



Jeffrey Kaufman attended The Juilliard School of Music and received degrees from The Manhattan School of Music. Amongst his teachers are Nicolas Flagello, Ludmilla Ulehla and David Diamond. He has received awards and grants from: The New York State Council on the Arts, The National Endowment for the Arts, The Rockefeller Foundation, The Martha Baird Rockefeller Foundation, The Alice Ditson Fund, The Aaron Copland Fund for Music, Meet the Composer, ASCAP Standard Panel Awards, Gold Award from The International Film and TV Festival of New York and is a three time Grammy Award nominee. He is published by Theodore Presser, Lawson Gould, Kendor Music and several other imprints. In the early 1970s he became one of the first Music Producers for National Public Radio and for whom he created and produced the MEET THE

COMPOSER series with host-moderator Martin Bookspan, which was heard on over 200 radio stations weekly for 6 years. Early in his career he became Music Director for the Woodstock superstar Richie Havens and went on to produce many recordings and concerts with Mr. Havens and other pop/rock personalities. In 1978 he created the record label Phoenix USA a label devoted to contemporary music with an emphasis on American Composers. He has also created several other labels of Classical, Jazz and Instrumental Music. As a Concert and Stage Producer he has created important concerts featuring the great French Jazz violinist, Stephane Grappelli and Yo Yo Ma as well as concerts with Antonio Carlos Jobim, and Lena Horne. In 1991 he became Music Advisor to an important 5 year series *Absolut Concerto* which commissioned and presented at Lincoln Center's Philharmonic Hall, new American orchestral works by composers John Adams, Michael Torke, Christopher Rouse, Aaron Jay Kernis, Ned Rorem, Morton Gould, George Rochberg, and William Bolcom amongst others. Most recently he became a member of the producing team for the hit Broadway Musical AN AMERICAN IN PARIS.



Vocal Music  
of  
*Jeffrey  
Kaufman*

Featuring  
The Gregg Smith Singers  
Cantor Azi Schwartz  
Kristen Plumley  
Richie Havens  
Janet Jordan



PHCD 187

## NEXUS (Excerpts)

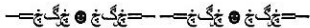
In 1972 I was approached by clarinetist, Lawrence Sobol who suggested I write a work for his Long Island Chamber Ensemble. I agreed but requested that I be permitted to augment the group by the addition of a vocal soloist. He agreed and so I began work on *In Time Past And Time Remembered*. The work was premiered in June, 1973, in New York City's Carnegie Recital Hall, at which time critic Byron Belt commented: "With the muscular sensitive text set to spoken and sung dialogue between the soprano and the occasional boy soprano, the work proved instantly appealing and rewarding." It happened that several years earlier I had begun writing songs and arrangements for "Woodstock" superstar Richie Havens and so many years after the premier of *In Time Past And Time Remembered* there came a time that I introduced Lawrence Sobol to Richie Havens. With little surprise, considering the striking musical interests of these musicians, a natural musical symbiosis occurred. Within a short time thereafter, it was suggested by Larry that I consider writing a work that would feature the Long Island Chamber Ensemble with Richie Havens as vocal soloist and narrator. The narration would be that of Richie reading some of his poetry which he would create specifically for this new work and for which I would additionally set for soprano and ensemble. And so, the genesis of *NEXUS*. The title Nexus I thought would be quite apropos in that it means: "a connected group or series".

The work ultimately took the form of 13 segments made up of instrumental solos, vocal solos, recitations and full ensemble selections which freely mixed classical styles with the more "folk-rock" stylings of Richie Havens. The work was heard in concert on many occasions including on March, 31, 1982 at Carnegie Hall, New York. The recording of *NEXUS* took place over a period of many months in 1983 and 1984 at the Vanguard Recording Studios on West 23<sup>rd</sup> Street in New York City, engineered by David Baker. It was mixed down from 24 track digital to two track stereo but the various two track stereo takes were never edited. For many years and for unknown reasons these tapes were misplaced. It was only after Richie's death in April of 2013 that they were finally found and at that time and upon the urging of Larry Sobol, *NEXUS* was then fully edited. The recording released here however, are only those sections that I've composed or underscored written to readings of Richie Havens. The complete version of *NEXUS* with Richie's "sung" solos will, unfortunately have to wait for another time, but let there be no doubt: *NEXUS* was a true "labor of love" for Richie Havens and that it was almost entirely upon his urging that it was first created and then recorded.

## *When I Was Young*

by Richie Havens edited by Jeffrey Kaufman

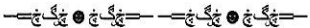
When I was young,  
I spent my eyes in noisy places  
And recording ev'ry vision within' the illusion true and false.  
It mattered not, but that it was that day to be.  
As I went on, searching the in-between worlds  
When I was young time seem so vague, so transparent there.  
As I sat spending my ears in quiet places  
Time was withering away  
and I realized, that all springtime had ever felt was winter's cold hand upon her back  
And yet I knew, not a single tear was shed for herself, but for April's sake  
All Day The Streets Are Crowded by Richie Havens © edited by Jeffrey Kaufman



## *All day the streets are crowded*

by Richie Havens edited by Jeffrey Kaufman

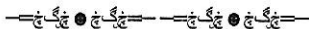
All day the streets are crowded  
car upon car, pilgrims into mirrors  
and red rear light thought patterns going to Brooklyn  
Crossing the bridge every day and never seeing the crying child.  
Whose trinity floats across the Bronx and Queens and Long Island.  
Long island, ending in sea, resolving in fish.  
*I AM* is the fish, as only the fishermen know the spaces in the net,  
The pain of an entering hook, the rhythm of a fish on the shore,  
his eyes dried from the atmosphere of this new world,  
he sees the light and is eaten.  
*I AM* is the devourer, the consuming light,  
which is but a mere vibration, soundless, weightless,  
breathless, thoughtless, freedomless,  
thoughtless, freedomless, timeless.....



*We Are Like Snails*

by Richie Havens edited by Jeffrey Kaufman

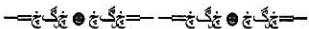
We are like snails, we are like snails, living in twisted shells.  
Suspending daylight in the slumber hours,  
building gilded paper towers to the sky,  
hardened housed we travel daily,  
trying to visit how and why.  
Where and when, the now and then,  
the simple living with a lie, the simple living with a lie.



*I Cherish*

by Richie Havens edited by Jeffrey Kaufman

I cherish that which I have and will never lose sight of  
and not that which I long for with a longing not of my own.  
I hold fast each memory each tiny crevice and crack  
of my minds anguish as it cries out for its own freedom.  
Though my consciousness is a tuned to the date the minute the years  
Only my physical being has access to the world around me  
For the I within the I has found no home to rest its weary memory  
No room in which to function



Four Songs for Small Chorus 1970-1975

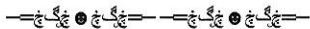
1) *Young and Old*

written for 2 part Young Voices

With a melancholic text by Charles Kingsley,  
it is an end of life reflection, pondering those who  
have come before and those who remain.

WHEN all the world is young, lad,  
And all the trees are green ;  
And every goose a swan, lad,  
And every lass a queen ;  
Then hey for boot and horse, lad,  
And round the world away ;  
Young blood must have its course, lad,  
And every dog his day.

When all the world is old, lad,  
And all the trees are brown ;  
And all the sport is stale, lad,  
And all the wheels run down ;  
Creep home, and take your place there,  
The spent and maimed among :  
God grant you find one face there,  
You loved when all was young



2) *Frolic*

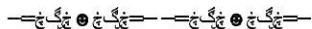
written for 2 part Young Voices

Unlike *Young and Old*, *Frolic* features a wonderful  
upbeat buoyant text by George William Russell,  
with a matching musical style.

THE CHILDREN were shouting together  
And racing along the sands,  
A glimmer of dancing shadows,  
A dovelike flutter of hands.

The stars were shouting in heaven,  
The sun was chasing the moon:  
The game was the same as the children's,  
They danced to the self-same tune.

The whole of the world was merry,  
One joy from the vale to the height,  
Where the blue woods of twilight encircled  
The lovely lawns of the light



3) *Pride of Youth*

A contemporary acapella madrigal,

With a text by Walter Scott, *Pride of Youth* is written for a chorus of four part (SSAA) women's voices.

Proud Maisie is in the wood,  
Walking so early;  
Sweet Robin sits on the bush,  
Singing so rarely.

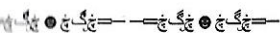
"Tell me, thou bonny bird,  
When shall I marry me?"—

"When six braw gentlemen  
Kirkward shall carry ye."

"Who makes the bridal bed,  
Birdie, say truly?"—

"The gray-headed sexton  
That delves the grave duly,  
The glowworm o'er grave and stone  
Shall light thee steady;

The owl from the steeple sing,  
'Welcome, proud lady.'"



4) *The Reverie of Poor Susan*

For SATB divisi chorus

With a text by William Wordsworth, *The Reverie of Poor Susan* tells the story of the young "Susan" and her sad untimely passing.

At the corner of Wood Street, when daylight appears,  
Hangs a Thrush that sings loud,  
it has sung for three years:

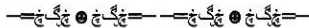
Poor Susan has passed by the spot, and has heard  
In the silence of morning the song of the Bird.

'Tis a note of enchantment; what ails her? She sees  
A mountain ascending, a vision of trees;  
Bright volumes of vapour through Lothbury glide,  
And a river flows on through the vale of Cheapside.

Green pastures she views in the midst of the dale,  
Down which she so often has tripped with her pail;  
And a single small cottage, a nest like a dove's,  
The one only dwelling on earth that she loves.

She looks, and her heart is in heaven: but they fade,  
The mist and the river, the hill and the shade:

The stream will not flow, and the hill will not rise,  
And the colours have all passed away from her eyes!



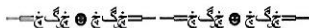
Emily Dickinson Four Songs of Nature 2017 – 2018

For soprano, piano, violin and French horn

With Emily Dickinson having written close to 1800 poems, I thought to find poems of hers that would be upbeat, romantic and lyrical. Since so much of her work is considered dark, moribund and with thoughts of death and dying, I was pleased to find four poems that were either clearly optimistic, ironic or in the case of *Dear March – Come In*, just plain fun.

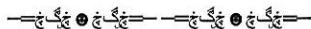
1) *Nature Is What We See*

"Nature" is what we see—  
The Hill—the Afternoon—  
Squirrel—Eclipse—the Bumble bee—  
Nay—Nature is Heaven—  
Nature is what we hear—  
The Bobolink—the Sea—  
Thunder—the Cricket—  
Nay—Nature is Harmony—  
Nature is what we know—  
Yet have no art to say—  
So impotent Our Wisdom is  
To her Simplicity.



2) *The Wind Begun to Knead the Grass*

The Wind begun to knead the Grass—  
As Women do a Dough—  
He flung a Hand full at the Plain—  
A Hand full at the Sky—  
The Leaves unhooked themselves from Trees—  
And started all abroad—  
The Dust did scoop itself like Hands—  
And throw away the Road—  
The Wagons—quickened on the Street—  
The Thunders gossiped low—  
The Lightning showed a Yellow Head—  
And then a livid Toe—  
The Birds put up the Bars to Nests—  
The Cattle flung to Barns—  
Then came one drop of Giant Rain—  
And then, as if the Hands  
That held the Dams—had parted hold—  
The Waters Wrecked the Sky—  
But overlooked my Father's House—  
Just Quartering a Tree



3) *A Something In A Summer's Day*

A something in a summer's Day  
As slow her flambeaux burn away  
Which solemnizes me.

A something in a summer's noon—  
A depth—an Azure—a perfume—  
Transcending ecstacy.

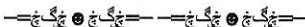
And still within a summer's night  
A something so transporting bright  
I clap my hands to see—

Then veil my too inspecting face  
Lets such a subtle—shimmering grace  
Flutter too far for me—

The wizard fingers never rest—  
The purple brook within the breast  
Still chafes it narrow bed—

Still rears the East her amber Flag—  
Guides still the sun along the Crag  
His Caravan of Red—

So looking on—the night—the morn  
Conclude the wonder gay—  
And I meet, coming thro' the dews  
Another summer's Day!

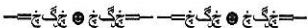


4) *Dear March – Come In*

DEAR March, come in!  
How glad I am!  
I looked for you before.  
Put down your hat—  
You must have walked—  
How out of breath you are!  
Dear March, how are you?  
And the rest?  
Did you leave Nature well?  
Oh, March, come right upstairs with me,  
I have so much to tell!

I got your letter, and the bird's;  
The maples never knew  
That you were coming,—I declare,  
How red their faces grew!  
But, March, forgive me—  
And all those hills  
You left for me to hue;  
There was no purple suitable,  
You took it all with you.

Who knocks? That April!  
Lock the door!  
I will not be pursued!  
He stayed away a year, to call  
When I am occupied.  
But trifles look so trivial  
As soon as you have come,  
That blame is just as dear as praise  
And praise as mere as blame.



"Hineni" for Cantor (hazzan) Chorus, Organ and Vibraphone  
composed in 2016 on commission from The Park Avenue Synagogue,  
New York City and Cantor Azi Schwartz.

HERE I AM

הנני *Hineni*

הנני העני ממעש, נרעש ונפחד  
מפחד יושב תהלות ישראל,  
באתי לעמד ולהתחנן לפניך  
על עמך ישראל אשר שלחוני,  
אף על פי שאיני כדאי והגון לכך.  
לכו אבקש ממך . . .  
י, אל רחום וחנון, אלהי ישראל,  
שדי איום ונורא, הנה נא מצילים  
דרכי אשר אני הולך, לעמד ולבקש  
רחמים עלי ועל שולחני . . .  
ברוך אתה שומע תפלה.

*Hineni he-oni mi-ma-as nir'ash v'nifhad  
mi-pahad yosheiv l'hilot yisra-el, bati  
la-amod u-l'hit'hanein l'fanekha al am'kha  
yisra-el asher sh'lahuni, af al pi she-eini  
kh'dai v'hagun l'khakh. Lakhen avakesh mi-  
m'kha . . . Adonai Adonai el rahum v'hanun,  
elohei yisra-el shaddai ayom heyei na  
matzli-ah darki asher anokhi holekh la-amod  
ul'vakesh rahamim alai  
v'al sholhai. . . .  
Barukh atah shome-a t'filah.*

Here I stand, impoverished in merit,  
trembling in the presence of the One who  
hears the prayers of Israel. Even though I  
am unfit and unworthy for the task, I come  
to represent Your people Israel and plead  
on their behalf. Therefore, gracious and  
merciful Adonai, awe-inspiring God . . .  
I pray that I might successfully seek  
compassion for myself and those who send  
me. . . . Praised are You, merciful God, who  
hears prayer.

[Musaf for Rosh Hashanah and  
Yom Kippur]

**Kristen Plumley**, Soprano, received an Artist Diploma in opera from the Hartt School of Music and a Bachelor of Arts in psychology and music from Holy Cross College. Twice a winner in the Connecticut Opera Guild Scholarship Competition, she is also a recipient of the Richard F. Gold Career Grant (Shoshana Foundation). Lauded as "sensationally note-perfect" (St. Petersburg Times), "a roguish comedienne" (The Middletown, CT Press) and "Met-worthy" (The Dallas Morning News), Ms. Plumley has portrayed Adina (L'Elisir d'Amore) and Gilda (Rigoletto) with Greensboro Opera Company, Musetta (La bohème) with Amarillo Opera, Norina (Don Pasquale) and Zerlina (Don Giovanni) with Virginia Opera, Barbarina (Le Nozze di Figaro) with New York City Opera, Norina (Don Pasquale) and Zerlina (Don Giovanni) with Virginia Opera, Nannetta (Falstaff) and Amor (Orfeo ed Euridice) with Opera Festival of New Jersey, Sophie (Werther) with Chautauqua Opera, Adele (Die Fledermaus) with Bohème Opera (NJ) and Opera Theatre of Connecticut, Despina (Cosi fan Tutte) with Lyric Opera of Cleveland, the Sultan of Egypt (Glück's Les Pelerins de la Mecque) with L'Opera Francaise de New York, Yum-Yum (The Mikado) with Opera Memphis and Josephine (H.M.S. Pinafore) with Nevada Opera.

**Janet Jordan**, Soprano, was born and raised in Bedford Styfordson Brooklyn, NY. She earned her Bachelor of Music Education from the prestigious Peabody Conservatory of Music at Johns Hopkins University and her Master of Music Degree from the Manhattan School of Music. She has appeared on Broadway with Yul Brynner in "The King & I," sung at Carnegie Hall, and performed in theater and opera productions across the United States, Europe and Asia.

**Lawrence Sobol**, Clarinet/Director: The Long Island Chamber Ensemble. Mr. Sobol formed The Long Island Chamber Ensemble in 1968 which over its many years of concertizing emphasized performances and commissions of important American composers i.e. Roy Harris, David Diamond, Michael Colgrass, Alan Hovhaness, and Karel Husa. As a clarinetist, having studied with clarinet greats Harold Wright, Ignatius Gennusa, David Weber, Herbert Blayman and Rudolph Jettel. veteran New York Times critic Theodore Strongin summed up Mr. Sobol's artistry: "Sobol's technique doesn't need mentioning, so smooth and effortless is his playing. What stands out with him is the extremely minute, concentrated and sensitive nature of his musical thought. You can almost touch it, it's so strong."

**Richie Havens** at age 20 left Brooklyn, seeking artistic stimulation in Greenwich Village. "I saw the Village as a place to escape to, in order to express yourself," he recalled. "I had first gone there during the Beatnik days of the 1950s to perform poetry, then I drew portraits for two years and stayed up all night listening to folk music in the clubs. It took a while before I thought of picking up a guitar."<sup>15</sup> Havens' solo performances quickly spread beyond the Village folk circles. He signed on with Bob Dylan's manager, Albert Grossman, and landed a record deal with the Verve Folkways (later Verve Forecast) label. Verve released *Mixed Bag* in late 1966, which featured tracks such as "Handsome Johnny" (co-written by Havens and actor Louis Gossett Jr.)

By 1969, he had released five more albums. *Something Else Again* (1968) became his first album to hit the *Billboard* charts, and it pulled his first album, *Mixed Bag* back onto the charts. Havens' live performances earned widespread notice. His Woodstock appearance in 1969 catapulted him into stardom and was a major turning point in his career. As the festival's first performer, he held the crowd for nearly three hours. In part, Havens was told to continue playing because many artists scheduled to perform after him were delayed in reaching the festival location with highways at a virtual standstill. He was called back for several encores. Having run out of tunes, he improvised a song based on the old spiritual "Motherless Child" that became "Freedom".

Following the success of his extraordinary Woodstock performance, Havens started his own record label, Stormy

Forest, and released *Stonehenge* in 1970. Later that year came *Alarm Clock*, which included the George Harrison-penned hit single, "Here Comes the Sun". This was Havens' first album to reach *Billboard's* Top 30 Chart. Stormy Forest went on to release four more of his albums: *The Great Blind Degree* (1971), *Live On Stage* (1972), *Portfolio* (1973), and *Mixed Bag II* (1974). Memorable television appearances included performances on *The Ed Sullivan Show* and *The Tonight Show Starring Johnny Carson*. On the latter program, the audience reacted with such enthusiasm that when the applause continued even after the commercial break, Carson asked Havens to return the following night. In 1993, Havens performed at the inauguration of President Bill Clinton. Among the selections was the "Cotton" song, made famous by a series of television ads in the early 1990s. In 1999, Havens played at the Tibetan Freedom Concert for an audience of more than 100,000.

Havens was the 20th living recipient of the Peace Abbey Courage of Conscience Award, presented in Sherborn, Massachusetts, on April 12, 1991. Havens appeared in the acclaimed 2009 film *Soundtrack for a Revolution*, which provided a general history of the modern Civil Rights Movement and featured modern artists performing many of the era's musical classics. In the film, Havens performed a haunting rendition of "Will the Circle Be Unbroken?". On May 3, 2009, Havens performed at the fundraising concert in honor of Pete Seeger's 90th birthday. In June 2009, he performed at the fifth annual Mountain Jam Festival. The event, hosted by Allman Brothers Band and Gov't Mule guitarist Warren Haynes, was held at the Hunter Mountain Ski Resort in Hunter, New York. As is the tradition, the festival took place on the weekend following Memorial Day.

On April 22, 2013, Richie Havens died of a heart attack at home in Jersey City, at the age of 72. The BBC referred to him as a "Woodstock icon," while Stephen Stills of Crosby, Stills, Nash & Young said Havens "could never be replicated." *The Daily Telegraph* stated Havens "made an indelible mark on contemporary music," while Douglas Martin of *The New York Times* reported that Havens had "riveted Woodstock." Pursuant to Havens' request, he was cremated, and his ashes were scattered from the air over the original site of the Woodstock Festival, in a ceremony held on August 18, 2013, the 44th anniversary of the festival's last day.

**Cantor Azi Schwartz** is the Senior Cantor of Park Avenue Synagogue in New York and is a world-renowned vocal performer and recording artist whose music reaches both Jewish and interfaith audiences internationally. His craft of Jewish liturgical music has been described as emotionally moving, spiritually uplifting, and artistically dynamic. Azi grew up in a traditional community in Israel. His grandfather, also a cantor, inspired Azi to pursue his passion and inclination for singing and music. After graduating from Tel Aviv Cantorial Institute and studying under the top cantors in the world, Azi continued studying music with a Masters in Classical Singing and Conducting from Mannes School of Music. This journey brought Azi to New York, where he leads Park Avenue Synagogue (PAS), the largest Conservative community in NYC and the flagship of Jewish liturgical music in North America. As PAS Music Center's Director, Cantor Schwartz creates, records, and publishes new liturgical music, as well as hosts world-class guest artists for concerts and worship. Passionate to bring Jewish liturgy to the broader world, Azi has performed at Carnegie Hall, the United Nations, Madison Square Garden, the US Capitol Rotunda, and the Israeli Knesset. During Pope Francis' visit to New York in October 2015, Cantor Schwartz represented the Jewish people at the multi-religious service at the National September 11 Memorial & Museum. He plays the cantor's role in Richard Gere's movie "Norman", and performs in concerts and interfaith missions around the world. Azi has an astounding online following. He released his ninth album this Fall, containing liturgical music commissioned in the past year. Dedicated to cultivating the next generation of cantors, Azi serves on faculty of all major cantorial schools, and serves as Treasurer for the Cantors' Assembly, the largest professional organization for cantors. Azi is married to Dr. Noa Schwartz, and they have four children.