

With Guest Artists:
 Barbara Dever,
 Mezzo-Soprano
 Frank Basile,
 Narrator & Baritone
 Timothy Maureen Cole,
 Soprano
 Marisol Espada, Cello
 John Ostendorf,
 Narrator

Naxos
 CD 4060
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BARBARA DEVER
 MEZZO-SOPRANO



FRANK BASILE
 BARITONE & NARRATOR



TIMOTHY MAUREEN COLE
 SOPRANO



JOHN OSTENDORF
 NARRATOR/PRODUCER



MARISOL ESPADA
 CELLO



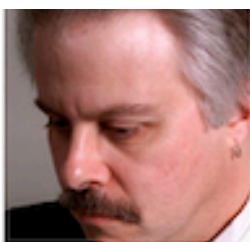
SEYMOUR BARAB
 COMPOSER



THOMAS JUNEAU
 COMPOSER



JEFFREY KAUFMAN
 COMPOSER



RON LEVY
 COMPOSER & PIANIST



MARTIN SEDEK
 COMPOSER



ROGER STUBBLEFIELD
 COMPOSER



KERRY TURNER
 COMPOSER

WELCOME TO PV's 7TH CD of "NEW AMERICAN MASTERS"!

This 2-CD set is very special to us because it is the first time we present newly-commissioned works for flute, clarinet and piano that ALSO include songs and narration (and a cello!). This endeavor is a collection of all the compositions we have commissioned, received and premiered over the past few years, that have story-telling as their point of departure. We hope you enjoy "Songs & Stories" as much as we enjoyed recording it for you!

Margaret, Don & Ron



Since its inception in 2002, **PALISADES VIRTUOSI** has achieved an enviable presence in the world of chamber music. Highly accomplished performers in their own rights, flutist Margaret Swinchoski, clarinetist Donald Mokrynski and pianist Ron Levy (dubbed "The Commissioners" by Chamber Music America magazine) have been responsible for the creation of nearly 100 new trio works for their configuration through their zealous "Mission To Commission"® effort. The resulting collection, taken as a whole, exhibits an astounding richness and depth, the fruits of composers ranging in age from 16 to over 90. In addition to live performances, these pieces have been disseminated through PV's "New American Masters" series of recordings, of which this project constitutes Vol. VII. These recordings have garnered rave reviews from such esteemed publications as Fanfare Magazine, American Record Guide and Living Music Journal. [For additional information on PV and the artists, please visit our website: www.palisedesvirtuosi.org]

MEET OUR GUESTS

FRANK BASILE, bass/narrator made his European debut in Turandot in Augsburg, Germany, and debuted with Washington Opera in The Saint of Bleecker Street directed by Gian Carlo Menotti. He continued his operatic career singing in houses such as the Metropolitan Opera, Baltimore Opera, Utah Opera, Nevada Opera, and Sarasota Opera. In 2010, Basile was featured as a soloist at the Hagia Sophia in Istanbul where he sang excerpts from the title role of the new opera Leonardo's Bridge. He recently played Timurin in Turandot and was featured in the world premiere of A Certain Quiet. In January 2016, he performed the role of Peccavit in Encompass New Opera Theatre's premiere of The Astronaut's Tale by Charles Fussell/Jack Larson. He is a former member of the United States Air Force Singing Sergeants.

TIMOTHY MAUREEN COLE, soprano/narrator, is a performer, teacher, and director in the New York and New Jersey areas. Recent productions include L'elisir d'amore (Adina), Die Fledermaus (Rosalinde), La Boheme (Mimi), Le Nozze Di Figaro (Countess), Wilde's Wild West, (Frenchie), Aics and Galatea (Damon), Cask of Amontillado, The Tell-Tale Heart (The Woman), and Scarlatti's La Giuditta (Giuditta). Favorite musical theatre performances include: Kiss Me Kate (Kate), Anything Goes (Reno), You're A Good Man Charlie Brown (Sally), Once Upon A Mattress, and My Favorite Year. Timothy is the Director of Musical Theatre Arts at Wharton Institute for the Performing Arts in Berkeley Heights, NJ There she teaches private voice, piano, and advanced musical theatre classes.

Internationally acclaimed dramatic mezzo-soprano, **BARBARA DEVER**, has sung Dalila opposite Plácido Domingo's Samson in Mexico City and Amneris for the grand re-opening of the Teatro Massimo in Palermo, Italy. Over 24 seasons with the Metropolitan Opera she has sung as Eboli (Don Carlo), Azucena (Il trovatore), Amneris (Aida), Ulrica (Un ballo in maschera) and Herodias (Salome). She sang with Luciano Pavarotti at the Met. Highlights of orchestral performances include Handel's Messiah and Verdi's Requiem with Zubin Mehta and the Israel Philharmonic, Mahler's Des Knaben Wunderhorn with the Louisville Orchestra, and the National Orchestra of Mexico. She made her debut with the Canadian Opera Company as Filipjevna in Eugene Onegin and Geneviève in Pelléas et Mélisande. Ms Dever received critical acclaim for the role of Baba in The Medium with the Spoleto Festival. Recordings: Amneris in Aida (Naxos), Azucena in Il trovatore (Fone live from Parma) and Adalgisa in Norma (Teatro Bellini in Catania), and Beethoven's Ninth Symphony under the baton of Seiji Ozawa (Phillips). She was inducted into the South Jersey Hall of Fame and received an honorary doctorate from Rowan University. She is Distinguished Artist in Residence at Montclair State University and Adjunct Professor at Rowan University.

MARISOL ESPADA, cello, has performed with the American Symphony Orchestra, the Brooklyn Philharmonic, the Kansas City Symphony, the Northeastern Pennsylvania Philharmonic and the North/South Consonance Ensemble, as well as in over twenty Broadway shows. Ms. Espada has appeared as a soloist in Carnegie Hall five times as part of the Don Shirley Trio. Versatile in a variety of musical styles, she has performed and/or recorded with Cantor Ida Rae Cahana (Central Synagogue, NYC), Ann Carlson (Jacob's Pillow), Ron Carter, Alicia Keys, Chuck Mangione, Barbra Streisand and has presented numerous cello solo demo-performances in NYC Public Schools. Ms. Espada earned a B. Mus from the Manhattan School of Music and a M.M from The Juilliard School. Her teachers include Ardyth Alton and Scott Ballantyne.

Record Producer **JOHN OSTENDORF** has enjoyed a three-part career, the first as a bass-baritone. Born in New York City, he earned a European history degree at Oberlin College. His operatic debut was the title role in Handel's Giulio Cesare at San Francisco Opera opposite soprano Carol Vaness. He appeared in Mozart and Handel leading bass roles with numerous US opera companies. He sang as baritone soloist with the Martha Graham Dance Company at the Metropolitan Opera, Covent Garden, La Fenice, and on Broadway. For two decades he appeared with every principal American orchestra and festival. The bass-baritone's recording work is featured on major US labels and later led to a distinguished career as a record producer, with a discography of more than 250 CD projects—and counting. He has produced five CD projects with Palisades Virtuosi.

DISC ONE

Portraits of Van Gogh [2010]

Van Gogh is one of the most fascinating personas of art history. His is a story that is full of triumph, intrigue, and tragedy. This often talked about but little understood artist is one of the most influential artists in history, but was steeped in insanity and tragedy. Through my extensive research and study of his life and his paintings, I believe that his soul was torn between the darkness in which he was raised and the bright, vivid beauty that he longed to see in the world and in himself, and perhaps did see, allowing him to eventually create such beautiful art. This speculated quest for hidden beauty is the theme of this work. I chose four benchmark paintings to represent the major stages of his life, and walk musically through them, weaving back and forth between them at times, but always musically painting the work, not the man. In doing so, the story tells itself in this work through music and subtle narration, and my hope is that the paintings, along with my own musical response to them, will ultimately give rise to a biography of the soul, rather than the life, of Vincent Van Gogh. - M. Sedek

(Premiered 12-17-10 at the Lambert Castle in Paterson, NJ)

Polish-American composer and conductor Martin Sedek (b. 1985) was born in Germany and raised in Poland and the United States. He is an award-winning voice in the world of choral and orchestral music, educated at Berklee College of Music in Boston (BM), Montclair State University (MM), and Rutgers University (PhD). Martin has studied composition with Tarik O'Regan, Robert Aldridge, and Matthew Harris, with additional studies with Steven Stucky, Chen Yi, and Steven Sametz; conducting with David Callahan and Julius Williams, with additional studies with William Weinert, Craig Hella Johnson, and Heather J. Buchanan. Martin is Composer-in-Residence at Harmonium Choral Society & The Baldwin Festival Chorus of NYC and is currently the Music Director and Conductor of Choral Art Society of NJ and Associate Conductor for The Masterwork Chorus. As a member of the choral and theory faculties at Montclair State University's Cali School of Music, Martin is Assistant Conductor for the MSU Chorale and Visiting Professor of Music Theory. Sedek's music has been performed throughout the United States and Europe and commissioned by professional ensembles around the US. Notable composition awards include the Yale Glee Club Emerging Composer Award (2015) and the Stephen Paulus Prize (2018).

Songs from the Laurel Tree [2017]

When conceiving this song cycle, I was deeply moved by a set of poems which reflect on the plight of the original Laurel Tree, Daphne. This cycle is a journey, beginning in frustration and anger at the idea that the wayward ideas of a half-god have forced her to become a tree for all eternity. The work progresses through various emotional stages including frustration, flirtation, acceptance, which all culminate in her apotheosis . I hope you find the work moving and beautiful. I would like to thank Barbara Dever for her incredible hard work on these songs. Her level of dedication to bringing these to life was an inspiration. I also would like to thank Ron Levy, Margaret Swinchoski and Don Mokrynski for their support and encouragement through this process. - T. Juneau

READ THE POEMS FOR THIS SONG CYCLE ON PAGE 11

(Premiered 10-7-17 at the Unitarian Society of Ridgewood in Ridgewood, NJ)

Thomas Juneau, has been hailed by critics as “versatile and appealing” (Fanfare Magazine), conductor and composer Thomas Juneau is Director of Choral Activities at Saint Joseph's University where he conducts the University Singers, Chamber Singers and teaches voice and conducting. Recent performances have featured Requiems by Mozart and Duruflé. Upcoming performances include Bernstein's Chichester Psalms and the world premiere of the complete version of Philadelphia composer John Conahan's major work, Three Doors. Dr. Juneau is also Music Director of Summit Chorale, currently in its 107th consecutive season of choral performance and director of the Woodbridge Community Chorus. Recent performances have included Jonathan Dove's Passing of the Year and Handel's Dixit Dominus. Both choruses have performed in many important venues including Carnegie Hall. He is also Director of

Music at Saint Joseph's Church and School in Carteret, New Jersey. His professional choir, the Juneau Vocal Alliance has earned international recognition for its performance on the soundtrack to Frontera (2014) with music by Kenneth Lam and the release of their debut album on Ravello Records, Visions Eternal, featuring sacred works by Dr. Juneau. Dr. Juneau also guest conducts throughout the nation, including at the famed Messiah Sing-In hosted by the National Choral Council that occurs annually at Lincoln Center. As a composer, Dr. Juneau's works are published by a variety of companies, including the Carl Fischer Music Company, Hal Leonard Corporation, ECS Publishing and Walton Music. He has received numerous commissions throughout the United States, and his work has been performed internationally.

Paterson [2018]

This work is based on poetry by William Carlos Williams. "Paterson's" central image is that of the city as a man, a man lying on his side peopling the place with his thoughts. In Williams' prefatory notes to the original four book "Paterson", it is that a man himself is a city beginning, seeking, achieving and concluding his life in ways which the various aspects of a city may embody – if imaginatively conceived – any city all the details of which may be made to voice his most intimate convictions. It is Book 1 from the 5 books of "Paterson" that I've used as the basis for my composition. This work is published by KEM Enterprises, Inc. - J. Kaufman

ADDITIONAL NOTES ON WILLIAMS & "PATERSON" ON PAGE 13

(Premiered 3-10-19 at the HACPAC in Hackensack, NJ)

Jeffrey Kaufman is a composer and a 50 year veteran of the recording industry. He received his undergraduate and graduate degrees from the Manhattan School of Music as well as having studied at the Juilliard School of Music. As a record producer he has produced over 300 recordings in the areas of Classical Music, Jazz, and Instrumental Music. He was one of the first music producers for National Public Radio and has most recently served on the Broadway production team of "An American In Paris" As a composer he has written large scale symphonic works, works for chamber ensembles, choral works, song cycles and film scores. He has been the recipient of awards and grants from the New York State Council on the Arts, the National Endowment for the Arts, The Alice Ditson Fund for Music, The Aaron Copland Fund, The Rockefeller Foundation, The Martha Baird Rockefeller Fund, Meet the Composer as well as being a three time Grammy Award nominee. He is a 50 year member of ASCAP and has served as a Governor for The National Academy of Recorded Arts and Sciences.

Fire Diamond [2016]

(Story and music by Roger Stubblefield) For many generations it has been said that the legendary, football sized, Fire Diamond sits in a protective box in the center of a room the size of a small mansion at the summit of the Chomolungma mountain in Tibet. This room, perfectly symmetrical with floor to ceiling windows on every side provides a constant view of the sun and blue sky. Even more, the dark space beyond the home of the Aurora Borealis is seen through the peaked crystal roof. No aircraft has been able to successfully land near this room without lethal consequences due to an unusual and unstable gravitational pull that surrounds the summit. There is only one way to reach this room. You must climb the great Chomolungma. The Chomolungma is the tallest mountain in the world. Many have tried to climb the treacherous peaks and valleys only to succumb to the extreme elements. A Tibetan monk teaches that only the chosen who follow the mantra, Om Mani Padme Hum, can safely ascend the mighty mountain and hope to reach the "jewel within the lotus", the Fire Diamond. Fire Diamond, the tone-poem, begins when the seeker reaches the summit and approaches the celestial mansion. Entering with the mantra soft on his breath the seeker sees that the room is scantily furnished, with only the diamond's protective box and a tattered zafoo. As the famished seeker nears the protective box, we hear a royal fanfare as the room comes alive with welcoming anticipation that reaches into the windows from the spacious skies above. When the box is opened the diamond immediately begins to reflect the sunlight in prism beams that leap up to join the sun's shimmering lights coming through the crystal roof. The ascending and descending

beams begin to dip and dance like a Polonaise. The seeker is mesmerized into profound stillness. Instantly the seeker's thoughts expand beyond the room, beyond the boundaries of prior consciousness and the seeker experiences a series of fantastical episodes of knowledge, wisdom, beauty and the trials of humanity. Episodes that seem to have no limits in space or time. Suddenly the Seeker recognizes the change in his consciousness. Just as suddenly the dancing light dissolves. Fear melds his mind and heart into the dark unfamiliar. The Seeker tries to look away from the Fire Diamond's beauty, but the lure of truth is not to be denied. In confusion the seeker sees the diamond's uncommon brilliance as the danger of the Siren's song. The struggle to choose between the darkness of fear and the light of wisdom plays out in the storms of Chomolungma. Exhausted by the battle, worn by indecision and with tears wrung from the seeker's core, the seeker falls in submission to the raging storm. When he slowly rises from the floor the diamond's brilliance touches the Seeker with a quiet and gentle comfort. The seeker cautiously allows the diamond to fill his consciousness. As it does he feels fear transforming into the Diamond's lightness. He feels himself fill with the light of compassion for what humanity has endured through the ages. Embracing the gift of the diamond's fearless wisdom, the seeker now gazes down on the many treacherous peaks and valleys of Chomolungma. For generations now it has been said that the seeker resides with the Fire Diamond in the humble mansion on the mountain. It is said that those brave ones who seek the jewel in the mountain may one day be assisted by a stranger helping them as they ascend the mountain. When they look back to offer a gesture of thanks all that remains of the stranger are the colors of the Fire Diamond. - R. Stubblefield

(Premiered 6-10-16 at the Unitarian Society of Ridgewood in Ridgewood, NJ)

Composer, conductor, and performer Roger Stubblefield has had compositions performed by members of the New Jersey Symphony, Detroit Symphony Orchestra, Michigan Opera Theatre, and the State Orchestra of Merida in Venezuela. Stubblefield has been commissioned by the Palisades Virtuosi trio to compose the 75th original composition for the group's 2016 spring concert. In 2015 Stubblefield was one of the featured composers on the Winter Festival series at the prestigious BargeMusic. He was also the featured composer on several other local music series this past year, including Kean University's Ars Vitalis Music Series, and the Brooklyn New Music Collective series. Stubblefield's Concerto for Viola and Orchestra was premiered in 2011 with the State Orchestra of Merida, in Venezuela under the direction of Maestro César Lván Lara. In the same year Stubblefield's Divertissement for Cello and Piano was debuted at Lincoln Center in New York City by cellist Louise Dubin and pianist Reiko Uchida. He has also been nominated for the 2015 and 2014 music award in composition by the American Academy of Arts and Letters. Stubblefield has conducted many regional orchestras in Michigan and served as assistant Music Director of the Immaculate Symphony in Pennsylvania and director of the Imbrassadors brass ensemble. Most recently he was assigned to conduct the educational and family concerts for the Plainfield Symphony Orchestra of New Jersey. As a tubist, Stubblefield has performed with the Detroit Symphony Orchestra, Michigan Opera Theatre, the New Jersey Symphony, the Delaware Symphony, and the Lancaster Symphony, as well as with the Plainfield Symphony Orchestra, among other professional ensembles in the New York metropolitan area.

DISC TWO

El Dorado [2003:2019]

This 2003 song (based on the satanic tritone) seeks to capture and project the melancholy and bitterness of Edgar Allan Poe's work, El Dorado [1849] which is one of Poe's last and finest poems. It is a warning about wasting one's life in an obsessive search, whether it be for riches (the poem was written in the first year of the California gold rush), or a Faustian thirst for ultimate knowledge. It is, in message and spirit, akin to Yeats' "The Witch" [1914], which I have also set ('Five Songs After Yeats'). The version recorded on this album was created by the composer specifically for Palisades Virtuosi - R. Levy

Ron Levy, internationally acclaimed pianist, has been called "first-class" by the New York Times. He regularly appears in major venues, both as a soloist, and in partnership with many of the world's leading singers and instrumentalists. A graduate of Oberlin, Mr. Levy has been pianist and harpsichordist of the Oberlin Orchestra, the Westchester Symphony, and the Albany Symphony, among others. Presently, he is the Unitarian Society of Ridgewood Music Director and the pianist of the Orpheus Men's Chorus and the award-winning Palisades Virtuosi of which he is a founding member. For over 20 years, Mr. Levy was associated with the Manchester (VT) Music Festival, of which he was a faculty and Board member. While living in Vermont, he was Music Director & Conductor of the Opera Theatre in Weston, and impresario of the "Third Saturday" chamber music series at the historic Equinox Hotel, as well as the "Music on the Hill" music series at the Southern Vermont Art Center. Mr. Levy has taught at numerous colleges and is currently an instructor at Montclair State University; he maintains an active and on-going affiliation with the Manhattan School of Music, Juilliard, and NJ PAC. A two-term President of the Professional Music Teachers' Guild of NJ, he is a contributing editor to BIM Music Publications, Switzerland. In the Spring of 2011 Mr. Levy made his debut at the Academy of the Arts and the University in Oahu, Hawaii. Recordings by Mr. Levy are available on the Albany, Centaur, Eroica, Koch International, MMF and High Point labels.

The Sea Princess [2005]

The Sea Princess [2005] was written as a commission for the Palisades Virtuosi and Sesame Street personality, Bob McGrath in 2005. The stories of mermaid and human love abound in folklore of many cultures, but received their most well known and loved narrative in Hans Christian Anderson's 1837 tale, "The Little Mermaid". Seymour Barab's 50 minute retelling of Anderson's version adheres closely to the original and is a tour-de-force for the singer/narrator who must portray many characters throughout the mini-opera. Barab's storyline is only slightly changed from Anderson's, with the addition of a fantastical Doctor who performs the transformation of the princess, and, with the exception of the physical agony Anderson's mermaid had to endure once transformed. The ending is true to the legend but also evokes a sense of calm and beauty in its sadness. - M. Swinchoski

(Premiered 3-12-05 at the Unitarian Society of Ridgewood in Ridgewood, NJ)

Seymour Barab was born in Chicago, Illinois in 1921, and began his professional career as a church organist at the age of thirteen. Mr. Barab's interest in contemporary music led to a close association with American Composers, whose music he began to perform while he was still in high school. Before leaving Chicago, he became a founder of the New Music Quartet, and then in New York City of the Composer's Quartet, the resident quartet of Columbia University, whose primary purpose was to promote contemporary music. He was a member of the faculties of Rutgers University, Black Mountain College and the New England Conservatory of Music, although he was mainly self-taught in composition. He was fond of saying that he never went to college but taught college. Mr. Barab's musicianship included a stint at Birdland, playing in a small string orchestra accompanying Charlie Parker and Stan Getz. In the 1970s and 80s, Mr. Barab was a recording studio musician, performing on hundreds of popular music records with everyone from Elvis Presley to Frank Sinatra and John Lennon, as well as for television commercials and movie scores. Following military service in World War II, he took advantage of the G.I. Bill to spend a year in Paris, where he explored his own talents for musical composition. In this one year alone, he produced over two hundred art songs and other works. Vocal music became his favorite means of musical expression. Barab's proclivity for musical theatre has made his operas consistently performed, especially his comic one-acts and those for young audiences. According to Central Opera Service, during the 1988-89 season, he was the most performed composer of opera in America. His Little Red Riding Hood was the first American opera performed in China during the post-isolationist period. His highly praised full-length Civil War opera Philip Marshall, which uses Dostoyevsky's THE IDIOT as a point of departure, was nominated for the Pulitzer Prize. The Toy Shop, commissioned by the New York City Opera, was performed at the Kennedy Center in Washington, DC, and in 1998, scenes from the Pied Piper of Hamelin were also performed there, where he was presented with a Lifetime Achievement Award by the National Opera Association.

Vathek Revisited [2014]

Over the past ten years, from around the year 2003 until 2013, I have been toying with various gothic themes. There seem to be several different concepts of what the term "gothic" represents. In the case of this work, it is the classic cathedral organ harmonies, the piteous to macabre harmonic developments, and the esoteric that characterize this gothic sound. It is therefore no surprise that my interest in this artistic style eventually led me to one of the original gothic novels, "Vathek" by William Beckford. The story, written in 1782, chronicles the fall from power of the Caliph Vathek, who renounces Islam and engages with his mother, Carathis, in a series of licentious and deplorable activities designed to gain him supernatural powers. At the end of the novel, instead of attaining these powers, Vathek descends into a hell ruled by the demon Elblis where he is doomed to wander endlessly and speechlessly. This work for flute, clarinet and piano was composed immediately after reading Beckford's Vathek. It is meant to be an impression of the story, as opposed to a direct musical rendition. I base three of the movements on actual characters and locations in the story. I also employ quite prevalently a direct quote from "Neva pesrev fate", a 16th century Turkish harem song by the Sultan Bayezid II. This performance is enhanced by readings from the novel that intersperse and illustrate each of the movements.

- K.Turner

(Premiered 3-1-14 at the Unitarian Society of Ridgewood in Ridgewood, NJ)

Kerry Turner, a native of San Antonio, Texas, has been writing music since he was ten years old. At the age of 11, he won the San Antonio Music Society Composition Competition and six years later was awarded Baylor University's first prize at its composition contest with a large scholarship to that institution. Composition however was not Kerry's passion at this time. He was also an accomplished horn player and chose to concentrate his studies there instead. He transferred to the Manhattan School of Music in New York in 1980 where he began his intensive horn studies. After completing graduation, he was awarded a Fulbright Scholarship to study with the world-renowned horn soloist, Hermann Baumann, who was teaching at the Stuttgart College of Performing Arts in Germany. In 1985, Kerry Turner joined the American Horn Quartet. It was then that he decided to once again put pen to paper and compose for this ensemble. The horn quartet repertoire at that time was rather small and unchallenging to modern players. With this in mind, Kerry composed his Quartet Nr. 1, which subsequently won first prize in the International Horn Society's composition contest. Other big hits for horn quartet followed, such as the thrilling tone-poem, The Casbah of Tetouan, his second quartet subtitled "Americana" and then the Quartet Nr. 3, which once again was awarded a prize in the International Horn Society composition contest in 1996. Mr. Turner began by this time to receive commissions to compose for the horn in different chamber ensemble combinations. His dramatic Six Lives of Jack McBride (horn, violin, piano and tenor) was a commission by Mr. Charles Putnam and the IHS Meir Rimon Foundation. Following that, the Freden International Music Festival in Germany commissioned him to compose a brass quintet (Ricochet), which has since become one of Mr. Turner's most successful works. He has also been commissioned by the U.S. Air Force "Heritage of America" band (Postcards from Lucca), the Alexander Horn Ensemble Japan (Ghosts of Dublin), the Brass Ensemble of the Symphony Orchestra of Lyon (The Heros), and many more established ensembles. Mr. Turner has been a guest lecturer in composition at several notable institutions of music, such as the Royal Academy of Oslo, the Academy of Fine Arts in Hong Kong, the Nero House of Music in Osaka, Japan, West Virginia State University and the Winterthur Hochschule für Musik in Switzerland. His works have been heard in major concert halls and colleges of music around the globe and have been recorded extensively not only by the American Horn Quartet, but by reputable soloists and chamber musicians worldwide. The music of Kerry Turner, which contains elements of folk music from the British Isles, an inherent Mexican influence combined with his own western American style, and the exotic sounds of North Africa and the Arab world, has been performed and recorded by chamber ensembles from the New York Philharmonic, The Berlin Philharmonic the Vienna Philharmonic and the Chicago Symphony Orchestra, among many others.

Acknowledgments:

Producer: John Ostendorf ■ **Recording Engineer:** Paul Antonell ■ **Assistant Engineer:** Shubham Mondal

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Seymour Barab's "The Sea Princess" is unpublished. ■ Thomas Juneau's "Songs from the Laurel Tree" is published by the composer and available upon request. ■ Jeffrey Kaufman's "Paterson" is published by KEM Enterprises, Inc. ■ Ron Levy's "El Dorado" is published by the composer and available upon request. ■ Martin A. Sedek's "Portraits of Van Gogh" is published by Ovation Music Media LLC, available at www.martinsedek.com ■ Roger Stubblefield's "Fire Diamond" is published by 21st Century Recording Publications ■ Kerry Turner's "Vathek Revisited" is published by Paddi's Prints.

DISC ONE (77:33)

Portraits of Van Gogh - Martin A. Sedek (26:28) (for flute/alto flute, clarinet/bass clarinet, piano & narrator)

- (1) The Potato Eaters (7:17)
- (2) Bedroom at Arles (7:57)
- (3) Starry Night (5:24)
- (4) Sunflowers (5:50)

Songs from the Laurel Tree - Thomas Juneau (20:38) (for flute clarinet/bass clarinet, piano & mezzo)

- (5) From Daphne (4:40)
- (6) Daphne in Her House (4:50)
- (7) Daphne's Dance (2:58)
- (8) Daphne After - a Pastoral (3:43)
- (9) Daphne Wakes - Apotheosis (4:27)

(10) **Paterson - Jeffrey Kaufman** (17:50) (for flute/piccolo, clarinet/bass clarinet, piano & narrator)

(11) **Fire Diamond - Roger Stubblefield** (12:37) (for flute, clarinet & piano)

DISC TWO (73:40)

(1) **El Dorado - Ron Levy** (2:16) (for flute, bass clarinet, piano & baritone)

The Sea Princess - Seymour Barab (50:36) (for flute, clarinet, piano & soprano/narrator)

(2) Moderato (5:34)

(3) Poco animato: “Her mother, however” (3:38)

(4) Moderato: “Though I am a powerful king” (3:37)

(5) “At last the party was over” (3:24)

(6) Allegretto: “When one of them” (7:02)

(7) “Your Highness, when summoned” (7:39)

(8) “Your Highness!” (5:41)

(9) “It’s a nice voice” (2:15)

(10) “When she wakened” (5:54)

(11) “Ondine then knew” (5:52)

Vathek Revisited - Kerry Turner (20:58) (for flute, clarinet, piano & narrator)

(12) Andante (1:36)

(13) “Vathek, ninth Caliph’ (1:23)

(14) Allegro tempestuoso (1:27)

(15) “With this view” (0:50)

(16) Misterioso (2:27)

(17) “Let the common” (1:21)

(18) Allegro con brio (1:10)

(19) “They forthwith” (1:22)

(20) Moderato (1:30)

(21) “During these” (0:50)

(22) Andante (1:46)

(23) “Such was” (1:03)

(24) Allegro (4:07)

SONGS FROM THE LAUREL TREE [2017] a song cycle by Thomas Juneau

I. Daphne with Her Thighs in Bark by Eavan Boland

I have written this
So that,
In the next myth,
My sister will be wiser.
Let her learn from me:
The opposite of passion Is not virtue But routine.
Look at me.
I can be cooking,
Making coffee,
Scrubbing wood, perhaps,
And back it comes:
The crystalline, the otherwhere,
The wood where I was
When he began the chase.
And how I ran from him!
Pan-thighed, Satyr-faced he was.
The trees reached out to me. I silvered and
I quivered. I shook out
My foil of quick leaves.
He snouted past. What a fool I was!
I shall be here forever,
Setting out the tea,
Among the coppers and the branching alloys and The tin shine of this kitchen;
Laying saucers on this pine table.
Save face, sister.
Fall. Stumble.
Rut with him.
His rough heat will keep you warm and
You will be better off than me,
With your memories
Down the garden,
At the start of March,
Unable to keep your eyes
Off the chestnut tree-
Just the way it thrusts and hardens.

II. Where I live in This Honorable House of the Laurel Tree by Anne Sexton

I live in my wooden legs and O
my green green hands.
Too late
to wish I had not run from you, Apollo, blood moves still in my bark bound veins.
I, who ran nymph foot to foot in flight, have only this late desire to arm the trees I lie within.
The measure that I have lost silks my pulse.
Each century the trickeries
of need pain me everywhere.
Frost taps my skin and I stay glossed

in honor for you are gone in time. The air
rings for you, for that astonishing rite
of my breathing tent undone within your light.
I only know how untimely lust has tossed
flesh at the wind forever and moved my fears toward the intimate Rome of myth we crossed.
I am a fist of my unease
as I spill toward the stars in the empty years.
I build the air with the crown of honor; it keys my out of time and luckless appetite.
You gave me honor too soon, Apollo.
There is no one left who understands
how I wait
here in my wooden legs and O
my green green hands

III. Daphne by Edna St. Vincent Millay

Why do you follow me?- Any moment I can be Nothing but a laurel-tree. Any moment of the chase
I can leave you in my place
A pink bough for your embrace.
Yet if over hill and hollow Still it is your will to follow, I am off; -to heel, Apollo!

IV. Daphne After by Colin Way Reid

In the absence of a heart grown stemwise,
silent, slow Daphne drinks unremembering the unknown,
in the manner of a laurel thinks in branches, sometimes blossoms.
Real forgetting is her secret, long detachment, no split sense to heal.
Only sentiment and song remembering how she suffered, ran in terror, turning tree, and past to present.
Where the myth began, the laurel is the light's at last.

V. Waking by Margaret Kaufman

Morning light over the sill.
She extends one wooden arm, pushes her hair back,
bends her neck- from her breasts the scent of bay leaves.
Finally it is happening-
she lifts the hem of her gown, steps out of their bed,
over the carpet
down the stairs,
and lifts the latch.
Outside, in stronger light,
she examines her hands,
regards her bare feet: green everywhere.
Your imagination, he'd say.
No! in every step,
she breaks into a run holding her hands before her, flexing the fingers, opening, closing, opening.

ADDITIONAL NOTES ON WILLIAMS & “PATERSON”

William Carlos Williams (1883-1963) famously combined the two careers of doctor and writer, along the way founding a specifically American version of Modernism. He was born in Rutherford, New Jersey, the son of a New York businessman of British extraction and a Puerto Rican mother with artistic talent. He grew up speaking Spanish and French as well as English, From the start he was in tune with America's multiracial and immigrant traditions. He studied medicine at the University of Pennsylvania where he made important friendships with Ezra Pound and Hilda Doolittle (H.D.). He graduated in 1906 and, after further medical study in pediatrics, set up his own practice in Rutherford in 1910 treating his patients for the next forty one years. Though he made several important trips to Europe, Williams' life was essentially rooted in what he termed "the local". In 1912 he married Florence Herman and they moved into a house in Rutherford which was home to them and their two sons for many years.

Williams' early poems, begun in college, are Keatsian and derivative but he swiftly abandoned this style and, under the influence of Pound, embraced Imagism and its emphasis on clear visual detail and the exact word. Local he might have been, but Williams was never provincial: his friendship with Pound kept him in touch with movements in the international avant garde and he also became part of a radical group of artists and writers in New York known as 'The Others' that included Marcel Duchamp, Man Ray, Wallace Stevens and Marianne Moore. What set Williams apart from other members of the modernist movement was his determination to create poetry out of a specifically American idiom, informed by the rhythms of everyday speech. This urge to forge a democratic aesthetic was at odds with the reliance of poets like Pound and T. S. Eliot on classical and European traditions. Whilst Williams' output was huge - including short stories, novels, plays and essays - this ambition remained a driving force. It was informed too by a political engagement - he described himself as a socialist - shaped by his daily contact with the largely working class patients he saw in his surgery.

Starting in the late 1930s he became increasingly influential as a writer and a poet: writers as diverse as Robert Lowell and Allen Ginsberg turned to him for poetic inspiration and he paved the way for many of the movements of the 1950s including the Black Mountain Poets, the New York, School, the Beats and the San Francisco Renaissance. In the 1940s he embarked on his five-volume epic of small-town life, *Paterson*, the culmination of his belief in the essentially poetic nature of dailiness. Critical appreciation began to catch up with his achievements when the third volume of *Paterson* (1949) won the National Book Award It is Book I however that contains within it his oft quoted maxim “no ideas but in things”, However, the decade also brought difficulties: he suffered the first of many strokes in 1951 his physical decline forced him to give up medicine. Then his position as consultant to the Library of Congress was revoked during the McCarthy anti-communist hysteria, an event that triggered a spell in hospital for depression. He continued to suffer a series of debilitating strokes and he died in 1963. His last published collection, *Pictures from Breughel and Other Poems*, was posthumously awarded the Pulitzer Prize.

“Paterson’s” central image is that of the city as a man, a man lying on his side peopling the place with his thoughts. Further, in William’s prefatory notes to the original four book “Paterson”, it is that a man himself is a city beginning, seeking, achieving and concluding his life in ways which the various aspects of a city may embody – if imaginatively conceived – any city all the details of which may be made to voice **his** most intimate convictions.

It is Book 1 from the 5 books of “Paterson” that I’ve used as the basis for my composition. This work is published by KEM Enterprises, Inc. —J. Kaufman