A CONCERT OF MUSIC FOR PIANO
A CONCERT OF MUSIC FOR VOICES
A CONCERT OF MUSIC FOR ORCHESTRA
SPECTRA
BY MEMBERS OF CONNECTICUT COMPOSERS, INC.
Navona Records
FINE MUSIC

SPECTRA
A CONCERT OF MUSIC FOR PIANO
BY MEMBERS OF CONNECTICUT COMPOSERS, INC.
ELIZABETH R. AUSTIN
ELIZABETH LAUER
HAROLD LITTLEDALE
HOWARD ROVICS
ALLEN BRINGS
Navona Records
FINE MUSIC

About the music -

An American Triptych (2001) Elizabeth R. Austin

1. *An Urban/e Rag-Quodlibet* 2. *The Bellagio Blues* 3. *A Hoedown-Quodlibet*

I wrote this American piece for a fine German pianist and so, as a nod to Leipzig, where Professor Urban teaches and where Bach spent so many fruitful years, I used a *quodlibet*, a kind of musical joke and a favorite pastime during Bach family parties. Their high spirits would yield a spontaneous juxtaposition of different tunes which were completely incongruous with one another. The opening rag, using the swing bass of American popular music, quotes *The Entertainer*, a famous Joplin rag, as well as the "hunting horn" motive, inserted patchwork-quilt style.

The second movement is a stylized blues, overdrawn and exaggerated in character.

The lively hoedown of the concluding movement contains snippets of the American folk tunes *Turkey in the Straw* (a kind of melodic inversion of the hunting motive!) and *Skip to My Lou* as well as the "hunting horn" motive. Even a quote from Prokofieff's Sonata No. 7, the ironic second movement, is another touch of *quodlibet* "goofiness." The action is compressed, and the rough-and-tumble juxtapositions of musical ideas proceed in a contrapuntal free-for-all up until the end.

An American Triptych was composed with the assistance of a grant from The Rockefeller Foundation.

A Bouquet of Bagatelles (1999) Elizabeth Lauer

1. *Badinage* 2. *B's Blues* 3. *Bolero* 4. *Banjo, bye-bye*
5. *Berceuse for Bimba* 6. *Bumble Bee Boogie*

A Bouquet of Bagatelles was composed by Elizabeth Lauer on commission from pianist Margaret Mills on the occasion of the twenty-fifth anniversary of Ms. Mills' debut recital at Carnegie Recital Hall. Ms. Mills has performed *Bagatelles* on numerous occasions and repeats her excellent reading of the work for this CD. The piece is not exactly a suite though some pieces have definite dance sources; rather, it is a collection of pieces that have reference to music of the near and distant past. *Badinage* is a dance-like piece of playful character which dates back to the eighteenth century. It serves to set the tone for the collection. *B's Blues* does not follow the classic twelve-bar structure but evokes the sometimes bittersweet nature of this music. Another dance, the *Bolero*, with its moderate pacing and steady, insistent rhythm, is based on a dance form that has been extant for more than two centuries. The sounds of the simple five-stringed instrument suggested the palette for *Banjo, bye-bye*; the piece is also associated with a popular American song of the twenties. The gentle rocking of the *Berceuse for Bimba* (Italian for baby girl) is a constant in this quiet piece, which sends the baby off to dreamland at the end. The origins of *Bumble Bee Boogie* are the 1920s' Chicago piano-players who specialized in flashing fingers that skillfully executed the sharp rhythms, *ostinato* bass figures, and tremolos of boogie woogie—all in the service of a general showing-off. Plus a little Rimsky.

Puzzle Preludes (1995) Elizabeth R. Austin

Each of these preludes centers around a musical quote from the piano repertoire of the past, cited either directly or "bent" intentionally. As the harmonic

design weaves in and out of the quotational context, the listener is invited to guess the source of each quote.

In creating "window panes," that is, the placing of one style or atmosphere adjacent to a contrasting style (or quotational point of reference), an associative web of "memories" comes about. What engages me is to imbed tonal quotes in a pantonal fabric so that what has sounded familiar becomes transformed into something regarded as foreign and invasive. It is as though the body allows the cunning invader, wrapped in recognizable guise, to catch it off balance. The musical "remembrance" exists without expansion but is made eccentric through this "adjacent-pane" technique. My aim is for the contemporary-sounding fabric to begin to sound "right" to the listener and the tonal quote to sound oddly out-of-place.

(The answers to the "puzzles" are
1. Brahms, Waltz in A-flat, op. 39, no. 15;
2. Bach, *Chromatic Fantasy and Fugue* in D minor;
3. Chopin, Sonata No. 2 in B-flat minor;
4. Beethoven, *Sonate pathétique*, op. 13;
5. Schubert, Impromptu in A-flat, D. 935.)

Hornpipe (2000) Harold Littledale

The Hornpipe Variations for Piano was composed after visiting a gathering of 19th-century "Tall Ships" in New London, Connecticut.

Forces (1996) Howard Rovics

1. *Compulsion* 2. *Counterforce* 3. *Axis Balance* 4. *Containment* 5. *Path* 6. *Proportional Balance* 7. *Enablement* 8. *Blockage* 9. *Full-Empty*

Forces takes its inspiration from a poetic definition of music, that is, moving soundshapes in spacetime. These nine pieces give shape to sound, endow sounds with a sense of motion, play with the illusion of acoustical space and create audible designs in the dimension of time. These brief pieces are neither tonal nor atonal but rather a play of carefully crafted intervals and pianistic patterns, sometimes dissonant and at other times consonant. Force is experienced through interaction, potential interaction, movement of some object through space in some direction.

Forces was written during the summer of 1996 on a commission from the Connecticut State Music Teachers Association in conjunction with the National Music Teachers Association and is dedicated to Angela Pistilli.

Ten Conceits (2001) Allen Brings

The most important skill a young composer needs to learn is how to extend a promising musical idea in time. Conjuring the initial gesture is never difficult for a gifted young composer. After having mastered this technique, however, even the experienced composer may find it difficult to conjure an initial gesture that pleads for little or no extension or to close convincingly a piece in one minute or less. *Ten Conceits* is my response to this challenge.

I chose the word "conceit," which as a poetic device can mean "an elaborate, fanciful metaphor, especially of a strained or far-fetched nature," because of what I thought to be the character of each piece. In yet another sense, in the order in which they are to be played with even the durations of the pauses

between pieces prescribed, these "conceits" could be likened to a bouquet of flowers, especially in cultures where arranging flowers has been cultivated as an art-form for centuries.

Ten Conceits was composed in the spring of 2001 and given its first performance by Genevieve Chinn in Boston on April 7, 2002.

All program notes are by the composers.

About the composers -

Born in Baltimore in 1938, **Elizabeth R. Austin** received her early musical training at The Peabody Conservatory. When Nadia Boulanger visited Goucher College in Towson, Maryland, where Ms. Austin was an undergraduate music student, she awarded the composer a scholarship to study at the Conservatoire américaine in Fontainebleau, France. Elizabeth Austin has taught composition and theory at various music institutions in Hartford, Connecticut. Her association with the Hartt School of the University of Hartford, where she earned a Master of Music degree while on the faculty, included the establishment of a faculty/student exchange with the Staatliche Hochschule für Musik Heidelberg-Mannheim. While studying for her doctorate at the University of Connecticut, Elizabeth Austin won First Prize in the David Lipscomb Electronic Music Competition for her *Klavier Double* for piano and tape.

Other awards have included a Connecticut Commission on the Arts grant, selection by GEDOK (Society of Women Artists in German-speaking countries) to represent the Mannheim-Ludwigshafen region in the national seventieth-year anniversary exhibition in Lübeck, and First Prize in the IAWM's 1998

Miriam Gideon Competition. The Rockefeller Foundation awarded her a month-long residency in Bellagio, Italy, in 2001.

Dr. Austin and her husband, Prof. Gerhard Austin, promote cultural exchanges through internationally-sponsored projects in Europe. One such project produced an exchange of composers between Rheinsberg and Connecticut as well as similar exchanges between Weimar, Zepernick and Connecticut. Often called upon to translate scholarly papers and books, Dr. Austin also acts as interpreter for German-speaking composers. She has been President of Connecticut Composers, Inc., as well as organist/choir director at St. Paul's Episcopal Church in Windham Center, Connecticut.

Published by Arsis Press and Peter Tonger Musikverlag and recorded on the Capstone and Leonarda labels, Elizabeth Austin's music is also represented on a 1994 compact disc released by the Society of Composers and in volume 20 of its *Journal of Music Scores*. Her scores are available through the American Composers Alliance. A book on her life and music based on a doctoral dissertation by Michael Slayton is also in progress.

Allen Brings was born in New York City in 1934 and holds a bachelor of arts degree *magna cum laude* from Queens College, a master of arts degree from Columbia University, where he was a student of Otto Luening, and a doctorate in theory and composition from Boston University, where he studied with Gardner Read. In 1962 he was a Naumburg Fellow at Princeton University, where he studied with Roger Sessions. He has twice served as chairman of the eastern region of the American Society of University Composers and is currently vice-president of Connecticut Composers, Inc. Each year since 1975 he has received an ASCAP Award, and in 1988 he was awarded an Individual Artist Grant by the Connecticut Commission on the Arts. His published compositions, which include works for orchestra, band, chorus, a wide variety of chamber ensembles, piano, organ, harpsichord, guitar, and voice, have

been recorded by Capstone, Centaur, Grenadilla, Contemporary Recording Studios, North/South Consonance, Arizona University Recordings, and Vienna Modern Masters.

A pianist as well as a composer, Allen Brings has performed extensively both here and abroad especially in programs of music for piano, 4-hands, with Genevieve Chinn, with whom he has recorded for Centaur Records, Orion Master Recordings, and Composers Recordings, Inc. He is also a co-author of *A New Approach to Keyboard Harmony* and has contributed articles to many periodicals including College Music Symposium, New Oxford Review, and Adoremus Bulletin.

Brings is Professor Emeritus of Music at the Aaron Copland School of Music at Queens College of the City University of New York and a director of the Weston Music Center and School of the Performing Arts in Weston, Connecticut.

Elizabeth Lauer's compositions have been recorded and published and won many awards. Her works, which comprise in the main chamber pieces and vocal repertoire, have received innumerable performances. She has also been a composer-in-residence at the Bennington Chamber Music Festival. *A Bouquet of Bagatelles* was given First Prize in the National PenWomen Competition. Mrs. Lauer's education was at Bennington College, Columbia University, and the Staatliche Hochschule für Musik in Hamburg, Germany, where she was a Fulbright Scholar. She has done a great deal of teaching and lecturing and is also a sought-after program annotator. An accomplished pianist as well, Mrs. Lauer can be heard on the I Virtuosi CD *Five Flower Rags*, a disc devoted entirely to her music. In 2003 she was one of the one hundred recipients of the Ruth Steinkraus-Cohen Memorial Outstanding Women of Connecticut Award.

Harold Littledale has been writing and playing music since he was eight years old. His instrument is the flute. His flute teachers were Georges Barrere and Harry Moskovitz. He was a special student at the Peabody Conservatory while in high school in Baltimore, Maryland. He studied composition with Roger Goeb and Clair Leonard at Bard College and was a scholarship student at the Bennington Composers Conference.

In addition to various works for piano, Mr. Littledale's compositions include solo and accompanied pieces for flute and violin, a string quartet, various works for woodwinds and brass instruments, several orchestral works, choral pieces, songs, and a children's opera.

A native New Yorker, **Howard Rovics** was born in 1936 and educated at the Manhattan School of Music, where he studied piano with Robert Goldsand. Further training at New York University's Film School and at the Columbia-Princeton Electronic Music Center and with legendary composer, Stefan Wolpe, prepared him for a professional career.

From 1967 to 1971 he served as Music Director of Weston Woods in Connecticut, a leading producer of multimedia material for children, for which he composed twenty-eight original scores. His setting of *Where the Wild Things Are* by Maurice Sendak received the 1969 Chris Award from the Columbus Film Festival.

Rovics received a National Endowment for the Arts Bicentennial Grant in 1974 and in 1978 won the American Composers Alliance Recording Award. In 1982 Long Island University bestowed on him its Trustees' Award for Scholarly Achievement, and in 1985 he was awarded a commission from the New York State Council on the Arts to complete a song cycle for the new music ensemble, Continuum. The Connecticut Music Teachers Association voted him "1996

Distinguished Composer of the Year" and commissioned him to write a new solo piano work.

Howard Rovics served as President of Connecticut Composers, Inc. in the early 1990s. He has also taught composition at the Manhattan School of Music and Western Connecticut State University. Retired from college teaching, he is a professor emeritus in the School of the Arts at Long Island University's C.W. Post campus, where he had been a full-time member of the faculty for over three decades. Currently he pursues a career as a professional organist in Danbury, Connecticut, where he continues to compose.

About the performers -

Since making her debut with Leopold Stokowski and the NBC Symphony at the age of eight, **Genevieve Chinn** has made many appearances both as soloist and chamber player in this country, Europe and Asia. She is especially known for her performances of music for piano, four-hands, with Allen Brings and, with him, was invited by the State Department to perform in Yugoslavia and, as invited guests of the Bulgarian government, to give concerts in Bulgaria.

Among her awards are the French Government Prize in piano, the Chopin Fellowship for composers awarded by the Kosciuszko Foundation, the Young Composers' Award of the New York Philharmonic Society, and two Danforth Foundation Teacher Grants. She has recorded for Centaur, CRI, Orion and Capstone.

In 1988 she was cited as an Outstanding Connecticut Woman of the Year by the United Nations Association of the United States of America. She holds a doctorate in musicology from Columbia University and is Professor of Music at the C.W. Post campus of Long Island University. She is also a director of the Weston Music Center and School of the Performing Arts.

Margaret Mills is a pianist who has performed throughout the United States, Europe, and in China. She has been praised for being "one of America's most exciting interpreters of contemporary music." Since her debut at Carnegie Recital Hall in 1974, Ms. Mills has given solo recitals in many renowned auditoria including Alice Tully and Merkin Halls in New York City and the National Gallery of Art in Washington, D.C. She has commissioned works from several American composers and has recorded many of them. She has appeared as soloist with the Boston Pops Orchestra among others and has performed frequently with world-class ensembles. Her education was at Vassar College, the New England Conservatory of Music, and the Staatliche Hochschule für Musik in Freiburg, Germany. For thirteen years Ms. Mills held the position of Chair of the Piano Department at the Third Street Music School Settlement in New York City. She currently lectures on music history there and manages its performance series.

Angela Pistilli's second appearance at Town Hall was praised by The New York Times for her "brilliantly" performed Scriabin etudes and "clean, atmospheric" reading of Ravel's *Gaspard de la nuit.* Since then she has continued to give solo recitals in New York City and surrounding areas including at Carnegie Recital Hall. As an assistant professor at Long Island University's C.W. Post campus, she has participated in joint concerts with her colleagues at the Donnell and Lincoln Center libraries in New York City. In the summer of 1970 she performed in chamber music concerts at Oberlin Conservatory and in 1993 performed and gave master classes in South Korea. A Concert Artists Guild winner, Ms. Pistilli earned her bachelor and master of music degrees from the Manhattan School of Music while studying with Robert Goldsand. Earlier teachers included Billie Cane and Paolo Gallico. She is also on the faculty of the Third Street Music School Settlement, where she performs regularly on its Artist Faculty series.

Born in Frankfurt/Oder, Germany, **Ulrich Urban** studied at the Leipzig Hochschule für Musik under Günther Kootz (piano) and Rolf Reuter (conducting). In 1991, after years of teaching at the same institution in the former East Germany, he was appointed Professor. In addition to his career as soloist, he often appears in chamber music performances and as a conductor.

His classical repertoire has distinguished itself by including outstanding solo works and concerti which, although seldom performed, deserve a wider audience. Another emphasis is on the piano repertoire at the turn of the nineteenth and twentieth centuries. Composers associated with Leipzig such as Bach, Mendelssohn, Schumann, and Reger are also featured in his repertoire.

Professor Urban has been soloist with such leading European orchestras as the Gewandhaus Orchestra, the Berlin Symphony Orchestra, the Dresden and Hamburg Philharmonic Orchestras as well as orchestras in America, Africa, and Asia. His recordings and radio broadcasts include compact discs that encompass all pianistic styles.

Connecticut Composers, Inc. is a non-profit organization of composers who are either now living in Connecticut or have lived there. It was founded in 1981 by eighteen charter members and has grown to over forty from all regions of the state. Its composers have written for such diverse media as orchestra, chorus, solo, chamber ensemble, opera, and ballet; their many genres also include jazz, improvisation, folk, electronic, and experimental music.

This compact disc is the third in Connecticut Composers' series *Spectra*. The first, released by Capstone Records in 1997, featured concert music by five composer-members of the society. The second was released by Capstone Records in 2002 and featured twelve vocal compositions by eleven composers sung by The Kent Singers, conducted by Marguerite Mullée.

Mastering by Scott Metcalfe

An American Triptych Elizabeth R. Austin
Recording engineer and editor **Albrecht Urban**

A Bouquet of Bagatelles Elizabeth Lauer
Recording engineer and editor **Adrian Carr**

Puzzle Preludes Elizabeth R. Austin
Recording engineer and editor **Albrecht Urban**

Hornpipe Harold Littledale
Recording engineer **Rick Krahn**
Editor **Da-Hong Seetoo**

Forces Howard Rovics
Recording engineer and editor **Howard Rovics**

Ten Conceits Allen Brings
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An American Triptych Elizabeth R. Austin
Ulrich Urban, piano

1	*An Urban/e Rag-Quodlibet*	2:08
2	*The Bellagio Blues*	3:54
3	*A Hoedown-Quodlibet*	2:39

A Bouquet of Bagatelles Elizabeth Lauer
Margaret Mills, piano

4	*Badinage*	2:01
5	*B's Blues*	2:04
6	*Bolero*	2:01
7	*Banjo, bye-bye*	2:27
8	*Berceuse for Bimba*	3:26
9	*Bumble Bee Boogie*	2:05

Puzzle Preludes Elizabeth R. Austin
Ulrich Urban, piano

10	*1.*	2:08
11	*2.*	1:42
12	*3.*	1:52
13	*4.*	1:44
14	*5.*	2:50

15	**Hornpipe** Harold Littledale Genevieve Chinn, piano	4:41

Forces Howard Rovics
Angela Pistilli, piano

16	*Compulsion*	1:03
17	*Counterforce*	0:56
18	*Axis Balance*	0:57
19	*Containment*	0:47
20	*Path*	1:01
21	*Proportional Balance*	1:15
22	*Enblement*	2:23
23	*Blockage*	0:58
24	*Full-Empty*	1:22

Ten Conceits Allen Brings
Genevieve Chinn, piano

25	*1.*	1:16
26	*2.*	1:01
27	*3.*	0:24
28	*4.*	0:30
29	*5.*	1:11
30	*6.*	0:30
31	*7.*	1:58
32	*8.*	1:59
33	*9.*	0:55
34	*10.*	0:44

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A CONCERT OF MUSIC FOR PIANO

SPECTRA
A CONCERT OF MUSIC FOR VOICES
BY MEMBERS OF CONNECTICUT COMPOSERS, INC.
THE KENT SINGERS | MARGUERITE MULLÉE, DIRECTOR
ALLEN BRINGS
STEPHEN MICHAEL GRYC
SANDRA SMITH BROOKS
HOWARD ROVICS
ELIZABETH LAUER
FRANK VASI
ELIZABETH R. AUSTIN
BENJAMIN GRYK
CONSTANCE WALTON
GEORGE LOMBARDO
KEN STEEN
Navona Records
FINE MUSIC

MISSA BREVIS

Allen Brings

Kyrie

Kyrie eleison.	Lord, have mercy.
Christe eleison.	Christ, have mercy.
Kyrie eleison.	Lord, have mercy.

Gloria

Gloria in excelsis Deo	Glory to God in the highest
Et in terra pax hominibus bonae voluntatis.	And peace on earth to men of good will.
Laudamus te.	We praise you.
Benedicimus te.	We bless you.
Adoramus te, glorificamus te.	We adore you, we glorify you.
Gratias agimus tibi	We give you thanks
propter magnam gloriam tuam.	for your great glory.
Domine Deus,	Lord God,
rex coelestis,	heavenly king,
Deus Pater omnipotens,	God the Father almighty.
Domine Fili unigenite,	Lord, Jesus Christ,
Jesu Christe.	the only-begotten Son.
Domine Deus, Agnus Dei,	Lord God, Lamb of God,
Filius Patris.	Son of the Father.
Qui tollis peccata mundi,	You, who take away the sins of the world,
miserere nobis.	have mercy on us.
Qui tollis peccata mundi,	You, who take away the sins of the world,
suscipe deprecationem nostram.	receive our prayer.
Qui sedes ad dexteram Patris,	You, who sit at the right hand of the Father,
miserere nobis.	have mercy on us.
Quoniam tu solus sanctus,	For you alone are holy,
tu solus Dominus,	you alone are Lord,
tu solus altissimus, Jesu Christe,	you alone, O Jesus Christ, are most high
cum Sancto Spiritu	with the Holy Spirit
in gloria Dei Patris.	in the glory of God the Father.
Amen.	Amen.

Allen Brings was born in New York City in 1934 and holds a bachelor of arts degree *magna cum laude* from Queens College, a master of arts degree from Columbia University, where he was a student of Otto Luening, and a doctorate in theory and composition from Boston University, where he studied with Gardner Read. In 1962 he was a Naumburg Fellow at Princeton University, where he studied with Roger Sessions. He has twice served as chairman of the eastern region of the American Society of University Composers and is currently vice-president of Connecticut Composers, Inc. Each year since 1975 he has received an ASCAP Award. In 1988 he was awarded an Individual Artist Grant by the Connecticut Commission on the Arts. His published compositions, which include works for orchestra, band, chorus, a wide variety of chamber ensembles, piano, organ, harpsichord, guitar, and voice, have been recorded by Capstone, Centaur, Grenadilla, Contemporary Recording Studios, North/South Recordings, Arizona University Recordings, and Vienna Modern Masters.

A pianist as well as a composer, Brings has performed extensively both here and abroad especially in programs of music for piano, four-hands, with Genevieve Chinn, with whom he has recorded for Centaur Records, Orion Master Recordings, and Composers Recordings, Inc. He is also a co-author of *A New Approach to Keyboard Harmony* and has contributed articles to numerous publications. He is Professor Emeritus of Music at the Aaron Copland School of Music at Queens College of the City University of New York and a director of the Weston Music Center and School of the Performing Arts in Weston, Connecticut.

TWO POEMS OF HENRY DAVID THOREAU — **Stephen Michael Gryc**

THE AUTUMNAL SUN

I am the autumnal sun,
With autumn gales my race is run:
When will the hazel put forth its flowers?
When will the grape ripen under my bowers?
When will the harvest or hunter's moon

FOG

Dull water spirit—and Protean god
Descended cloud fast anchored to the earth
Thou drawest too much air for shallow coasts
Thou ocean branch that flowest to the sun
Incense of earth, perfumed with flowers—

Turn my midnight into mid-noon?
I am all sere and yellow,
And to my core mellow.
The mast is dropping within my woods,
The winter is lurking within my moods,
And the rustling of the withered leaf
Is the constant music of my grief.

Spirit of lakes and rivers, seas and rills
Come to revisit now thy native scenes
Night thoughts of earth—dream drapery
Dew cloth and fairy napkin
Thou wind-blown meadow of the air.

Henry David Thoreau

From Henry David Thoreau's
A Week on the Concord and Merrimack Rivers

Stephen Gryc was born in St. Paul, Minnesota in 1949. He received his professional training at the University of Michigan, where he earned four degrees in music including the degree of Doctor of Musical Arts. He studied composition with William Albright, Leslie Bassett and William Bolcom. He is currently Professor of Music Composition and Theory at the Hartt School of Music at the University of Hartford, where he has served as Chair of the Composition Department, Director of the Hartt Contemporary Players, Director of the Institute for Contemporary American Music, and Co-director of the Center for Computer and Electronic Music. He has received grants and fellowships from the ASCAP Foundation, the Connecticut Commission on the Arts, the MacDowell Colony, the Charles Ives Center for American Music, Meet The Composer, the Ucross Foundation, and the University of Hartford. His awards include the 1986 Rudolf Nissim Prize for orchestral music. Gryc has received commissions from such performers as trumpeter Philip Smith and oboist Bert Lucarelli and from such organizations as the National Flute Association and the Arizona Friends of Chamber Music. His works have been performed throughout North and South America, Europe, Asia and Australia and by such ensembles as the Minnesota Orchestra and the United States Marine Band. Gryc's music is published by Alphonse Leduc, Boosey and Hawkes, Carl Fischer, Robert King, Vivace Press and others and is recorded on the Capstone, Centaur, Klavier, Opus One and Summit labels. *Two Poems of Henry David Thoreau* was awarded the 2002 Cascadian Prize for Choral Composition.

THREE VOCAL PIECES ON POEMS OF STEPHEN CRANE

Sandra Smith Brooks

I Saw a Man Pursuing the Horizon

I saw a man pursuing the horizon;
Round and round they sped.
I was disturbed at this;
I accosted the man.
"It is futile," I said, "You can never...."
"You lie," he cried,
And ran on.

There Was a Man with a Tongue of Wood

There was a man with a tongue of wood who essayed to sing.
And in truth it was lamentable.
But
There was one who heard the clip clapper of this tongue of wood
And knew what the man wished to sing,
And with that the singer was content.

The Wayfarer

The wayfarer,
Perceiving the pathway to truth, was struck with astonishment.
It was thickly grown with weeds.
"Ha," he said,
"I see that no one has passed here in a long time."

Later, he saw that each weed was a singular knife.
"Well," he mumbled at last.
"Doubtless there are other roads."

Stephen Crane

Sandra Smith Brooks is a musician and librarian living in eastern Connecticut. She received her BM and MM degrees in music composition from the University of Connecticut, where she studied with James Eversole and Alan Leichtling. She has had works performed by such groups as the Hartford Symphony, the United States Coast Guard Band, and the Willimantic Orchestra. A certified music teacher, she has taught private flute lessons and general music in a middle school. Her interests expanded to librarianship after working in the music libraries at the University of Connecticut and Wesleyan University. She received her MLS degree from Southern Connecticut State University and is also a certified school media specialist. She currently works as Assistant Director of Eastern Connecticut Libraries, a multi-type library consortium based in Willimantic.

Sandra has recently turned her attention to the pop/rock songwriting genre. She is a singer/songwriter/guitarist who performs in eastern Connecticut and who formerly fronted her own rock band, "Not Too Shabby." She is currently heavily involved in the surf-music scene, performing extensively on the east coast with "9th Wave," Connecticut's premier instrumental surf-rock combo. She plays Farfisa organ, flute, guitar, and percussion with the band as well as doing some vocals.

COME, SWAN **Howard Rovics**

Come, swan, let us go to that land
Where dwells your Beloved.

That land has an inverted well
With an opening, narrow as a thread
Through which the married soul draws water,
Without a pitcher, without a rope.

Come, swan, let us go to that land
Where dwells your Beloved.

Come, swan, let us go to that land
Where dwells your Beloved.

That land is always suffused with moonlight,
And never a trace of darkness comes.
That land is ever flooded with light from not one,
But a million suns.

Come, swan, let us go to that land
Where dwells your Beloved.

Clouds never gather in that land,
Yet, yet it rains without a stop.
It rains without a stop.
Do not keep sitting in the courtyard,
Go in, and without a body be drenched.

Says Kabir: Listen, O friend,
That land is the land of the true freedom;
He who learns of that land will reach his original home.

Kabir

A native New Yorker, **Howard Rovics** (b. 1936) was educated at the Manhattan School of Music, where he studied piano with Robert Goldsand. Further training at New York University's Film School, the Columbia-Princeton Electronic Music Center, and with legendary composer Stefan Wolpe prepared him for a professional career.

From 1967 to 1971 he served as music director of Weston Woods in Connecticut, a leading producer of multimedia material for children, for which he composed twenty-eight original scores. His setting of *Where the Wild Things Are* by Maurice Sendak received the 1969 Chris Award from the Columbus Film Festival. Rovics received a National Endowment for the Arts Bicentennial Grant in 1974 and in 1978 won the American Composers Alliance Recording Award. In 1982 Long Island University bestowed on him its Trustees Award for Scholarly Achievement, and in 1985 he was awarded a commission from the New York State Council on the Arts to complete a song cycle for the new-music ensemble Continuum. The Connecticut Music Teachers Association voted him "1996 Distinguished Composer of the Year" and commissioned him to write a new solo piano work.

Howard Rovics was elected President of Connecticut Composers, Inc. in the early 1990s. He also taught composition at the Manhattan School of Music and Western Connecticut State University. He served as Professor of Music in the School of the Arts at Long Island University's C. W. Post Campus, where he was on the full-time faculty for over three decades. Currently retired from college teaching, he continues to compose and works as a professional organist in the Danbury (CT) area.

SIGH NO MORE, LADIES

Elizabeth Lauer

Sigh no more, ladies, sigh no more,
Men were deceivers ever,
One foot in sea, and one on shore,
To one thing constant never.
Then sigh not so, but let them go,
And be you blithe and bonny;
Converting all your sounds of woe
Into Hey, nonny, nonny.

Sing no more ditties, sing no more
Of dumps so dull and heavy;
The fraud of men was ever so,
Since summer first was leavy.
Then sigh not so, but let them go,
And be you blithe and bonny;
Converting all your sounds of woe
Into Hey, nonny, nonny.

William Shakespeare (*Much Ado About Nothing*, act II, scene 3)

Elizabeth Lauer has written music for voice all her life. Among her works are an opera, several settings for voices and instruments, song cycles, pieces for chorus (*a cappella* and accompanied), rounds, and sacred works. There have been many performances of her vocal music; many works are published, and her settings of poems by James Joyce are recorded on a Capstone compact disc. Lauer's education includes undergraduate study on full scholarship at Bennington College, graduate study at Columbia University on an Ellis Fellowship, and study at the Staatliche Hochschule für Musik in Hamburg on a Fulbright Scholarship. Lauer is also an accomplished pianist, a teacher, lecturer, and writer on musical topics.

SLEIGHING SONG

Frank Vasi

When calm is the night and the stars shine bright,
And the sleigh glides smooth and cheerily,
And mirth and jest abound.
While all is still around—
Save the horses' trampling sound,
And the horsebells tinkling merrily.

But when the drifting snow in the face shall blow,
And the hail is driving drearily,
Then no sleigh shall stir abroad.
Nor along the beaten road,
But tonight the skies are clear;
Bright and clear.
And we have not a fear that the time should linger wearily. . .
For good humor has a charm even winter to disarm,
And our cloaks shall keep us warm.
And the bells shall tinkle merrily.
When calm is the night and the stars shine bright
And the sleigh glides smooth and cheerily
While all is still around the trampling sound,

Shall the horsebells tinkle merrily. And the horsebells tinkling merrily.

John Shaw

Frank Vasi received his Bachelor of Music degree from the Mannes College of Music in New York City, where he studied composition with Frederick Werle and David Loeb, and saxophone/clarinet with Joseph Allard and Frank Socolow. In addition to working as a freelance musician, Mr. Vasi has also composed several documentary film scores of which his score for the film *Salt Marsh* won the 1975 Cine Golden Eagle Award.

Living in Branford, CT, since 1980, Mr. Vasi is now a Registered Piano Technician specializing in the restoration of fine heirloom pianos. He has composed many solo, choral and chamber works for local artists and ensembles and is currently working on commissions for the Cantilena Trio, the Stony Creek Singers, and the Branford High School Music Makers.

THE MASTER'S HANDS **Elizabeth R. Austin**

Christ of the master's hands, bowed in the master's field;
Christ of the starved eyes, Christ of the lost;
Christ of aimless stumbling, and of hopeless belief;
Christ of the truth of our kind's unkindness—and our faith;
Christ of our highest promise: Be our Christ again.

Your truth is ever before us, as daily the crucified before they die
Forgive, and we turn away.
The daily Calvary of news calls us to see you,
To be your body: deathless, though death claims all.

In us stand bareheaded to the hurricane of lies,
In our voices proclaim to death's lead staccato,
That love, nevertheless, that nonetheless, love
In us live, dear Christ of truth, murdered by lies:
Live in me, dearest Christ of truth, which will not die.

Marilyn Nelson (used by permission)

Born in Baltimore in 1938, **Elizabeth R. Austin** received her early music training at the Peabody Conservatory Preparatory Department. When Nadia Boulanger visited Goucher College, where Austin was an undergraduate music student, she awarded the composer a scholarship to study at the Conservatoire Américaine in Fountainebleau, France. She has taught composition and theory at various music institutions in Hartford, Connecticut. Her association with the Hartt School of the University of Hartford, where she earned a master's degree in music while on the faculty, included the establishment of a faculty/student exchange with the Staatliche Hochschule für Musik Heidelberg-Mannheim. Among her awards are a Connecticut Commission on the Arts award, her selection by the Society of Women Artists in German-speaking-countries to represent the Mannheim-Ludwigshafen region in the national seventieth-year anniversary exhibition in Lübeck, and First Prize in the IAWM's 1998 Miriam Gideon Competition for her *A Homage for Hildegard*. In 2001 the Rockefeller Foundation awarded her a month-long residency in Bellagio, Italy.

Doctor Austin and her husband Prof. Gerhard Austin divide their time between Germany and the United States as they promote an exchange of ideas and people through internationally sponsored projects with an emphasis on cultural activities in eastern Europe. Often called upon to translate scholarly papers and books, she also acts as an interpreter for German-speaking composers. She is President of Connecticut Composers, Inc. and organist/choir director at St. Paul's Episcopal Church in Windham Center, CT. Her music has been published by Arsis Press and Peter Tonger Verlag and recorded on the Capstone and Leonarda labels. Other scores are available through the American Composers Alliance.

ADORAMUS TE, CHRISTE — **Benjamin Gryk**

Adoramus te, Christe,
et benedicimus tibi,
quia per sanctam crucem tuam
redemisti mundum.

We adore you, O Christ,
and we bless you,
because by your holy cross
you have redeemed the world.

Good Friday antiphon

Benjamin Gryk earned the first Doctor of Musical Arts degree awarded by Rice University's Shepherd School of Music in 1987, where he studied composition with Paul Cooper and earned a Master of Music degree in organ performance with Clyde Holloway. During that time Gryk won several major prizes and awards of the university including the Louis Sudler Award in the Arts and a Fulbright Fellowship to Graz, Austria, where he pursued advanced studies in composition, organ, and improvisation. Gryk graduated with high honors from the Hartt School of the University of Hartford, where his principal teachers were Arnold Franchetti, Edward Clark, and John Holtz. A native of New Britain, CT, Doctor Gryk is currently organist and music director at Holy Cross Catholic Church in New Britain and teaches at Thomas Edison Middle School in Meriden, CT. His compositions include a symphony, a string quartet, and a number of chamber, choral, and keyboard works.

FEAR NO MORE **Elizabeth Lauer**

Fear no more the heat o' the sun,
Nor the furious winter's rages;
Thou thy worldly task has done,
Home art gone, and ta'en thy wages:
Golden lads and girls all must,
As chimney-sweepers, come to dust.

Fear no more the frown o' the great,
Thou art past the tyrant's stroke;
Care no more to clothe and eat;
To thee the reed is as the oak:
The sceptre, learning, physic, must
All follow this, and come to dust.

Fear no more the lightning-flash,
Nor th'all-dreaded thunder-stone;
Fear not slander, censure rash;
Thou has finish'd joy and moan:
All lovers young, all lovers must,
Consign to thee, and come to dust

No exorciser harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!
Quiet consummation have;
And renowned be thy grave!

William Shakespeare (*Cymbeline*, act IV, scene 2)

FOUR LITTLE SONGS

Constance Walton

Little Boy Blue

Blow—
Little Boy Blue, come blow your horn.
Who? Blow, Boy Blue!
Come blow your horn!
The sheep's in the meadow, cow's in the corn.
Too bad.
But where is the boy who looks after the sheep?
Under the haystack fast asleep.
Blow, No Little Boy Blue.

Little Miss Muffet

Muffet, tuffet, curds and whey.
Little Miss Muffet sat on a tuffet
Eating her curds and whey.
There came a spider, sat down beside her
And frightened Miss Muffet away.

Little Jack Horner

Red plum, yellow plum, what kind of plum have I?
Little Jack Horner sat in a corner
Eating a Christmas pie.
He put in his thumb and pulled out a plum
And said, "What a good boy am I!"

Twinkle, Little Star

Twinkle, twinkle, little star,
Like a diamond in the sky.
How I wonder what you are.
Twinkle, twinkle, little star,
Up above the world so high,
Like a diamond in the sky.
Stars are twinkling down from heaven
On a bright and starry night.
Twinkle, twinkle down from heaven.

I wish I may, I wish I might
Have the wish I wish tonight.

Up above the world so high—
Like a diamond in the sky,
How I wonder what you are.
Twinkle, twinkle, little star,
How I wonder what you are.

Adapted from Mother Goose rhymes

Constance Walton is a graduate of the Philadelphia Conservatory, now the Philadelphia University of the Arts, with a BA degree in piano and composition and a Teacher's Diploma. She pursued graduate study in composition with Tadeusz Kassern at the Dalcroze School of Music in New York and participated in the Composers' Workshop at the Juilliard School of Music under Stanley Wolfe for two years.

Walton was president of the Connecticut Pioneer Branch of the National League of PEN Women in 1992-1993. In 1996 she was given an official citation from the General Assembly of the State of Connecticut for her "work as a fine composer and lyricist and her contribution to the music community through her dedicated teaching and nurturing of musical talent." She has won awards for compositions ranging from chamber music to large choral works, piano solos, and song cycles. Her choral music has been premiered by such choral ensembles as The Gregg Smith Singers, the Ogden Booker Chorale, the Westfair Chamber Singers, and Musica Plenti. She has received numerous first-place awards for her compositions from the National Federation of Music Clubs and the National League of American Pen Women.

Since 1996 T. D. Ellis Music Publishing has published her *Four Preludes and Four Postludes* for the four seasons of the church year for organ, *Qumran* for solo flute, *Five Little Songs* for treble voices and piano based on the Mother Goose rhymes, Alleluia for brass quartet and organ, and *Reverie* for violin and piano; Spratt Music Publisher has recently released *Glorious Liberty* for mixed chorus and *Perspective* for cello and piano, which was awarded third place by the Connecticut Federation of Music Clubs in its Centennial Celebration Competition.

THE LEGACY OF CARING **George Lombardo**

Despair is my private pain
Born from what I have failed to say
failed to do, failed to overcome.

Be still my inner self,
let me rise to you, let me reach
down into your pain
and soothe you.

I turn to you to renew my life
I turn to the world, the streets of
the city, the worn tapestries of
brokerage firms,
rage and pain in the faces that
turn from me
afraid of their own inner worlds.

This common world I love anew,
as the life blood of generations
who refused to surrender their
humanity
in an inhumane world,
courses through my veins.

From within this world
my despair is transformed to hope

drug dealers, private estates
personal things in the bag
lady's cart

and I begin anew
the legacy of caring.

Thandeka

Trained as a composer, conductor, singer, and actor, **George Lombardo** has participated in virtually all facets of the performing arts. He has conducted orchestras, performed as a vocalist in opera, musical theatre and choral groups, and is an accomplished dramatic and comic actor. Mr. Lombardo's eclectic interest in the arts began while attending the Berklee College of Music (class of 1977), where he studied classical composition and conducting along with jazz and pop/rock performance.

Although he prefers not to mix styles within a single composition, Lombardo enjoys using a large pallet of sonic colors, equally embracing consonance and dissonance, convention and experimentation. His choral piece *The Legacy of Caring* is an excellent example of his style of composition.

ALONG SOME DISTANT DAY **Ken Steen**

Be patient toward all that is
unsolved in your heart,
and try to love the questions themselves,
like locked rooms and like books
that are written in a very foreign tongue.

Do not now seek the answers, which
can not be given to you,
Because you would not be able
to live them.

And the point is to live everything.

Live the questions now.

Perhaps you will gradually,
Without noticing it

Live along some distant day,
into the answers.

Adapted from Rainer Maria Rilke's *Letter to a Young Poet*

Ken Steen has received numerous awards for composition including the 1992 ISCM Boston Composition Award for *Looming* for string quartet; an American Symphony Orchestra League New Music Project with the St. Louis Symphony Orchestra, conducted by Leonard Slatkin; an Individual Artist Grant from the Connecticut Commission on the Arts in 1992 to compose *Silent Thalia*, a concerto for electronic cello and orchestra for electronic cellist Jeffrey Krieger; grants from The New England Foundation for the Arts, Meet the Composer, The Roberts Foundation, The Margaret Fairbanks Jory Copying Assistance Program of the American Music Center; and a fellowship to The Millay Colony for the Arts. *Metastasis* for orchestra was recorded by the Slovak Radio Symphony Orchestra, conducted by Szymon Kawalla, and released on the Vienna Modern Masters label. *Shadows and Light* for electronic cello was recently released on a CRI disc entitled *Night Chains* featuring Jeffrey Krieger and *While Conscience Slept* for flute, clarinet, electronic cello, and synthesizer on a Capstone disc entitled *Spectra*. In addition to composing concert music in many forms, Mr. Steen has composed numerous works, both acoustic and electronic, for dance, theater, and documentaries. His music has been featured on concert and radio programs throughout the United States, Canada, Italy, Belgium, Romania, and Japan. Mr. Steen is currently Assistant Professor of Composition and Theory with a specialty in Music Technologies at The Hartt School of the University of Hartford.

The Kent Singers, a unique auditioned group of thirty voices, was formed in 1973 and has been performing under artistic director Marguerite Mullée since 1999. Amateur in the best sense of the word, that is, one who loves, the Kent Singers have maintained the highest standards in bringing the best choral music including commissioned works from contemporary composers to its audiences. The ensemble has merited critical acclaim for its concerts and has been featured at the Dennis Keene Choral Festival.

Artistic Director of the Kent Singers, **Marguerite Mullée** is also Music Director and Professor of Music at Holy Apostles College in Cromwell, CT, choir-director/cantor at St.

Bernard's Church in Sharon, CT, and Music Director for the School of Performing Arts in Sherman, CT. She was recently named music-director/conductor of the Millennium Orchestra, a multi-generational instrumental group in New York City, and has conducted numerous community, festival and church choirs in New York and Connecticut. While completing her doctorate in conducting at Columbia University, she worked closely with Dino Anagnost and served as assistant conductor for the Metropolitan Singers/Greek Choral Society and the Little Orchestra Society in New York City. An active choral clinician, she has presented workshops and given lectures throughout the Northeast including at the University of Pennsylvania, the University of Connecticut, Manhattanville College, and the Summer Festival at Caramoor in Katonah, NY.

Pianist-organist **Sharon Abner** is active as an organist, choir director, and piano teacher in the Kent (CT) area. A graduate of the College of Wooster and of The School of Sacred Music of Union Theological Seminary, she has performed as an organ recitalist and accompanist in New York City and in Westchester County, New York. She is Music Director and Organist at the First Congregational Church in Washington, CT, and organist at South Kent School and Temple Beth Abraham in Tarrytown, NY.

Connecticut Composers, Inc. is a non-profit organization of composers who are either now living in Connecticut or have lived there. It was founded in 1981 by eighteen charter members and has grown to over forty from all regions of the state. Its composers have written for such diverse media as orchestra, chorus, solo, chamber ensemble, opera, and ballet; their many genres also include jazz, improvisation, folk, electronic, and experimental music.

This compact disc is the second in Connecticut Composers' series *Spectra*. The first, released by Capstone Records in 1997, featured concert music by five composer-members of the society.

Grateful acknowledgement is made to

The Connecticut Commission on the Arts for its assistance in the performances of this music,

The Schubert Club of Fairfield County for its assistance in the recording of the pieces by Elizabeth Lauer and Constance Walton,

The Dave Brubeck Performance Fund of Connecticut Composers,

T. D. Ellis Music Publishing, the publisher of the songs by Constance Walton, for providing the materials for the performance and recording of her music.

Editing and Mastering on all Tracks Scott Metcalfe

Missa Brevis Allen Brings
Recording engineer **Shauna Gove**

Two Poems for Henry David Thoreau Stephen Michael Gryc
Recording engineer **Justin Kurtz**

Three Vocal Pieces on Poems of Stephen Crane Sandra Smith Brooks
Recording engineer **Scott Metcalfe**

Come, Swan Howard Rovics
Recording engineer **Justin Kurtz**

Sigh No More, Ladies Elizabeth Lauer
Recording engineer **Scott Metcalfe**

Sleighing Song Frank Vasi
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The Master's Hands Elizabeth R. Austin
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Adoramus Te, Christe Benjamin Gryk
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Fear No More Elizabeth Lauer
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Four Little Songs Constance Walton
Recording engineer **Scott Metcalfe**

The Legacy of Caring George Lombardo
Recording engineer **Justin Kurtz**

Along Some Distant Day Ken Steen
Recording engineer **Scott Metcalfe**

The Kent Singers | Marguerite Mullée, director

Missa Brevis Allen Brings
Soloists: Emily Elliot, Haidee Freund,
Jay Crawford-Kelly & Clint Macgowan
35 *Kyrie* 3:23
36 *Gloria* 3:45

Two Poems of Henry David Thoreau Stephen Michael Gryc
37 *The Autumnal Sun* 1:51
38 *Fog* 1:54

Three Vocal Pieces on Poems of Stephen Crane Sandra Smith Brooks
Kathleen Stark, alto; Mellissa Meckles, bassoon; Sharon Abner, piano
39 *I Saw a Man Pursuing the Horizon* 2:35
40 *There Was a Man with a Tongue of Wood* 1:07
41 *The Wayfarer* 2:24

42 **Come, Swan** Howard Rovics 5:23

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44 **Sleighing Song** Frank Vasi 3:56
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45 **The Master's Hands** Elizabeth R. Austin 4:02
Sharon Abner, piano

46 **Adoramus Te, Christe** Benjamin Gryk 3:21
Sharon Abner, organ

47 **Fear No More** Elizabeth Lauer 5:06

Four Little Songs Constance Walton
Sharon Abner, piano
48 *Little Boy Blue* 1:44
49 *Little Miss Muffet* 1:10
50 *Little Jack Horner* 1:03
51 *Twinkle, Little Star* 1:45

52 **The Legacy of Caring** George Lombardo 2:56
Kathleen Stark, alto solo

53 **Along Some Distanct Day** Ken Steen 10:49
Soloists: Patricia Hochstetter, Lisa Lansing-Simont,
Jay Crawford-Kelly & Clint Macgowan
Sharon Abner, organ

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NV6077

A CONCERT OF MUSIC FOR VOICES

SPECTRA
A CONCERT OF MUSIC FOR ORCHESTRA
BY MEMBERS OF CONNECTICUT COMPOSERS, INC.
ROBERT CARL
ELIZABETH R. AUSTIN
KEN STEEN
ALLEN BRINGS
Navona Records
FINE MUSIC

About the music —

Death is one of two movements which constitute my second symphony. Each is designed to work as a stand-alone tone poem. Together, they present a portrait of the world at the time of the work's composition, balanced on a razor's edge of joy and anxiety. They may be performed in either order, rendering a very different message from one performance to another. *Liberty* is a celebration of the liberation of many of the world's peoples from totalitarianism, ranging from the Velvet Revolution of Prague to the People Power of the Philippines. *Death* is a vision of the world suffocating under the crushing weight of environmental collapse. Its slowly arching lines and flailing woodwind outbursts came to me from the images of birds flapping in an airless sky, plummeting earthwards when their strength gave out. Alas, in the succeeding decade, the more tragic vision seems to be winning. One can only hope we will recognize our folly before it's too late.

The Corporation of Yaddo is thanked for providing the ideal circumstances for the completion of this work.

Robert Carl

Through its structural use of musical quotations from European and American music, Symphony No. 2 "Lighthouse" (1993) mirrors the transatlantic nature of my musical life. Mannheim, Germany, has been very supportive of my own artistic growth; it seems as though the city's landmark, a watertower in the heart of town, beckons and illuminates my way, much as a lighthouse radiates its beam for a seafarer's welfare. Coincidence would have this tower crowned with a female figure from Greek mytholgy: Amphitrite, Poseidon's wife and queen of the sea! My symphony of water and light resonates this harbor city, as it also pays homage to my beloved Watch Hill, Rhode Island, lighthouse, not far from my home in Connecticut.

Movement I: *Lighthouse/Watertower/Mannheim/Watch Hill*

The arcs emanating from the lighthouse are aurally transformed at the very beginning of the music from a drone arising at the expectant moment before the light and inten-

sifying to a brilliant "sonic beam." Shifting a half-step downwards, the light quickly vanishes into intense and darkened silence. I used the timing of the Watch Hill light cycles for these sound-light sweeps.

As succeeding sweeps of light/sound follow, they become closer and closer in time until the a-g# motif enlarges to a triadic collection. The randomness of wave motion, generating the tolling of bellbuoys, contrasts with the beacon's periodic illumination. This piercing beam illuminates various musical quotations, all with a common "water-play" theme and all possessing the same a-g# pitch collection. Like waves rippling on the sea, this music from the past is juxtaposed with new music, linked by a succession of mosaic-like harmonies.

Culminating in a quotation from Debussy's *La Mer,* the half-step motif is now drawn upwards by a harmonic ebb and flow to higher pitches revolving around b-c# in the second half of this movement. Hugo Wolf's *Mondnacht* emphasizes the 'b' and is coupled with the *"gute Ruh"* of Schubert's "brook" from *Die Schöne Müllerin* (c#-b). One hears the ascending whole-step motif again in *O Magnum Mysterium,* used also later in the Symphony. Debussy's *L'Isle Joyeuse* again provides the ascending motif, underlying the taped sounds of church bells of Mannheim, clangorous as bellbuoys adrift on the ocean.

Cross currents between the various quotations elicit their motivic reinterpretations as the bichordal "lighthouse" motif interacts with them. This musical metaphor is an aural anchor amid the more fluid musical quotations. Two brief quotes end the movement, one coloristic and the other a return to the original a-g# pitches. The celesta figure from Strauss's *Der Rosenkavalier* conjures up an image of stars and eternity. Hofmannthal's libretto speaks of *"die Zeit. . .ein sonderbares Ding"* ("time. . .a strange and incredible thing"), which relates to the underlying concept of this work: that of periodicity set against stasis. Finally, the short passage from Mozart's *Requiem,* returning to the a-g# pitches, is also a nod to Mozart's presence in Mannheim as he struggled to acquire permanent employment . . . this motif being abruptly cut off, . . . questioning . . . before silence.

Movement II: *Burlesque on a theme by Johann Stamitz*

In direct contrast to the metric flexibility of the first movement, this movement suggests a different time-space grid as one of the founders of the Mannheim School, Johann Stamitz, provides the theme for the boisterous variations which follow (the same a-g# pitches from the first movement begin this theme's descending scale-line). The theme's *Rakete,* a figure of broken chords which epitomized the orchestral effects of this "new" style, impels the music forward despite reminders of the previous movement's seascapes. Lively gestures tumble over one another until a sobering gaze towards the eternal returns with Jacob Handl's *O Magnum Mysterium.*

Movement III: *Elegia*

Another vision of time initiates this movement, the initial theme having been taken from the *Musica enchiriadis*, one of the earliest extant musical manuscripts (c. 850 CE), *Sit gloria Domini, in saecula laetabitur Dominus in operibus suis.* The clarity and simplicity of this movement is both summation and affirmation, drawing from both temporal and eternal. The hymn *Jerusalem, My Happy Home* is superimposed over themes from the entire symphony.

Elizabeth R. Austin

Legacy for string orchestra was composed in 1997-98 and is based on a vocal work of mine entitled *Along Some Distant Day* on a text by Rainer Maria Rilke (see below) from chapter four of his *Letters to a Young Poet.* This work for strings retains much of the same material as the vocal piece and is, in fact, a recomposition of the former. Conceptually, I have followed the notion that the musical material from the vocal work has been bequeathed as an heirloom to the string orchestra, a kind of evolutionary story-telling process from one generation to the next. *Legacy* was originally conceived to honor my father William C. Steen Jr. as he struggled to overcome a long battle with cancer. It is a work that embodies hope and continuity in the form of an heirloom as it is passed from older to future generations. As such, it is dedicated both to my father and to my son, Graham. It was recorded and performed in the church Jesu Fili Mariae

at the Abbey of Regina Laudis, Bethlehem, Connecticut, on November 22, 1998, the day after we buried my father. Somehow I know he heard it anyway.

Ken Steen

From: *Letters to a Young Poet*

Be patient toward all that is
unsolved in your heart
and try to love the questions
themselves
like locked rooms
and like books that are written
in a very foreign tongue.
Do not now seek the answers,
which cannot be given to you
because you would not be able to
live them.
And the point is,
to live everything.
Live the questions now.
Perhaps you will then gradually,
without noticing it,
live along some distant day
into the answer.

Rainer Maria Rilke

My Serenade for orchestra was written to give an untroubling piece to a troubled world. Its three movements were not intended, however, to be cloying or, worse, soporific. The music of Serenade sings rather than dances for the most part and fluctuates almost imperceptibly between a gentle, graceful diatonicism and a mild but spicier chromaticism. It makes no secret of the fact that the principal theme of the last movement is a quicker version of the principal theme of the first or that characteristic turns

of phrase can be detected in the slow movement as well. In writing such a piece I was also determined to avoid any of the intense expressiveness that can otherwise be found in my music.

With the exception of the percussion part the orchestra I chose for Serenade is identical to that used by Mozart and Mendelssohn in their symphonies. Of spiritual ancestors there are many and they would include, without apology, works by such apparently divergent composers as Richard Strauss and Antonin Dvořák. The immediate occasion for my composing Serenade was a memorable performance that I had heard by the Fairfield (CT) Orchestra, conducted by Thomas Crawford, of the "Jupiter" Symphony of Mozart. Perhaps it was because the musicians were young and may not have ever played the piece before and therefore approached their performance with the freshness of unfamiliarity. But just as likely a reason for their success may have been that the music had been carefully rehearsed and not "taken for granted," something that celebrated orchestras and their even more celebrated conductors are too often guilty of. Serenade was completed (coincidentally) on the feast of All Saints in 1991 but not performed until October 10, 2002, when a student orchestra at Northern Arizona University, conducted by Victor Liva, performed it at a regional conference of the Society of Composers. What moved me as much as the performance was the dedication and enthusiasm demonstrated by the students in performing it.

Allen Brings

The composers —

Born in Baltimore in 1938, **Elizabeth R. Austin** received her early musical training at The Peabody Conservatory of Music. When Nadia Boulanger visited Goucher College, she awarded her a scholarship to study at the *Conservatoire Américaine* in Fontainebleau, France, after hearing Austin's *Drei Rilke Lieder*. She has taught composition and theory at various music institutions in Hartford, Connecticut. Her association with the Hartt School of the University of Hartford, where she earned a master's degree in music while on its faculty, included the establishment of a faculty/student exchange with the *Staatliche Hochschule für Musik Heidelberg-Mannheim*.

While studying for her doctorate at the University of Connecticut, she won First Prize in the Lipscomb Electronic Music Competition for her *Klavier Double* for piano and tape. Other awards have included a Connecticut Commission on the Arts grant, selection by The Society of Women Artists in German-speaking Countries to represent the Mannheim-Ludwigshafen region in the national seventieth-year anniversary exhibition in Lübeck, Germany, and First Prize in the IAWM's 1998 Miriam Gideon Competition. The Rockefeller Foundation awarded her a month-long residency in Bellagio, Italy, in 2001. In 2003 her music was the subject of an interview with Bruce Duffie in *New Music Connoisseur,* and in 2001 she was selected to have her music featured on the American Composers Alliance website. Her music has been broadcast worldwide and featured especially on Germany's *Mitteldeutscher Rundfunk.*

Dr. Austin and her husband, Prof. Gerhard Austin, promote transatlantic cultural exchanges through internationally-sponsored projects. She has often been called upon to translate scholarly papers and books and act as interpreter for German-speaking composers. She is currently President of Connecticut Composers, Inc. as well as organist/choir director at St. Paul's Episcopal Church in Windham Center, Connecticut.

Published by Arsis Press and Tonger Musikverlag and recorded on the Capstone and Leonarda labels, Elizabeth Austin's music is also represented on the 1994 Society of Composers compact disc and in volume 20 of its Journal of Music Scores. Her scores are available through the American Composers Alliance. Writings on her life and music, based on a doctoral dissertation by Dr. Michael Slayton, will be part of a forthcoming book on contemporary women composers. In volume 7 of the IAWM Journal (2001) her music is the subject of an interview/article. Her piano music is cited in the *Internationales chronologisches Lexikon Klaviermusik.*

A native of New York City, **Allen Brings** holds a Bachelor of Arts degree *magna cum laude* from Queens College, a Master of Arts degree from Columbia University, where he was a Mosenthal Fellow and a student of Otto Luening, and a doctorate in theory and composition from Boston University, where he was a student of Gardner Read. In 1962 he was a Naumburg Fellow at Princeton University, where he studied with Roger Sessions. He has twice served as chairman of the eastern region of

the American Society of University Composers and is Vice-president of Connecticut Composers, Inc. Each year since 1975 he has received an ASCAP Award. In 1988 he was awarded an Individual Artist Grant by the Connecticut Commission on the Arts. His published compositions, which include works for orchestra, band, chorus, a wide variety of chamber ensembles, piano, organ, harpsichord, guitar, and voice, have been recorded by Capstone, Centaur, Grenadilla, Contemporary Recording Studios, North/South Consonance, Arizona University Recordings, and Vienna Modern Masters.

A pianist as well as a composer, Allen Brings has performed extensively both here and abroad especially in programs of music for piano, four-hands, with Genevieve Chinn, with whom he has recorded for Centaur Records, Orion Master Recordings, and Composers Recordings, Inc. He is also a co-author of *A New Approach to Keyboard Harmony* and has contributed articles to College Music Symposium, ComposerUSA, New Oxford Review, Contemporary Music Newsletter, and Adoremus Bulletin.

Allen Brings is Professor Emeritus of Music at the Aaron Copland School of Music at Queens College of the City University of New York, where he was co-ordinator of the theory and ear training program, and a director of the Weston Music Center and School of the Performing Arts in Weston, Connecticut. He lives in Wilton, Connecticut.

Born in 1954, **Robert Carl** studied composition with Jonathan Kramer, George Rochberg, Ralph Shapey, and Iannis Xenakis. His music is performed throughout the United States and Europe and is published by the American Composers Alliance, Boosey & Hawkes, Roncorp, and Apoll-Edition. His grants, prizes and residencies have come from such sources as the National Endowment for the Arts, Tanglewood, the Connecticut Commission on the Arts, the Camargo Foundation, the MacDowell Colony, Yaddo, Ucross, the Millay Colony, the Bogliasco Foundation, the Djerassi Foundation, the Asian Cultural Council, the Aaron Copland House, and the Rockefeller Foundation. He was awarded a 2005 Chamber Music America commission for a string quintet to be written for the Miami String Quartet and Robert Black. An excerpt from his opera-in-progress, *Harmony* (with novelist Russell Banks), was presented in May 2005 at the New York City Opera's VOX Showcase series. He is also the recipient of the 1998 Charles Ives Fellowship from the American Academy of Arts and Letters. New World Records released a CD of three large string chamber works in March 2006.

Other CD releases of his work can be found on the Neuma, Koch International, Lotus, Centaur, Vienna Modern Masters, E.R.M., and Aerial Records labels. For fifteen years he was a co-director of the Extension Works new music ensemble in Boston; he is chairman of the composition department at the Hartt School of Music, University of Hartford, and writes extensively on new music for Fanfare Magazine.

Ken Steen is a composer, sound artist, and educator living in Glastonbury, Connecticut. His music sits squarely on the frontier between the acoustic and electronic domains of musical expression, often combining traditional orchestra, chamber ensemble or soloist with electronic instruments or processed sound and noise. His numerous awards for composition include an ISCM Boston Composition Award, an American Symphony Orchestra League New Music Project with the Saint Louis Symphony Orchestra conducted by Leonard Slatkin, grants from The Connecticut Commission on the Arts, The New England Foundation for the Arts, Meet the Composer, The Roberts Foundation, The American Composers Forum Continental Harmony Encore Project, The Margaret Fairbanks Jory Copying Assistance Program of the American Music Center as well as fellowships to The Millay Colony for the Arts, the Artists' Enclave at I-Park, and The MacDowell Colony.

In addition to composing concert music in many forms, Steen has composed a wide variety of works, both acoustic and electronic, for sound installation, dance, theater and web-distribution. His music and soundworks have been featured on concert and radio programs in the United States, Canada, Italy, Belgium, Romania, Australia, Cuba and Japan among others. His work has recently been part of the Sonic Residues 02 Festival, the Festival of Electro-Acoustic Music: Spring in Havana, the Currents in Electro-acoustic Music Festival, and the 60X60 International Project. Recent premiere performances and sound installations in such diverse locations as Xi'an, China; Fortaleza-Ceará, Brazil; the Spring in Havana Festival, Havana, Cuba; Merkin Concert Hall in New York City; and the Australian Centre for Contemporary Art in Melbourne, Australia; confirm that his work is steadily attaining international recognition. Steen's music can be found on the Capstone, Vienna Modern Masters, Auralit, and CRI labels as well as at www.kensteen.com. It is published by University of Arizona Publications, Harrock Hall Music, and American Composers Edition. Some of his soundworks can

be found at noisefarm.org. Steen is currently Associate Professor of Composition and Theory and director of Studio D at the Hartt School of Music, University of Hartford.

The performers —

Marguerite Mullée is a graduate of Columbia University, where she earned a doctorate in Choral Conducting and Vocal Pedagogy. She received her M.A. from Manhattanville College and Presidential Honors for her master's thesis on the origins of liturgical music drama. She has performed and studied conducting with Dino Anagnost, John Alexander, Peter Bagley, Joseph Flummerfelt, Rosemary Glyde, Dennis Keene, Robert Page and Robert Shaw and studied ensemble coaching with Isaac Stern. Dr. Mullée is Artistic Director of the Kent Singers in Kent, Connecticut, and, under her direction, the group has maintained a busy performing and recording schedule including recording a compact disc of music by members of Connecticut Composers, Inc. for Capstone Records. The Kent Singers has been a featured ensemble at the Dennis Keene Choral Festival in Kent and the Music Mountain Summer Festival in Falls Village, Connecticut. Dr. Mullée is also Music Director and Professor of Music at Holy Apostles College in Cromwell, Connecticut, Conductor/Music Director for the Naugatuck Community Choir, Vocal Director for Our Lady of Grace Monastery in North Guilford, Connecticut, and Music Director at the South Kent School. She maintains a studio in Kent, where she teaches voice, piano, conducting and composition. In demand as a choral clinician and lecturer, she has given presentations at the Portsmouth Abbey School, the University of Connecticut, Manhattanville College, and the Summer Festival at Caramoor in Katonah, New York, and has given workshops to numerous community, church and school choirs.

Joel Eric Suben has led first performances and commercial recordings of more than 450 works by American and European composers, among them Pulitzer Prize winners Roger Sessions and Leslie Bassett. A frequent guest conductor of major Central European orchestras, Suben records more than ten hours of symphonic music and opera each season. Since 1998 he has conducted innumerable archival recordings of the symphonic works of Karol Rathaus, Jerzy Fitelberg, and other Polish composers at the invitation of the Polish Radio. In September 1998 Suben made his debut with the

Warsaw National Philharmonic Orchestra at the Warsaw Autumn Festival. His work is represented on approximately fifty commercially-released compact discs on the Albany, Centaur, Capstone, CRI, Naxos/Marco Polo, New World, Opus One, Parnassus, and Soundspells International labels. Suben studied conducting with Jacques-Louis Monod, Witold Rowicki, Otmar Suitner, and Sergiu Celibidache. While still a student, Suben led the first Boston performances of the *Service Sacré* by Darius Milhaud with members of the Opera Orchestra of Boston. As a finalist in the 1976 Hans Haring Conducting Competition of the Austrian Radio at Salzburg, Suben was called back three times by the jury to prepare a performance of *Six Pieces for Orchestra*, op. 6, by Anton Webern. After his 1977 debut with the American Symphony Orchestra in New York, Suben won a Fulbright scholarship for advanced study in Poland, where he devoted all of 1978 to organizing performances of American music. Suben's activities as a composer encompass some sixty published works.

Of **Christopher Zimmerman**'s professional debut with the Royal Philharmonic Orchestra, The Daily Telegraph of London wrote "Contact with the Orchestra seemed immediate, the result a reading in which the playing responded keenly to gestures which themselves were expressive both of the symphony's fiery vigour and of its finer nuances. Christopher Zimmerman revealed a sharp interpretative profile and control of orchestral timbre.... a most auspicious London debut."

Mr. Zimmerman graduated from Yale University with a B.A. in Music and received his master's degree from the University of Michigan. He also studied with Seiji Ozawa and Gunther Schuller at Tanglewood and at the Pierre Monteux School in Maine. He served as an apprentice to Andrew Davis and the Toronto Symphony and in Prague as assistant conductor to Vaclav Neumann and the Czech Philharmonic Orchestra. Zimmerman has also conducted the Prague Symphony, the Slovak Philharmonic, the Seoul Philharmonic, the Mexico City Philharmonic, the Edmonton Symphony, the Hartford Symphony, the El Paso Symphony, the Ohio Chamber Orchestra, and the Prague Philharmonic Chamber Orchestra among many other orchestras. In 1989 he co-founded and became Music Director of the City of London Chamber Orchestra. In 1993 he became Music Director of the Cincinnati Concert Orchestra and the following year was appointed to succeed Werner Torkanowsky as Music Director of the Bangor

Symphony Orchestra. In 1999 he became Director of the Orchestral program at the Hartt School of Music and in 2001 took on the Music Directorship of the Symphony of Southeast Texas.

The Hartt Symphony Orchestra is comprised of accomplished young players who are working towards bachelor, master and doctoral degrees in instrumental performance at the Hartt School of Music of the University of Hartford. The orchestra prepares and performs a diverse repertoire each year, ranging from the classical canon of orchestral works to contemporary music. The orchestra takes special pride in giving first performances of newly written pieces, many of which have been written for the orchestra by composers on the composition faculty of the Hartt School.

The **Moravian Philharmonic Orchestra** of Olomouc in the Czech Republic was founded in May 1945 and ranks among the foremost and oldest symphony orchestras in the Czech Republic. Prominent conductors have been Otto Klemperer, Yehudi Menuhin, Vaclav Neumann, Arvid Jansons and many others. In addition to a large standard repertory, the orchestra specializes in music of the old Czech masters as well as that of many contemporary composers. It has given more than 250 first-performances and can be heard on numerous compact discs.

Connecticut Composers, Inc. is a non-profit organization of composers who are either now living in Connecticut or have lived there. It was founded in 1981 by eighteen charter members and has grown to over forty from all regions of the state. Its composers have written for such diverse media as orchestra, chorus, solo, chamber ensemble, opera, and ballet; their many genres also include jazz, improvisation, folk, electronic, and experimental music. This compact disc is the fourth in Connecticut Composers' series *Spectra*. The first, released by Capstone Records in 1997, featured concert music by five composer-members of the society. The second, released by Capstone in 2002, featured twelve vocal compositions by eleven composers sung by The Kent Singers, conducted by Marguerite Mullée. The last, released in 2004, contained six works for solo piano by five members of the society.

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The Master Disc was Produced by Scott Metcalfe

Death Robert Carl
Recording engineer and editor **Scott Metcalfe**

Symphony No. 2 "Lighthouse" Elizabeth R. Austin
Recording engineer and editor **Frantisek Poul**

Legacy Ken Steen
Recording engineer and editor **Scott Metcalfe**

Serenade Allen Brings
Recording engineer and editor **Frantisek Poul**

54	**Death** Robert Carl Hartt Symphony Orchestra | Christopher Zimmerman, conductor	9:16
	Symphony No. 2 "Lighthouse" Elizabeth R. Austin The Moravian Philharmonic Orchestra | Joel Eric Suben, conductor	
55	*I Lighthouse/Watertower/Mannheim/Watch Hill*	12:30
56	*II Burlesque on a theme by Jobann Stamitz*	5:45
57	*III Elegia*	4:55
58	**Legacy** Ken Steen String ensemble conducted by Marguerite Mullée	12:45
	Serenade Allen Brings The Moravian Philharmonic Orchestra | Joel Eric Suben, conductor	
59	*First Movement*	3:32
60	*Second Movement*	4:25
61	*Third Movement*	2:23

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