpoint and modalities as springboards for music that refracts the past and looks toward the future. Aaron Jay Kernis's clever borrowing of three gestures in Mozart's string Trio, k. 563 in *Mozart en Route* also showcases the eclectic complexion of a modern American master delving into the classical past.

Arthur Levering's *Tesserae* and John Anthony Lennon's *Sirens* take inspiration from medieval visual art. Levering captures the essence of tesserae – the small tiles assembled into mosaics – by building chains of notes and forming resounding clarion structures. Lennon's quiet carillons in *Sirens* are set as variations of chiaroscuro, dark and light shades of instrumental variation.

Two works of instrumental virtuosity add historical depth to Volume II. Martin Bresnick's *Three Intermezzi*, from 1970, brilliantly explore the palette of the violincello in the context of the twentieth century's avant-garde. Like an archaeologist of the cello's template, his imaginative and tight constructions tap inquisitively (and microtonally) toward a post-modern aesthetic. Alexander Lang Steinert's 1930 *Violin Sonata* is steeped in the European harmonic language of the early twentieth century. At the same time, through rhythmic play and rhapsody, his work lithely rocks toward a bravura future.

NOTES ON THE MUSIC

VOLUME II

AARON JAY KERNIS
MOZART EN ROUTE

In our time, means of transportation become speedier and more comfortable every year. Imagine if Mozart were brought to visit America today and sped from place to place, concert hall to Grand Ole Opry, smoky bar to chamber music festival. In each blink of an eye, Wolfgang would be brought face to face with the diverse forms and sounds of music found here, from serious to popular, with much on the fringes and in between. He would probably be amazed at the number of musical styles in simultaneous circulation, but also surprised at the often great gulf between 'serious' and 'popular' music, which during his time commingled freely in forms such as opera and Singspiel, serenade and divertimento.

For *Mozart En Route* (or, *A Little Traveling Music*) I have borrowed four elements from Mozart's Divertimento for String Trio, K. 563: a melody from movement IV; a rhythm from movement VI; a long curlicue from movement III; and a turn of phrase from movement V. I have freely combined, varied and thrown them into many stylistic guises, making what could be called a set of micro-mini variations. *Mozart En Route* was commissioned by the Bravo! Colorado Festival in 1991 to commemorate the 200th anniversary of the composer's death.
—Aaron Jay Kernis

PAUL MORAVEC
PASSACAGLIA

I wrote *Passacaglia* (2005) especially for this compact disc collection of music by AAR composers. The principal passacaglia theme is first heard at the outset of the piece, played extremely rapidly and repetitively in the highest register of the piano. After about one minute, this is interrupted by the B.A.C.H. motive: B-flat-A-C-B-natural. The principal theme returns, slowing and descending until it is picked up by the cello in its lowest register. From there the music cycles through several variations and accumulations of subsidiary motives. The bulk of the piece may be regarded as a gradual acceleration, intensification, and eventual evanescence of these various themes and motives as the piece returns to its original extreme rapidity and ethereality.

—Paul Moravec

ARTHUR LEVERING
TESSERAE

Tesserae is a brief work for viola and piano, a set of variations on a 32-note theme. It was written in Rome for an old friend, the very fine violist of the Ciompi String Quartet, Jonathan Bagg. *Tesserae* is the individual pieces of a mosaic. The title alludes to the notes of the theme as they are presented, two at a time, by the piano at the beginning of the piece. In an otherwise thin texture, the liberal use of the damper pedal on the piano allows for a complex harmony that, rather than being plainly stated, "accumulates."

—Arthur Levering

JOHN ANTHONY LENNON
SIRENS

Sirens was commissioned by the Mannes Trio and premiered at the Kosciuszko Foundation in New York in November of 1993. The work is a one-movement piano trio of short duration and has a quiet, introverted nature. Its primary theme is developed metamorphically with color variation, implying a sense of form that is at once ternary and through composed.

—John Anthony Lennon

ALEXANDER LANG STEINERT
VIOLIN SONATA

Leo Sowerby, one of the three original Rome Prize winners (with Howard Hanson and Randall Thompson), wrote a "confidential report" in 1928 to Felix Lemond, then professor-in-charge, about that year's music panel: "The close runner-up was Alex Steinert, who is married and lives in Paris... He submitted a violin sonata which is excellent... If his orchestral work had been as fine as the Sonata, we should have had to reconsider him for appointment, in spite of the fact that he is married." He continues, "The Sonata is reminiscent of Ravel, though the workmanship is splendid." (The Rome Prize winner that year would be Robert Sanders.) Steinert would get his due, marital status notwithstanding, the following year, and the *Sonata for Violin and Piano* would be chosen for publication by Universal Edition. I found a copy of the long out-of-print work in the American Academy in Rome archives, leading to this performance. Steinert's expansive sonata indeed suggests a French influence, particularly the rhythmic and harmonic ingeniousness of Gabriel Fauré, whose music would figure greatly in the teaching of Na-

dia Boulanger, the great pedagogue who schooled a generation of American composers, from Aaron Copland to Philip Glass.

MARTIN BRESNICK

THREE INTERMEZZI FOR VIOLONCELLO SOLO

The virtuoso movements of 3 *Intermezzi*, though similar in thematic materials, are contrasting in character. Each movement reveals a different aspect of the 'cello's personality: a dark intensity, a freer jazz-like spirit, and finally brilliance, in a movement that progresses from a near parody of a conventional A-string solo to a true technical tour-de-force. *Three Intermezzi for Violoncello Solo* is dedicated to the 'cellist Richard Bock, who gave the first European performance at the Villa Aurelia during the year of my Rome Prize (1975-1976). —Martin Bresnick

STEPHEN HARTKE

BEYOND WORDS

Beyond Words was composed between October 22 and December 4, 2001. It was commissioned by the Opus One Piano Quartet, the Pittsburgh Chamber Music Society, and the Cleveland Chamber Music Society. Rarely have I found it so difficult to work on a piece; rarely has it seemed so absolutely imperative that I do so. As the opening material began to take shape, I found that certain turns of phrase echoed the beginning of Thomas Tallis's setting of the first verses of the *Lamentations of Jeremiah*, which, of course, are concerned with a catastrophe befalling a great city. Therefore, I decided to go a step further and to pattern the entire single movement piece on the Tallis. Each of its six sections corresponds in general texture and effect to a section of the model, and some of Tallis's

motives have been absorbed into my melodic lines. One important aspect of the piece does not stem from the Tallis, however, and that is the role of the piano, which appears at first as high, crystalline chords interrupting the flow of the strings' polyphony. It is as if the piano was in shock and unable to participate with the others, but gradually it is drawn into the discourse and becomes a full partner in the concluding pages of the work.

—Stephen Hartke

VOLUME III

MUSIC FOR PIANO SOLO

The composers on Volume III of *Americans in Rome: Music by the Fellows of the American Academy in Rome* represent a multiplicity of epochs and compositional trends in American music. Disparity in fame from one composer to the next notwithstanding, all of the music rises out of the shared experience of study in Rome.

The solo piano works on Volume III span the twentieth century, with representative pieces from each decade of the 1920s to the 1990s. They all remarkably depict distinct moments in time. Independently, the works all glimpse the cultural scenery of its era. As a collective body, the pieces magnify one another's unique historical snapshot of their 'freeze-frames,' opening a window into an inimitable musical vision of our history.

Tamar Diesendruck's and Loren Rush's compositions are overtly programmatic. Rush's *Oh, Susanna* is a mise en scene of performance-theater springing from the avant-garde movement of the 1970s. Diesendruck's *Sound Reasoning in the Tower of Babel* is one of a collection of pieces she describes as 'theater of the ear.' It develops the biblical parable as an illustration of the panoramic multiculturalism that invigorated Western music in the 1980s.

Hunter Johnson's sonata and Mark Wingate's *Sombros* are intentionally regional in tone. Johnson's work, written during the turbulent 1930's, gives voice to a fervent wistfulness for home. The Wingate electroacoustic works celebrate southwestern rhythms and dance.

Lukas Foss's *Fantasy Rondo* and Kamran Ince's *My Friend Mozart* take classical materials and reset

them with a modern, highly personal rhetoric. The music of Foss glissades through the 1940s neo-classic revival of Baroque and Renaissance form. In the 1980s Kamran Ince transliterates Mozartean tropes with the intimate freedom of that era.

Billy Jim Layton, George Rochberg, and Walter Helfer distill their idioms into music that is daring for its time. The Layton études are rigorous in their twelve-tone modernism. What propels this bold music, however, is the impulse of jazz syncopation, hard bop, and rugged proclamatory Americana. Likewise, the Rochberg bagatelles, also from the 1950s, are dodecaphonic. They make use of European models for twelve-tone form with charming fluency. Walter Helfer bows to popular 1920s parlour songs with his wistful nocturne.

Each piece transports the listener to particular places, events, and aesthetics. They are singular moments representing epochs, yet one is struck by their cohesion as a group. Each work springs from traditional and other vernacular musical mainsprings. Each composers' skill of musical absorption and portrayal is individually compelling; together, these personal salvos create a collective musical portrait.

NOTES ON THE MUSIC

VOLUME III

LUKAS FOSS
FANTASY RONDO

Jerry Max in his book, *Celebrating a Century of American Academy in Rome* (1995), quotes Leo Smit's RAAR '73 refreshing account (originally published in *Keyboard Classics* magazine) of what made midcentury musical life at the Academy so glamorous:

Five o'clock was tea time, which (Harold) Shapero and I often extended with four-hand readings of classical symphonies. One day we recklessly plunged into Beethoven's Ninth on the battered old Bechstein grand we had come to love. After we had finished the exhaustingly beautiful slow movement Shapero conked out, falling to the floor in a state of emotional collapse. At that very moment, I caught sight of Lukas Foss hurrying to his studio (he hardly ever took a breather) and called him to come finish the symphony with me. Without breaking stride, he about-faced and catapulted himself through the open window. Rushing over to the piano, he hurled himself at the terrifying diminished chord that heralds the great finale, and we were off. He played like an inspired madman, singing the solo and choral parts, whistling the piccolo part, and stamping out the percussion beats simultaneously! The teacups rattled in joyful ecstasy as the Fellows and the guests roared their approval. Shapero, still flat on the floor, managed a weak smile of appreciation. After the final

blast, Lukas grabbed a cup of tea and raced off to his studio to make up for lost time.

Smit's garrulous and peripatetic depiction applies most aptly to Foss's youthful note-spinning *Fantasy Rondo*. The work openly bows to the swing tradition of its time and is saturated with toe-tapping tunes. It swirls in patterns that traverse diverse pianistic styles in the manner of an effusive rhapsody. Its free-wheeling character abounds with great craftsmanship; Foss skillfully blends his melodic lines and dance rhythms. He cleverly uses the Renaissance Fantasy format to weave vernacular music into a tight classical rondo structure. He invents articulations, voicings, and repetitive note patterns that speak to classical traditions and point toward new ones to come.

THREE AMERICANS IN ROME
KAMRAN INCE MY FRIEND MOZART
GEORGE ROCHBERG BAGATELLES
WALTER HELFER NOCTURNE

This triptych of pieces by three different composers expeditiously telescopes sixty years of composition at the academy, beginning with the most recent (written in 1987) and working back through the 1950s to the 1920s. The selections are linked by the common source of their originality: each a caprice of invention inspired by a moment of solitary reflection in the Eternal City.

Kamran Ince, a Turkish-American composer, is one of many artists whose heritage has brought an "East meets West" richness to the American musical palette. *My Friend Mozart*, composed "in Rome on a rainy day in mid-October," was a product of his immersion in books about Mozart. He wrote, "This piece is an expression of my emotions for Mozart's life-long fight for existence."

George Rochberg's short *Bagatelles* are typical of the penetratingly pitch-specific work that became the norm for midcentury serialists. His stature among them can be heard in his wittily deft and melodious handling of a terse vocabulary. The *Bagatelles* (twelve in all) are dedicated to his Italian colleague Luigi Dallapiccola.

When Walter Helfer arrived in Rome in 1926, he looked forward to the publication of one of his scores by Studio Musicale Romano, a benefit for the American Rome Prize winners of that time. His *Nocturne* is cast as a berceuse, or cradle song. The work's appeal may owe something to the popularity of sheet music, pop and classical, in the 1920s, but Helfer's tinkering with timing and tonality evince a fresh and imaginative approach.

TAMAR DIESENDRUCK
SOUND REASONING IN THE TOWER OF BABEL

Tamar Diesendruck's *Sound Reasoning in the Tower of Babel* is, as the title suggests, a piece about musical language and coherence. Written in the late 1980s, when musical styles were multiplying and practitioners of diverging styles jostling for prominence, her work strives to find consonance in jarring differences. As she put it, "The story of the Tower of Babel is for me a metaphor for the current musical chaos composers work in. I wished to resolve the din of remembered patterns of generic and personal musical style in a unified flow in which, within an original idiom, various styles coexist and interact."

She imbues the piece with musical characteristics inspired by pianist-composers of the past, particularly Chopin, Brahms, Debussy, Bartók, Fats Waller, and Cecil Taylor. The piece is tightly structured, though one is struck initially by a prismatic effect. The heroic chord of a Chopin polonaise collides with a Fats Waller-inspired blues riff interrupted

by a Debussyan treatment of the same notes. At discourse's end, one is left with a singular voice, that of Diesendruck herself.

HUNTER JOHNSON
PIANO SONATA

While in Rome in 1935, Hunter Johnson wrote this about the *Piano Sonata* he composed during his residency:

It is an intense expression of the South...the nostalgia, dark brooding, frenzied gaiety, high rhetoric and brutal realism...it wasn't written so much out of a feeling of homesickness as out of a half rebellious determination to set down a little bit of a younger, more virile, emotionally not very well bred or curbed society, in the midst of so much decay...there may be a little decadence, of a different order, in the sonata in question.

Johnson's reflections are a window into the self-aware soul of an artist working during the social upheaval of the 1930s in America and Europe:

The more I hear this sonata the more obvious it seems to me to have the same types of virtues and faults that so much of our most important American art has – Whitman, Wolfe, Ives, Crane, etc. sweeping, powerful, a somewhat inchoate mass, the faults inherent somehow in the virtues. Or are they faults, except possibly from the standpoint of cultures with too rigid a concept of structure and valid emotional substances?

The sonata may sound less daring and inscrutable to our modern ears, but Johnson was invested in no less a mission than heralding an invigorated American musical voice.

MARK WINGATE
SOMBRA FOR PIANO WITH
DIGITAL PROCESSING 1995

Mark Wingate specializes in extending instrumental timbre through electronic enhancement. He creates works that are beautifully pure in execution. Rather than succumbing to the temptation of using every complex gadget available to amplify and manipulate live sound, Wingate strips his music of complication, working with a choice organic palette.

Sombra is comprised of three short pieces that exploit real-time (live) digital processing of sound. Microphones placed inside the piano provide audio signals to an electronic effects unit, whose output is routed to loudspeakers placed on either side of the instrument. All three pieces use digital delay combined with pitch shifting to alter the notes as originally played. The length of delay time (measured in milliseconds) and the interval of pitch shift (transposition) determine the rhythmic and harmonic structure of each piece. The pianist must maintain a strict tempo, as each new note or chord he/she played, “piles up” on the previous ones.

The word *Sombra* is Spanish for “shadow” and describes the effect of the digital delay processing as it shadows what the pianist plays. The title also connotes the rhythmic flavor of the set, reflective of the composer’s native El Paso, Texas.

BILLY JIM LAYTON
THREE STUDIES FOR PIANO, OP. 5

Behind the athleticism and unbridled vigor of *Three Studies for Piano* op. 5 is a precise draftsman. Billy Jim Layton wrote:

I think of the *Three Studies for Piano* as my “neoclassic” pieces, although the twelve-tone language used

may lead some listeners to question that label. The first study emphasizes a play of contrasting metric groupings. The second flings a series of jazz-derived fragments on a grid of continuous fast notes. The neoclassic character is most obvious in the third study, where a kind of sarabande in 7/8 time frames a quite formal three-part fugue. [They] are formidably difficult to play, especially the kaleidoscopic second one, and I would like to say that I am deeply grateful to my old and close friend (and American Academy in Rome fellow and colleague) Yehudi Wyner for taking the trouble to learn them.

Like most études, Layton’s set out to explore one central idea in a myriad of physical and compositional ways. Shades of the consummate Chopin études are marginally detectable, particularly the grand first étude (op. 10) in the climax of Layton’s own No. 1, and “The Black Key Étude” throughout No. 2.

LOREN RUSH
OH, SUSANNA

Oh, Susanna is a seamless set of beguiling variations on the wedding march from Mozart’s *The Marriage of Figaro*. It was written in Rome in 1970 and premiered by American Academy in Rome music liaison Richard Trythall FAAR’67, RAAR’71. Rush wrote of it:

Oh, Susanna was written as an exploration of techniques that would later be used in an orchestral work, *Dreaming Susanna, fantasy on a theme by Mozart* (1973). It is a study in the careful balancing of phrases and the maintenance of tonality through highly chromatic textures, beginning somewhat abstractly and gradually uncovering more of the theme until, at the end, the theme is presented unadorned—the bride stripped bare. *Oh, Susanna* is a theater

piece of restrained means (theater of the mind). It concerns a solo performer, the twentieth-century pianist Figaro, who begins, appropriately enough, playing a modern work of some elegance and finesse, only to find in it images of his own past, of Susanna, his bride, and of their wedding. Their wedding march, not particularly evocative on its own, becomes increasingly internalized and sensuous due to Figaro’s inability to dissociate Susanna from the music of his memory. Eventually, Figaro loses contact with his audience and withdraws into his past.

VOLUME IV

MUSIC FOR WINDS AND PIANO

Perhaps the most conversational of genres, wind music evokes the far reaches of the spoken voice. Clarinets bellow with laughter, trombones growl exuberantly, and flutes whisper in birdlike tones. American wind music uniquely allows for the distillation of musical language through amalgamations of jazz, European classicism, and experimental instrumental technique.

For American composers nurtured in Rome, the medium of winds has proved a constant in the maturation of the American compositional style. One of the three original AAR composers, Howard Hanson, made the connection between Midwestern marching bands and emerging classical conservatory culture in the United States. His compositions for high school bands and choruses are still among the most performed in the country. His *Pastorale for Oboe and Piano* was written for a United Nations world conference in 1949. In the 1950s the American Academy in Rome fostered the development of such noted wind players as William O. Smith FAAR’58, RAAR’80, who studied composition with Roger Sessions and Darius Milhaud by day, and performed on clarinet with Dave Brubeck at night. In the 1990s, Lee Hyla, raised in Indiana, was cultivating his inveterate inclination for winds with the sabulous urbanity of avant-garde contemporary improvisation.

Dante Alighieri, the iconoclastic poet with the Italian medieval world view, called his epic poem a *commedia* because it was written in the Italian vernacular (rather than in High Latin.) The oratorical model was salient for composers study-

ing in Rome in the early twentieth century. Direct speech that cuts through cultural hierarchy proved to be an essential catalyzing force in the emergence of American music.

In the late nineteenth century, the American humorist Mark Twain set the irreverent American tone:

When you want genuine music - music that will come right home to you like a bad quarter, suffuse your system like strychnine whisky, go right through you like Brandreth's pills, ramify your whole constitution like the measles, and break out on your hide like the pin-feather pimples on a picked goose, when you want all this, just smash your piano, and invoke the glory-beaming banjo!

— "Enthusiastic Eloquence," San Francisco Dramatic Chronicle, 6/23/1865

In music, raw elements of comedy as we know it through the American wit that Mark Twain personified would break through the patina of European symphonic shimmer in the early twentieth century. Its most flamboyant exemplars were band composers. John Philip Sousa's rollicking marches first toured Europe in 1900, and by the 1920s his music was world renowned. Twain and Sousa laid the foundation for American charisma that emerges in contemporary expressions of the classical tradition. What better medium for defining this quality than exuberantly conversational wind music?

Each composer on this fourth volume exercises his or her dynamism in music that could be described as comedic in the Dantean sense. Each piece ventures into *scherzando* passagework while maintaining a substantial *parlando*, or spoken, significance. By turns, the music is playful and

compelling, extolling the twin pleasures of charm and seduction. Taken as a whole, these individual works cohere as music that speaks, growls, twitters, and sighs toward the sublime.

Harold Shapero's and Andrew Imbrie's chamber works, rooted in a midcentury neoclassic aesthetic, play on traditional divertimento and rhapsodic forms. Imbrie's *Dandelion Wine* brings a bacchanalian esprit to an advanced tonal vocabulary. The abundantly charming and witty movements of Shapero's Wind Quintet Divertimento (the perfect celebratory pieces to close this collection) put an exclamation point on the substance and quirkiness that distinguishes American musical style.

Lee Hyla, David Lang, and Yehudi Wyner use the irreverent and fervently virtuosic vocabulary of jazz to create music of high spirit, mirth, and mysticism. Though each piece is rooted in well-defined structures, each opens with motifs from the far reaches of instrumental technique. James Mobberley extends the trombone's breadth of expression through clever technological manipulation to achieve a language sophisticated in timbre yet as clear as a reveille.

Bun-Ching Lam and Howard Hanson, separated by decades and widely distant cultural vantage points, both reach for a kind of divine nature in their works, allowing simple American and Asian tropes to speak across generations and form a cultural nexus.

Reading the words of the composers in the notes that follow and listening to their music, one has a sense of individual talents mingling to prodigious effect. Piece by piece, they express currents of American musical composition as nurtured by discovery abroad.

NOTES ON THE MUSIC

VOLUME IV

YEHUDI WYNER

COMMEDIA

Commedia was written during the summer of 2002, largely in Tuscany and Leipzig. The impulse for its creation came from the incomparable clarinetist Richard Stoltzman. As I began working on the piece I had no idea what its form or shape would be. But I felt that it must begin on a note of high, even frantic, energy and that the organizing sonority would be a major seventh enclosing a minor third. (In recognition of the cascading onslaught of the opening attack, the tempo direction is "LABOOH," a mysterious word of obscure origin, possibly derived from the expression, "like a bat out of hell.")

Eventually, the thrust runs out of steam and undergoes a transformation into something more suspended and expressive. This is followed by a lengthy stretch of music that is lyrical and flexible, with the clarinet and piano engaging each other in melodic and figurative exchanges. The harmony is rich and progressively inflected, but the music is never just one thing: it is in constant flux, now amorous, now insistent, now timid and hesitant, now despairing. There is a brief chorale with commentary, and a semi-improvised scherzando duet. The music moves towards a passionate climax, then recedes into private sadness, as if in reminiscence. Almost as an afterthought, the quick music of the opening is brought back as if to

say, "perhaps it was only a joke!"

According to the Oxford English Dictionary, Macaulay called Dante's *Divine Comedy* a personal narrative. Dante himself called his poem *La Commedia* because "in the conclusion, it is prosperous, pleasant, and desirable," and in its style "lax and unpretending...written in the vulgar tongue in which women and children speak."

I infer from this that not all of *La Commedia* is sweetness and light, and that the style, "lax and unpretending...in the vulgar tongue in which women and children speak," avoids learned pedantry and embraces the vernacular, the direct and unpretentious language of everyday need.

—Yehudi Wyner

DAVID LANG

VENT

VENT was written for the virtuoso multi-instrumentalist Andrew Serman, who was commissioned to encourage himself to practice on a newly purchased flute. Because the instruments he plays are mostly wind instruments and mostly made in France I thought I would call it VENT.

—David Lang

ANDREW IMBRIE

DANDELION WINE

Dandelion Wine is the title of a novel by Ray Bradbury about his memories of a boyhood spent in a small town. It describes the bottling of dandelion wine, with each bottle dated. These become symbols of memory, since each date recalls a particular summer day and its activities.

My piece attempts to implant certain musical ideas and then, at the end, recall them in new contexts in order to give, if possible, the effects of

poignant reminiscences all “bottled” in a very brief container. It was written in Princeton, New Jersey [where the composer spent his youth in the 1920s and 1930s], at a time and in a place quite conducive to a mood similar to that evoked in the novel.

—Andrew Imbrie

LEE HYL A

PRE-AMNESIA

MYTHIC BIRDS OF SAUGERTIES

Pre-Amnesia was written for Tim Smith, and was completed in January of 1979 when we were both involved in a project funded by a National Endowment for the Humanities Youth Grant. The project was designed to encourage the appreciation of new music in high schools and senior citizen centers in the Boston area, and *Pre-Amnesia* was intended to serve as a brief but versatile example of the kind of enhanced virtuosity found in much of the twentieth century’s solo repertoire.

The compositional emphasis of the piece is on moment to moment extreme contrasts, with the rhythmic pattern in a state of continual nonmetered change, and with abrupt shifts in register and dynamics used to create a sense of counterpoint within the solo line. *Pre-Amnesia* reaches its climax in two ascending lines toward the end of the piece, that rise an octave above the traditional range of the instrument, bringing to mind the grand sax tradition of screamers and honkers.

Mythic Birds of Saugerties was written for Tim Smith’s 1985 debut recital in New York City. It is a tribute to the birds of upstate New York and contains references to the pileated woodpecker, mourning dove, and other, more imaginary species. I was also thinking about the nearly extinct and very beautiful ivory-billed woodpecker.

—Lee Hyla

BUN-CHING LAM

-(SOLO); =(DUO)

-(solo); =(duo) is an example of musical multiplication, establishing a melodic foundation and adding a layer to it. Bun-Ching Lam writes of her two-flute process:

At the Music Department of the University of California at San Diego, my teacher Bernard Rands assigned the writing of a solo piece based on a harmonic progression of our own invention. The outcome was “-,” meaning one, or solo, in Chinese. With the encouragement and kind guidance of Professor Rands I composed “=” (two, or duo), by adding another voice to “-,” in the manner of Luciano Berio’s *Chemins*. I thought to myself that if I kept going like this [adding one voice after another], I would be composing symphonies in a matter of decades, which eventually became a reality.

For this recording -(solo); =(duo) Patti Monson taped the solo part and then added the second part to her own initial recording, performing over the playback.

JAMES MOBBERLEY

BEAMS!

BEAMS!, composed for trombonist John Leisenring, uses the solo instrument as the only source for the taped sections which include sounds that are more traditional and some that are very much less so. The completed work is thus a kind of concerto, with the live performer apparently accompanied by a multitude of other trombones. It is the result of a four-month collaboration between composer and performer; hence much of the composer’s perception of the performer’s

personality and playing style has found its way into the piece, represented especially in the elements of jazz, and in a forcefully theatrical approach to the performance environment. The work is primarily concerned with two concepts: the raw, often brutal nature of this exceptionally powerful instrument, and the sophisticated nuances of pitch, tone, and inflection that emerges when this beast is tamed by the artistry of a sensitive performer.

—James Mobberley

HOWARD HANSON

PASTORALE

In 1921, Howard Hanson was named one of the first three recipients of the Rome Prize, back when the term of residency in Rome was a generous three years. His sojourn in Rome had a profound effect on the Wahoo, Nebraska-born Hanson, who never lost his sense of himself as an American composer within a global context. From 1946 to 1962 Hanson was active in the United Nations Educational, Scientific and Cultural Organization (UNESCO). It was for a 1949 Paris conference of UNESCO that Hanson composed his *Pastorale for Oboe and Piano*, a lyric poem for the oboe with a searching accompaniment in the piano. The music arches through passages both contemplative and heart-quickenning before coming to a peaceful close.

HAROLD SHAPERO

SIX FOR FIVE WIND QUINTET NO. 1 OVERTURE; NO. 2 SONG; NO. 6 FINALE

Harold Shapero’s *Six for Five Wind Quintet* grew out of an earlier duo featuring the combination of trombone and flute. Working with the challenge of creating vibrant two-voice counterpoint, Shapero completed dance and variation move-

ments for the duo. In the mid-1990s, Shapero fleshed out the music, expanding the work for wind quintet. Like his witty title, Shapero’s music plays with the classical genre in movements abundant with vibrant rhythms and memorable tunes. This recording includes three movements from a six movement work.

COMPOSER BIOS

VOLUME I–IV



SAMUEL BARBER FAAR'37, RAAR'47 ranks among the most popular of American concert composers. His melodic gift, assured harmonic control, and beautiful sonorities secured the

advocacy of many of the leading conductors and performers of his time and continue to attract adherents to the present day. He earned every major honor in the field, including two Pulitzer Prizes, for the opera *Vanessa* (1958) and the Piano Concerto (1962). As with many great composers, his catalogue does not fit into any particular category. Each piece is *sui generis* as it responds to a unique compositional challenge, and several of his works embrace striking aesthetic polarities.

ROBERT BEASER FAAR'78 was born in Boston and educated at Yale University. Beaser has received commissions from the New York Philharmonic, Chicago Symphony, American Composers Orchestra and Baltimore Symphony. He has received a Grammy Award nomination, Guggenheim and Fulbright Fellowships, and the Academy Award in music from the American Academy of Arts and Letters. His Emmy-nominated opera *The Food of Love*, commissioned by the New York City Opera, Glimmerglass Opera and WNET, with a

libretto by the playwright Terrence McNally, was premiered as part of the Central Park Trilogy in 2000. Beaser's music has been recorded for ARGO, New World, Musicmasters, Koch and EMI–Electrola labels, and is published by European American Music (Schott/Universal). He is Chairman of the Composition Department at The Juilliard School and serves as Artistic Director to the American Composers Orchestra at Carnegie Hall. He has served as a Trustee of the American Academy in Rome since 1994.

JACK BEESON FAAR'50, RAAR'66 was born in Muncie, Indiana, later to become famous as "Middletown, USA." He completed bachelor and master's degrees at the Eastman School of Music, in 1943 leaving the doctoral program for New York where he studied briefly with Bela Bartók. From 1948 through 1950, Beeson lived in Rome where he completed his first opera, *Jonah*, based on a play by Paul Goodman. Since *Jonah*, he has composed nine operas, five of them to his own libretti. The New York City Opera, which premiered his *Lizzie Borden* in 1965, most recently revived and televised it in 1999. Beeson is MacDowell Professor Emeritus of Music at Columbia University. A former Trustee and former President of the Society of Fellows, he was elected Trustee Emeritus of the American Academy in Rome.

DEREK BERMEL FAAR'02 has received commissions from the National, Saint Louis, Albany, and New Jersey Symphonies, Westchester Philharmonic, Chamber Music Society of Lincoln Center, Fabermusic, De Ereprijs (Netherlands), and Jazz Xchange (UK). His awards include the Guggenheim and Fulbright Fellowships, and awards from the American Academy of Arts and Letters and

Fabermusic. The Golden Motors Musical Theater Collaboration with librettist Wendy S. Walters is being produced by Music Theatre Group. As an internationally renowned clarinetist, Bermel is director of the Dutch–American interdisciplinary ensemble TONK and a founder of Music from Copland House.

MARTIN BRESNICK FAAR'76, RAAR'00 has written compositions ranging from chamber and symphonic works to film scores and computer music. Bresnick delights in reconciling the seemingly irreconcilable, bringing together repetitive gestures derived from minimalism with a harmonic palette that encompasses both highly chromatic sounds and more open, consonant harmonies, and a raw power reminiscent of rock. Bresnick received the first Charles Ives Living Award from the American Academy of Arts and Letters, the Berlin Prize, a Guggenheim fellowship, and a Koussevitzky commission. He serves on the faculty of the Yale School of Music and is published by Carl Fischer Music, Bote & Bock, Berlin, and CommonMuse Music. His music can be heard on Cantaloupe, New World, Albany, Bridge, CRI, Centaur, and Artifact Music.



ELLIOTT CARTER FAAR'54, RAAR,'63, '69,'80, a native of New York City, developed a lasting relationship with Europe, training in Paris with Nadia Boulanger 1932–35. Twice winner of the Pulitzer

Prize and first composer to receive the United States National Medal of Arts, he was awarded Germany's Ernst Von Siemens Music Prize and

made Commandeur dans l'Ordre des Arts et des Lettres by the Government of France. He received the Prince Pierre Foundation Music Award of Monaco and was elected to the Classical Music Hall of Fame. Carter's Cello Concerto (2001) was premiered by Yo–Yo Ma with the Chicago Symphony Orchestra and Boston Concerto (2003) with the Boston Symphony Orchestra. Carter's first opera, *What Next?*, with libretto by Paul Griffiths, debuted in 1999 at the Staatsoper Unter den Linden in Berlin under Daniel Barenboim. Carter served as Trustee of the American Academy in Rome from 1968–84 before being elected Trustee Emeritus. —by kind permission of Boosey & Hawkes

TAMAR DIESENDRUCK FAAR'84 was born in Israel and raised in New England. Diesendruck studied at Brandeis University and the University of California at Berkeley. Her music is noted for its expression, color, and for free experimentation. Her compositions have been performed by the Pro Arte Quartet, Boston Modern Orchestra Project, Pittsburgh Youth Symphony Orchestra, Lions Gate Trio, and Speculum Musicae. Her work has been supported by Guggenheim, Bunting, Goddard Lieberman, Ives, and Mellon fellowships. She has received Koussevitzky and Fromm commissions and has taught at the University of Southern California.

LUKAS FOSS FAAR'52, RAAR'78 is renowned as a composer, conductor, pianist, and educator. His early teachers were Julius Herford in Berlin and Lazare Levy, Noel Gallon, Felix Wolfes, and Louis Moysé in Paris. In 1937 he came to America to study at the Curtis Institute with Fritz Reiner (conducting) and Isabelle Vengerova (piano) and, later, conducting with Serge Koussevitzky at Tanglewood and composition with Paul Hindemith



at Yale University. In 1953, Foss was named to succeed Arnold Schoenberg at UCLA. He has taught at Tanglewood, the Manhattan School of Music, and Harvard, Carnegie Mellon, Yale,

and Boston Universities. He has appeared as a guest conductor with the Boston and Chicago Symphonies, Cleveland Orchestra, and the Los Angeles Philharmonic. Overseas, he has conducted the Berlin Philharmonic, and orchestras of Leningrad, London, Rome, and Tokyo.



VITTORIO GIANNINI FAAR'36 was born in Philadelphia in 1903. He had a distinguished career as an educator, most notably as the founder of the North Carolina School for the Arts in 1964. He taught at The Juilliard School of Music (1939–64), Manhattan School of Music (1941–56) and the Curtis Institute of Music. An early orchestral work was *In Memoriam, Theodore Roosevelt, a Symphony* (1935). His major works included the operas *Lucieda* (1934), *The Scarlett Letter* (1938), *Beauty and the Beast* (1938 for CBS), *Blennerhasset* (1939 for CBS), *The Taming of the Shrew* (1953), *The Harvest* (1961), *Rehearsal Call* (1962), and *The Servant of Two Masters* (1966).

HOWARD HANSON FAAR'24 was born in Wahoo, Nebraska, to Swedish parents. He studied at the Institute of Musical Art in New York with Percy Goetschius and attended Northwestern. Upon

returning from Rome, Hanson conducted his Symphony No. 1 in Rochester. This brought Hanson to the attention of the inventor of the Kodak camera, George Eastman, who chose Hanson to be director of the Eastman School of Music. Hanson held that position for forty years. He founded the Eastman-Rochester Orchestra, recording works by himself and other American composers. Hanson's opera *Merry Mount* was premiered in 1934 at the Metropolitan Opera. He was awarded the Pulitzer Prize for *Symphony No. 4* in 1944.

STEPHEN HARTKE FAAR'92 was born in Orange, New Jersey, in 1952. He studied at Yale, the University of Pennsylvania, and UC Santa Barbara. He is Distinguished Professor of Composition at the Thornton School of Music at the University of Southern California. Hartke's output is varied, from a medieval-inspired piano quartet, *The King of the Sun*, and *Wulfstan at the Millennium*, an abstract liturgy for ten instruments, to a blues-inflected violin duo, *Oh Them Rats Is Mean in My Kitchen*, and a surreal trio, *The Horse with the Lavender Eye*. He has composed concerti for clarinetist Richard Stoltzman, violinist Michele Makarski, and his collaboration with the Hilliard Ensemble has produced substantial works, including his Symphony No. 3, commissioned by the New York Philharmonic. Hartke is also winner of the Berlin Prize and the Charles Ives Living Award. His music is recorded on Naxos American Classics, CRI, ECM New Series, EMI Classics, and New World Records.

WALTER HELFER FAAR'28 was born in Lawrence, Massachusetts. A graduate of Harvard and Columbia Universities, Helfer stayed in Europe after winning the Rome Prize, studying with

Respighi in Rome and Caussade in Paris. He won the Paderewski Prize for his *Prelude to a Midsummer Night's Dream* in 1938. From 1929–1950 he taught at Hunter College. His orchestral works include *How Long O Jehovah*, *Fantasy of Children's Tunes*, *Symphony on Canadian Airs*, *Water Idyll*, and *Concertino for Piano & Chamber Symphony*.

LEE HYL A FAAR'91, RAAR'05 was born in Niagara Falls, New York, and grew up in Greencastle, Indiana. He currently holds the Wyatt Chair in Music Composition at Northwestern University. He has written for the Orpheus Chamber Orchestra, Kronos Quartet, Speculum Musicae, Boston Modern Orchestra Project, and Lydian String Quartet. He has received commissions from the Koussevitzky, Fromm, Barlow, and Naumburg Foundations, Chamber Music America, and Meet the Composer. He has received the Stoeger Prize from the Chamber Music Society of Lincoln Center, a Guggenheim fellowship, and the Goddard Lieberman Award from the American Academy of Arts and Letters. His music has been recorded on Nonesuch, New World, Avant, Tzadik, and CRI, and is published exclusively by Carl Fischer.

ANDREW IMBRIE FAAR'49, RAAR'68 was born in New York and raised in Princeton, New Jersey. He studied piano with Ann Abajian and Pauline and Leo Ornstein. He studied composition with Roger Sessions at Princeton University and, after serving in World War II, at The University of California at Berkeley, where he subsequently joined the faculty. He held visiting professorships at the University of Alabama, New York University, University of Chicago, Northwestern and Harvard Universities. His compositions include five string quartets, three symphonies, choral works,

several concertos, solo works for instrument and voice, and the opera *Angle of Repose*, performed by the San Francisco Opera in 1976. *Requiem*, written in memory of his son John, who died in 1981, was recorded by the Riverside Symphony of New York (Bridge Records), and nominated in 2000 for a Grammy Award.

KAMRAN INCE FAAR'88 was born in Montana in 1960 to American and Turkish parents. He studied at Eastman and serves as Professor at University of Memphis and Co-Director of MIAM in Istanbul. His awards include the Guggenheim Fellowship and the Lili Boulanger Prize. His *Waves of Talya* was named by *Chamber Music Magazine* as a signature twentieth-century work. Concerts devoted to his music have been hosted in Holland, Toronto, Istanbul, Lisbon, and London. Recent projects include *Hammers and Whistlers*, a work for two choirs and orchestra, the premiere of his Fifth Symphony (Galatasaray, Istanbul, Turkey, 2005), and *Requiem Without Words* (2004), commissioned by the Istanbul International Music Festival in memory of the victims of the November 2003 terrorist bombings in Istanbul. His music can be heard on Naxos and Argo, and is published by Schott Music International.

HUNTER JOHNSON FAAR'35 was a native North Carolinian and named that state's first composer laureate in 1991. A local newspaper described his musical legacy as one that "harmonized the urban sophistication of jazz and ballet with the imaginative richness of great literature and the rural simplicity of life on a Johnston County farm." After winning the Rome Prize in 1933, Johnson studied and traveled throughout Europe. He held posts at the universities of Manitoba, Michigan, and Cornell,

before returning home to Benson, North Carolina where he retired in 1971. For Martha Graham, he composed *Letter to the World*, music for the ballet based on the poetry of Emily Dickinson.

AARON JAY KERNIS FAAR'85 has been commissioned by the New York Philharmonic, San Francisco Symphony, the Minnesota, Philadelphia, Los Angeles, and St. Paul Chamber Orchestras, the Chamber Music Society of Lincoln Center, and the Museum of Natural History in New York. Recent commissions include his *Newly Drawn Sky* for the Ravinia Festival and a vocal symphony for Seattle Symphony. A Grammy nominee and Diapason d'Or Palmares winner for Best Contemporary Music Disc of the Year (Second Symphony), Kernis has been awarded the Pulitzer Prize, the Elise L. Stoeger Prize from the Chamber Music Society of Lincoln Center, and the 2002 Grawmeyer Award for Music Composition. He currently serves as new music advisor to the Minnesota Orchestra and professor at the Yale School of Music. His recordings are available on Koch, CRI, Nonesuch, New Albion, Argo, and EMI/Virgin.

EZRA LADERMAN FAAR'64, RAAR'83 was born in Brooklyn, New York. He studied composition with Stefan Wolpe and Otto Luening at Brooklyn College and Columbia University, and has received three Guggenheim Fellowships. He has taught at Sarah Lawrence College, SUNY Binghamton, and Yale University, where he served as dean of its School of Music from 1989 to 1995. Laderman's compositions range from solo instrumental and vocal works to large-scale choral and orchestral music. He composed music to the Academy Award-winning films *The Eleanor Roosevelt Story* and *Black Fox*, and an opera based on the life of Marilyn Monroe. Laderman has

been commissioned by the Philadelphia Orchestra, the National, Louisville and Chicago Symphonies, and New York and Los Angeles Philharmonics. Mr. Laderman has served as president of the National Music Council, chair of the American Composers Orchestra, director of the NEA Music Program, and president of the American Music Center. He was elected to the American Academy of Arts and Letters in 1989, and became its president in 2006. —Courtesy G. Schirmer, Inc.

BUN-CHING LAM FAAR'92 was born in Macao, China, and educated at the Chinese University of Hong Kong and the University of California at San Diego with Bernard Rands, Robert Erickson, Roger Reynolds, and Pauline Oliveros. She has received fellowships from the American Academy of Arts and Letters, New York Foundation for the Arts, and the Guggenheim Foundation, and won first prizes at the Aspen Music Festival, Northwest Composer's Symposium, and Shanghai Music Competition. She has received grants from the National Education Alliance, Meet the Composer/Reader's Digest Commissioning Program, Seattle Arts Commission, and the Asian Cultural Council. Current projects include the chamber opera *Wenji*. Her music has been recorded on CRI, Tzadik, Nimbus, Koch International Classics, Sound Aspect and Tellus.

DAVID LANG FAAR'91 received the 2008 Pulitzer Prize for his choral work *The Little Match Girl Passion*. His music has been performed by the Santa Fe Opera, New York Philharmonic, Munich Chamber Orchestra, San Francisco Symphony, Cleveland Orchestra, London Sinfonietta, and Kronos Quartet; at Tanglewood and the BBC Proms, Munich Biennale, Settembre Musica Festival, Sidney Olympic Arts Festival, the Almeida,

Holland, Berlin and Strasbourg Festivals, and The Next Wave Festival at the Brooklyn Academy of Music. Lang is cofounder and coartistic director of New York's Bang on a Can Festival.

BILLY JIM LAYTON FAAR'57 was born in Corsicana, Texas. He received his musical education at the New England Conservatory, Yale and Harvard Universities, studying composition with Francis Judd Cooke, Quincy Porter, and Walter Piston. After several years teaching at Harvard, he became the first chairman of the Department of Music at the State University of New York at Stony Brook.

JOHN ANTHONY LENNON FAAR'81 was raised in Mill Valley, California. He studied with William Bolcom and Leslie Bassett at the University of Michigan and serves on the faculty at Emory University. He has received commissions from the John F. Kennedy Theatre Chamber Players, the Library of Congress, the Boston Symphony Chamber Players, NEA, the Kronos Quartet, and the Fromm Foundation. Lennon has received Guggenheim, Friedheim, and Charles Ives Awards. His music is published by C.F. Peters, E.C. Schirmer, Dorn, Mel Bay, Columbia University Press and Oxford University Press. Recordings are on CRI, Bridge Records, Capstone, and Open Loop.

ARTHUR LEVERING FAAR'97 studied at Colby College, Yale, and Boston University. Awards for his work include the Heckscher Foundation Composition Prize, a Barlow Endowment Commission, the Lee Ettelson Composer's Award from Composers, Inc., and fellowships from the Guggenheim Foundation and the NEA. His compositions have been performed by the Chamber Music Society of

Lincoln Center, the New Juilliard Ensemble, the Dinosaur Annex Music Ensemble, the Cleveland Chamber Symphony, Boston Musica Viva, Musica d'Oggi (Italy), and the Raschèr Saxophone Quartet (Germany). CDs of his music are available from CRI and New World Records.

SCOTT LINDROTH FAAR'86 was educated at Eastman and Yale. He has composed music for chamber ensembles, orchestra and electronic media, and has been the recipient of fellowships from STET, New York Philharmonic—Revson Foundation, New York Foundation for the Arts, Guggenheim, Mellon Foundation and Duke University Lilly Endowment. Since 2004 he has collaborated with visual artist Anya Belkina, most recently in the production of *Awaken*, for live musicians, electronic, and video, performed by soprano Susan Narucki, the Ciompi Quartet, and the contemporary music ensemble Zeitgeist.

JAMES MOBBERLEY FAAR'90 is Curators' Professor of Music at the Conservatory of Music at the University of Missouri—Kansas City. Over a dozen electro-acoustic works are among his most frequently performed compositions. He has been awarded a Guggenheim fellowship, a composer's fellowship from the NEA, Van Cliburn Composers Invitational and Lee Ettelson Composers Awards, and the Mrs. Ewing M. Kauffman Excellence in Teaching. He has received commissions from the Fromm and Koussevitzky Foundations, Barlow Endowment, Meet the Composer, St. Louis Symphony Chamber Series, and the Kansas City Symphony. Mobblerley's music has been recorded on Albany, Capstone, Gothic, and the Centaur labels, and by the Music from SEAMUS series.

PAUL MORAVEC FAAR'85 received the 2004 Pulitzer Prize for Music. His honors include fellowships from the NEA, the Rockefeller and Camargo Foundations, and the American Academy of Arts and Letters. A graduate of Harvard and Columbia, he is University Professor of Music at Adelphi University. In 2007, he was appointed artist-in-residence at the Institute for Advanced Study in Princeton, NJ. Available on Naxos American Classics CDs are the Pulitzer-Prize winning *Tempest* recorded by Trio Solisti and clarinetist David Krakauer; and *The Time Gallery*, recorded by eighth blackbird. His music appears on the Lark Quartet's *Klap Ur Handz* CD and Bachmann/Klibonoff Duo's *Red Violin* CD, both available on Allegro Endeavour. He can also be heard on RCA Red Seal and CRI.

CHARLES NAGINSKI FAAR'40 a native of Cairo, Egypt, came to America at the age of 27 and became a naturalized citizen. He studied at The Juilliard School under Rubin Goldmark and also with Roger Sessions. His compositions include a Sinfonietta, *Five Pieces from a Children's Suite*, and a ballet *The Minotaur*. Naginski tragically drowned in 1940 at the age of 31 at the Berkshire Symphonic Festival (later Tanglewood). Four of his songs, including the Cowboy-inspired *Richard Cory* were published by G. Schirmer, Inc. in 1940.

DAVID RAKOWSKI FAAR'96 has received awards and fellowships from the American Academy of Arts and Letters, the Elise L. Stoeger Prize from the Chamber Music Society of Lincoln Center, the Guggenheim Foundation, STET, Rockefeller Foundation, and others. He has received commissions those from the Boston Modern Orchestra Project, Koussevitzky and Fromm Foundations, Boston Musica Viva, Speculum Musicae, and

Riverside Symphony. His works *Persistent Memory* (1999 commission of Orpheus.) and *Ten of a Kind* (2002 commission of the U.S. Marine Band,) were finalists for the Pulitzer Prize. His music is published by C.F. Peters, recorded on CRI/New World, Innova, Bridge, Albany, Capstone, and Americus. Rakowski is currently the Walter W. Naumburg Professor of Composition at Brandeis University.

GEORGE ROCHBERG FAAR'51 was born in Paterson, New Jersey. He began his studies in composition at Mannes, and after serving as an infantry lieutenant in WWII, he continued at the Curtis Institute, where he taught from 1948 to 1954. In 1960 he joined the faculty of the University of Pennsylvania, where he built a new Department of Music. Rochberg is the recipient of Guggenheim and Fulbright fellowships, and has been presented with the Gold Medal of Achievement of the Brandeis University Creative Arts Awards. Rochberg produced a large body of orchestral and chamber music, as well as works that emerged first from his involvement with atonal and serial music and then from a gradual reassessment of, and ultimately a return to, tonal music. His third string quartet is considered a milestone in reestablishment tonality as part of the composer vocabulary.

LOREN RUSH FAAR'71 is a composer, pianist, and acoustical systems designer. *I'll See You in My Dreams* for amplified orchestra and audio tape (1973) and *Song and Dance* (1975), commissions by Seiji Ozawa and the San Francisco Symphony, were among the first orchestral compositions to employ computer generated digital synthesis in performance. His most recent composition is *I fiumi*, for baritone, violin, cello, and enhanced piano in just intonation. Rush was founding director of the Stanford University Center for Computer Research in Music

& Acoustics, and serves as the director of Good Sound Foundation, dedicated to the application of innovative technologies to the acoustical problems of live performance.

ROGER SESSIONS FAAR'31 was born in Brooklyn in 1896. He received a BA degree at Harvard and then another at Yale University, where he studied with Horatio Parker. Beginning in 1919, he worked with Ernst Bloch in New York, later assisting Bloch at the Cleveland Institute. Both as a Rome Prize recipient and a Guggenheim Fellow, Sessions was able to live in Florence, Rome, and Berlin for much of 1926–33. He was one of America's most cosmopolitan young composers in the 1930s, coming into close association with numerous prominent European musicians. In a long teaching career, primarily at Princeton and Berkeley, he taught a striking variety of outstanding students—among them Babbitt, Cone, Del Tredici, Kirchner, Harbison, Imbrie, and Martino. Amuch honored composer he received two Pulitzer Prizes, the Gold Medal of the American Academy of Arts and Letters, and a MacDowell Medal.

HAROLD SHAPERO FAAR'51, RAAR'71 has lived most of his life in the Boston area, where he graduated from Harvard University in 1941 and served as a long-time member of the faculty at Brandeis University. He studied composition with Nicholas Slonimsky, Ernst Krenek, Walter Piston, Paul Hindemith, and Nadia Boulanger. He is the recipient of the Bears Prize, Naumburg, Guggenheim and Fulbright fellowships, and commissions from the Koussevitzky Foundation, Houston Symphony, American Jewish Tercentenary, Louisville Symphony, Ford Foundation, and George Balanchine and the New York City Ballet. A recent revival of his *Symphony for*

Classical Orchestra, conducted by André Previn, has led to further performances of this work, by the Los Angeles, Boston, Chicago, Cleveland, and London Symphony Orchestras.

LEO SOWERBY FAAR'24 along with Howard Hanson and Randall Thompson, was the first recipient of the Rome Prize in Music Composition, originally a three-year fellowship from 1921 to 1924. Upon his return to the U.S., he accepted a position at Chicago's American Conservatory and organist/choirmaster of St. James Episcopal Church, serving in both capacities until his retirement in 1962. He served as a trustee of the American Academy in Rome from 1938–49. He is perhaps best known for his organ and choral works, most notably the Pulitzer Prize-winning *Canticle of the Sun* (1944). Well-crafted and sensuous, his music successfully integrates idiomatic American popular influences in the context of traditional European sacred and concert forms.

ALEXANDER LANG STEINERT FAAR'30 was born into a New England family active in musical affairs since the Nineteenth century. Their company, M. Steinert & Sons (piano merchant, established in 1860), maintains its headquarters in Boston to this day. It is said that in his family's Paris apartment Arthur Rubinstein first met Vladimir Horowitz. Steinert was trained by Charles Loeffler in Boston and Vincent D'Indy in Paris, and studied at the Conservatoire Nationale in Paris for two years. He performed his *Concerto Sinfonico* with Sergei Koussevitzky and the Boston Symphony Orchestra in 1935. No stranger to popular music, he wrote *Westward Ho!* for the Hasty Pudding Club at Harvard University, and his *Nocturne* was released as a piano roll on Duo-Art. His fascinating career

includes stints as conductor of the Russian Opera Co. in New York City and as music director for U.S. Army Motion Pictures. His works include *Piano Trio*, (Universal, 1931) *Zarni* for piano (1918), *Rhapsody*, for clarinet and orchestra (G. Schirmer, 1945), and *The Nightingale and the Rose*, for speaker and orchestra (1950).

RANDALL THOMPSON FAAR'25, RAAR'52 was among the first recipients of the Rome Prize in Musical Composition from 1922 to 1925. He subsequently returned to the academy as a resident in 1952 and served as a trustee in the years 1954–69. Thompson enjoyed an extensive and distinguished academic career as a teacher and administrator at Wellesley College, University of California at Berkeley, Curtis Institute of Music, University of Virginia, Princeton University, and finally his alma mater Harvard University, where he taught from 1948 until retirement.

MARK WINGATE FAAR'99 studied at the University of Texas under Russell Pinkston, Stephen Montague, and Morton Subotnick. He serves on the faculty of the College of Music at Florida State University. He has been honored with the Stockholm Electronic Arts Award, the Prix de la Musique Electroacoustique Caractère, Bourges, France, and The Prix Ars Electronica in Austria, as well as fellowships from the Fulbright Commission, NEA, and Guggenheim Foundation. His works have been presented at the festivals International Society for Contemporary Music, World Music Days, International de Música y Danza, and Warsaw Autumn. His music appears on Centaur, empreintes DIGITALES, Fylkingen, and Mnemosyne Musique Média Records UNESCO/CIME.

YEHUDI WYNER FAAR'56, RAAR'91, recipient of the 2006 Pulitzer Prize for his piano concerto, *Chíavi in mano*, was trained at Juilliard, Yale, and Harvard and studied composition with Richard Donovan, Walter Piston, and Paul Hindemith. He has taught at Yale, Harvard, Cornell, SUNY Purchase, Tanglewood, and Brandeis, where he is now professor emeritus. A composer, pianist, and conductor, he has received commissions from Carnegie Hall, the BBC Philharmonic, Boston Symphony, Santa Fe Chamber Music Festival, Library of Congress, and the Ford, Koussevitzky and Fromm Foundations. He has received honors from the Guggenheim, and Fulbright Foundations, Institute of Arts and Letters, and the Chamber Music Society of Lincoln Center's 1998 Elise Stoeger Prize. He currently serves as vice president of the American Academy of Arts and Letters. His Naxos recording *The Mirror* won a 2005 Grammy Award, and his *Horntrío* was a finalist for the 1997 Pulitzer Prize. His music is published by G. Schirmer and can be heard on New World, Naxos, Bridge, Albany, Pro Arte, CRI, and Columbia Records.

PERFORMER BIOS

VOLUME I–IV

DONALD BERMAN, ARTISTIC DIRECTOR AND PIANIST, is a champion of new works by living composers, overlooked music by twentieth century masters, and recitals that link classical and modern repertoires. His recent CDs *The Unknown Ives volumes 1 & 2*, *The Uncovered Ruggles*, and *Songs of Charles Ives* (with Susan Narucki) on New World Records have been internationally acclaimed. He was a prizewinner in the 1991 Schubert competition, a member of Dinosaur Annex Music Ensemble, and is director of the new music ensemble at Tufts University. He has recently premiered Christopher Theofanidis's Piano Concerto with Pro Musica, and works by Donald Martino, Martin Boykan, David Rakowski, Su Lian Tan, and Mark Wingate. He has presented recitals, lectures, and master classes in Israel, Italy, and the U.S.A. Berman studied with Leonard Shure (New England Conservatory), John Kirkpatrick, George Barth (Wesleyan University), and Mildred Victor.

LAURA AHLBECK, OBOE, attended Ohio State University and the Manhattan School of Music. She was a member of the Metropolitan Opera Orchestra for eight years. Currently, she is principal oboe of the Boston Pops Esplanade Orchestra, The Bard Festival, and Boston Lyric Opera. She teaches oboe at Bard College, Boston University, New England Conservatory of Music, and Boston Conservatory of Music.

OLE AKAHOSHI, CELLO, is from Germany, has appeared as soloist with the Orchestra of St. Luke's under the direction of Yehudi Menuhin, Symphonisches Orchester Berlin, and the Czechoslovakian Radio Orchestra. Winner of competitions including Concertino Praga and Jugend Musiziert, Akahoshi received a fellowship award from Charlotte White's Salon de Virtuosi and is the principal cellist of the Sejong Soloists in New York. He has made recordings for Albany, New World Records, CRI, Calliope, Bridge, and Naxos. Akahoshi studied with Pierre Fournier, Janos Starker and Aldo Parisot. He is a faculty member of the Yale University School of Music.

TONY ARNOLD, SOPRANO is recognized internationally for her interpretation of styles ranging from new vocalism to the new complexity. She was awarded first prize in the 2001 Gaudeamus International Interpreters Competition and soon after won first prize in the Louise D. McMahon International Music Competition. Ms. Arnold has performed with MusicNOW, New York New Music Ensemble, eighth blackbird, Boston Modern Orchestra Project, and International Contemporary Ensemble. Her recordings include Luciano Berio's *Sequenza III* on Naxos, and a 2006 Grammy Nominated performance of George Crumb's *Ancient Voices of Children* on Bridge Records. Ms. Arnold serves on the faculty of the University at Buffalo.

JONATHAN BAGG, VIOLA, is associate professor at Duke University and a member of the Ciompi String Quartet, with whom he performed in Europe, China, Israel, and South America. As a soloist Mr. Bagg has performed at the Phillips Gallery in Washington DC, Boston's Jordan Hall, and the Currier Gallery of New Hampshire, where he is a

artistic director of the Monadnock Summer Music Festival. Mr. Bagg studied with Walter Trampler.

JAMES BAKER, *PERCUSSION*, is principal percussionist of the New York City Ballet Orchestra and been a member of the American Composers Orchestra, the Orpheus Chamber Orchestra, and the Concert Royal Baroque Orchestra. He has conducted The New York New Music Ensemble, Speculum Musicae, Da Capo Chamber Players, and Continuum.

COLLAGE NEW MUSIC ENSEMBLE, founded in 1972 by Frank Epstein, performs music by the great composers of the Twentieth and Twenty-First centuries. Over the past three decades, Collage has given Boston premieres of over 200 works, including eighty world premieres. Under the direction of David Hoose since 1991, Collage has commissioned new works by such luminaries as Andrew Imbrie and John Harbison. Many of the finest American singers of contemporary music have appeared as guests with Collage, as have conductors Seiji Ozawa, Gunther Schuller, and Milton Babbitt.

COLORADO COLLEGE MUSIC FESTIVAL (*SUSAN GRACE*, *DIRECTOR*; *SCOTT YOO*, *CONDUCTOR*) Since 1984, the Colorado College Summer Music Festival has brought together professional artists of rare ability and international reputations with talented and motivated students from the best conservatories and music schools in the United States and abroad for intensive study and performance. The festival's concert series of chamber music and orchestra has become one of the jewels of the Colorado College and Colorado Springs communities. The concerts have been broadcast on American Public Media's national radio program, *Performance Today*.

THE CURIOUSLY STRONG WIND QUINTET is an ensemble of some of New York City's most adventurous wind players, led by flutist Patti Monson. Jacqueline Leclair was recently appointed professor of oboe at Bowling Green University, Ohio. Michael Lowenstein is a composer as well as a clarinetist, and his CDs include *Spasm* (New World), 1985 (Capstone), *Ten Children*, and *Fade* (Earplasm). Daniel Grabois is a member of Sequitur and the Meridian Arts ensembles. Laura Koepke is principal bassoonist of the New Philharmonic of New Jersey and has performed with Orpheus, American Composers Orchestra, American Symphony Orchestra, and New York City Opera.

DANIEL DRUCKMAN, *PERCUSSION*, has been a member of the New York Philharmonic since 1991, where he serves as associate principal percussionist. He has appeared as soloist with the Los Angeles Philharmonic, American Composer's Orchestra, the New York Philharmonic's *Horizons* concerts, the San Francisco Symphony, and in recital in New York, Los Angeles, San Francisco, and Tokyo. Mr. Druckman is chairman of the percussion department and director of the percussion ensemble at The Juilliard School.

JOHN LEISENRING, *TROMBONE*, is professor emeritus of trombone and jazz studies at the University of Missouri at Kansas City. He has appeared in Australia, New Zealand, Germany, Switzerland, and Denmark as well as throughout the United States, including at the Newport Jazz Festival. He is also a writer, and has been published in the *Jazz Educator's Journal*, *Jazz Ambassador Magazine*, and *Kansas City's Pitch Weekly*. He has recorded with the Spirit of Kansas City Orchestra and the Missouri Brass Quintet.

SUNGHAE ANNA LIM, *VIOLIN*, has performed throughout the United States, Central America, Europe, Japan, and is a founding member of the Laurel Trio, winner of the 1995 Concert Artists Guild and ProPiano competitions. As a member of the New Millennium Ensemble she has premiered and recorded more than 50 new works. She has participated in music festivals at Marlboro, Tanglewood, Ravinia, Prussia Cove, the Portland Chamber Music Festival, and the Laurel Festival of the Arts. She teaches violin at Princeton University.

CURTIS MACOMBER, *VIOLIN*, a versatile soloist and chamber musician, was a member of the New World String Quartet from 1982–93 and is a founding member of the Apollo Trio. His recent recordings include sonatas of Amy Beach and John Corigliano, and *Songs of Solitude*. Macomber is presently a member of the chamber music faculty of The Juilliard School, of the violin faculty of the Manhattan School of Music, and has taught at Taos and Yellow Barn Music Festivals.

JEFFREY MILARSKY, *CONDUCTOR*, has led the American Composers Orchestra, the Chamber Music Society of Lincoln Center, Speculum Musicae, the Bergen (Norway) Philharmonic Orchestra and the BIT20 Ensemble. As a percussionist he serves as principal timpanist for the Santa Fe Opera and has performed and recorded with the New York Philharmonic. He is artistic director of the Percussion Ensemble at the Manhattan School of Music and conductor of the Columbia University Orchestra and Columbia Sinfonietta.

PATTI MONSON, *FLUTE*, is a member of the new music ensemble Sequitur as well as on the faculties of the Bang on a Can Summer Institute, the Norfolk

Chamber Music Festival, and the Perlman Institute. She directed TACTUS, the contemporary music ensemble at the Manhattan School of Music and has commissioned several flute works. Her recordings include *High Art* (Albany), *Conspirare: chamber music for solo flute* (CRI); Takemitsu's flute duets on *Masque*, with flutist Laura Gilbert (Koch); Randolph Wolf's *Where The Wild Things Are* (CRI); Joe Jackson's *Symphony No. 1* (Sony Classical), and Steve Reich's *Eight Lines* (Nonesuch).

SUSAN NARUCKI, *SOPRANO*, has appeared with Pierre Boulez and the Cleveland Orchestra, Michael Tilson Thomas and the San Francisco Symphony, John Adams and the Los Angeles Philharmonic, the Schoenberg and Asko Ensembles on *Great Performers* at Lincoln Center, at the Netherlands Opera, and the Met Chamber Ensembles at Carnegie's Zankel Hall. Ms. Narucki has been a recent guest with the Orion String Quartet, the Chamber Music Society of Lincoln Center, the Norfolk Chamber Music Festival and at the Santa Fe Chamber Music Festival. Nominated in the Best Classical Vocal Performance category for a 2002 Grammy (in Elliot Carter's: *Tempo e Tempi*). Ms. Narucki has had a remarkable eleven CDs released in the past two years. In addition to her Grammy Award-winning disc of George Crumb's *Star-Child* with the Warsaw Philharmonic (Bridge), her recordings include performances on Nonesuch, Philips, SONY Classical, Chandos, Angel, and New World.

CHARLES NEIDICH, *CLARINET* has collaborated with the St. Louis Symphony, Concertgebouw, Royal Philharmonic, Halle Staatsorchester, Leipzig Gewandhaus Orchestra, Tafelmusik, the Orpheus Chamber Players, I Musici de Montréal, and the Juilliard, Guarneri, Brentano, American, and Mendelssohn

String Quartets. He performs at summer festivals of Santa Fe, Ojai in California, Orford in Canada, and England, France, Finland, and Japan.

TARA HELEN O'CONNOR, FLUTE, is a founding member of the 1995 Naumburg Award-winning New Millennium Ensemble and is the flute soloist of the Bach Aria Group. In 2001 she was awarded an Avery Fisher Career Grant. She performs regularly with the Chamber Music Society of Lincoln Center, Orpheus, Bargemusic, Spoleto USA, Music from Angel Fire, Chamber Music Northwest, and in European festivals.

OPUS ONE (PIANIST ANNE-MARIE McDERMOTT, VIOLINIST IDA KAVAFIAN, VIOLIST STEVEN TENENBOM, CELLIST PETER WILEY) brings together members of some of today's most prestigious chamber groups. The quartet made its recital debut at the Library of Congress in 1998 and orchestral debut with the Chattanooga Symphony. The group has performed on series and at festivals across the United States and commissioned works by Stephen Hartke, George Tsontakis, and Marc Neikrug. Opus One recorded the two piano quartets of Dvorak in 2007.

HILA PLITMANN, SOPRANO, has appeared as soloist with the New York and Los Angeles Philharmonics, and the Chicago Symphony. She has been featured on Grammy-nominated recordings, including David Del Tredici's *Paul Revere's Ride* with the Atlanta Symphony Orchestra and the soundtrack to *The DaVinci Code*. She premiered John Corigliano's orchestrated version of *Mr. Tambourine Man* and Esa-Pekka Salonen's *Wing on Wing*. Plitmann studied at The Juilliard School of Music.

FRED SHERRY, CELLO, has performed widely works by composers such as Elliott Carter, Oliver Knussen, Lukas Foss, Toru Takemitsu and Charles Wuorinen. He was a founding member of Tashi and Speculum Musicae and is an Artist Member of the Chamber Music Society of Lincoln Center where he created and directed the *Great Day in New York* concert series. Mr. Sherry teaches at The Juilliard School.

TIM SMITH, ALTO SAX AND BASS CLARINET, was born and raised in Lawrence, Kansas, and studied saxophone with Joseph Allard at the New England Conservatory and clarinet with David Glazer at SUNY Stonybrook and Kalmen Opperman in New York. He has performed as a soloist in the United States and Europe, and appeared with the Vermont Symphony, Speculum Musicae, the Berkshire Music Center at Tanglewood, and the Fairfield Chamber Orchestra. He has recorded for the Avant and Opus One record labels.

RICHARD STOLTZMAN, CLARINET

Richard Stoltzman's virtuosity, musicianship, and sheer personal magnetism have catapulted him to the highest ranks of international acclaim. As a soloist with more than a hundred orchestras, recitalist and chamber music performer, and an innovative jazz artist, Stoltzman has defied categorization. In 1967, he began what was to be a ten-year association with the Marlboro Music Festival in Vermont, and he became a founding member of the chamber group TASHI in 1973. Between June 1994 and September 1995, he recorded twelve new concertos including premieres with the Warsaw Philharmonic under conductor George Manahan and Gerard Schwarz and the Seattle Symphony. Other works written for Stoltzman include Steve Reich's *New York Counterpoint*, and Toru Takemitsu's *Fantasma Cantos*.

CHRIS PEDRO TRAKAS, BARITONE, is a Naumburg Award winner. His career highlights include Strauss's *Ariadne auf Naxos* (James Levine) at the Metropolitan Opera, Ravel's *L'enfant et les sortilèges* (Seiji Ozawa) with the Boston Symphony Orchestra, the title role in Mozart's *Don Giovanni* (Hans Vonk) with the St. Louis Symphony and recitals with Lorraine Hunt Lieberson and Amy Burton on the *Great Performers Series* at Lincoln Center. Trakas has given first performances of works by David del Tredici, William Bolcom, John Musto, Earl Kim, and Peter Lieberson. He teaches at SUNY Stonybrook.

TRIO SOLISTI (VIOLINIST MARIA BACHMANN, CELLIST

ALEXIS PIA GERLACH AND PIANIST JON KLIBONOFF) has made critically acclaimed debuts in New York City on Lincoln Center's *Great Performers!* Series and at Town Hall's Peoples' Symphony Concerts, at The Kennedy Center, and The Wolf Trap Center for the Performing Arts. Trio Solisti's recordings include *Pictures at an Exhibition* for Endeavour Classics, an all-Brahms CD for Marquis Classics, and a CD of music by Paul Moravec for Naxos. Trio Solisti is resident ensemble at Adelphi University in New York.

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TRACKS 13-15: SEPTEMBER 29, 2005,
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TRACK 3: OCTOBER 30, 2005,
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TRACKS 5, 10-12: MAY 17, 2005,
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Purchase; Engineered by Adam Abeshouse; Assistant
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TRACK 8: FALL 1998,
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University of Missouri, Kansas City; Produced by James
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TRACK 9: AUGUST 24, 2006,
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IN MEMORY:

We remember fondly and with gratitude three Fellows
who were very much a part of this project but are no
longer with us.

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BILLY JIM LAYTON, FAAR'57 – 1924-2004

GEORGE ROCHBERG, FAAR'51 – 1918-2005

