



Jeffrey Kaufman was born in 1947. He attended and received degrees from The Manhattan School of Music and The Juilliard School of Music. Amongst his teachers are Nicolas Flagella, 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 York, and is a Three time Grammy Award nominee. He is published by Theodore Presser, Lawson Gould and several other imprints.

In the early 1970s he became one of the first Music Producers for National Public Radio for which he created and produced MEET THE COMPOSER 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 which produced and distributed various styles of Classical, Jazz and Instrumental Music. He has also been involved as a Concert and Stage Producer including important concerts featuring the great French Jazz violinist, Stephane Grappelli (together with Yo Yo Ma) and concerts with Antonio Carlos Jobim, and Lena Horne.

In 1991 he became Music Advisor to the 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.

Phoenix USA  
PHCD 182

## JEFFREY KAUFMAN

### In Time Past and Time Remembered

and other works for chamber ensemble

Lawrence Sobol, director/clarinet

Members of the Long Island Chamber Ensemble

Peter Basquin, piano Barbara Ann Martin, soprano Joshua Pierce, piano

Susan LaFever, French Horn Lawrence Zoernig, cello

*Reflections for Clarinet and Piano* is an early work written while still a student at the Manhattan School of Music. A work in 3 movements, it is characterized by strong melodic themes. It is an “homage” to composers Francis Poulenc and Darius Milhaud, two composers whose harmonically sophisticated, honest, direct and heartfelt style I admired greatly. I have tried to embody in *Reflections* these same characteristics of simplicity and ease of musical flow. Each of the three movements has its own personality. The first (Con spirito); jubilant and light hearted, utilizing motivic figures in the nature of Poulenc. The second (Fluente); somber and contemplative. The last (Presto); defined by a jagged rhythmic ostinato in the piano against a flowing melodic clarinet line.

The *Sonatina for French Horn and Piano* is a very early work originally composed in 1965 with important revisions made in 2015. The work is in three movements: 1) Allegro moderato. 2) Grave-Moderato. 3) Allegro. One of the important revisions is the addition of the introductory “Grave” in the second movement. The *Poem for Cello and Piano* is a transcription and slightly modified version of the second movement of the Horn Sonatina. There is further a variation of the Poem, this time adding the French Horn as an answering voice to the cello, an obbligato if you will.

The *Chorale and Rondo Allegro* for woodwind octet (2 Oboes, 2 Clarinets, 2 French Horns and 2 Bassoons) was written in 1986 on commission from the Village of Port Jefferson, New York in celebration of the town’s 150th anniversary. It is in the form of an introductory Chorale and Rondo. In classical music terms a Rondo is a piece of music which has one main theme with alternating musical themes in between. In this case, alternating with the Chorale (A) are 3 other musical themes. The overall design of the work is (A)BCDCB(A) then followed by abbreviated versions of the themes BCD(A)B. The Chorale is an original composition however the final cadence is taken from the Lutheran hymn: “A Mighty Fortress Is Our God” (“Ein feste Burg ist unser Gott”) made most famous in J.S. Bach’s choral arrangement.

Harth and Mark Peskanov and clarinetist Charles Neidich; and dance ensembles including the famous Paul Taylor Dance Company and the David Parsons Dance Company. He has appeared as soloist and chamber musician at Carnegie Hall, Alice Tully Hall, Bruno Walter Auditorium at Lincoln Center, Steinway Hall in New York and the Phillips Collection and the Kennedy Center in Washington, D.C. In April 2005 he was invited to play for President Jimmy Carter at the Carter Center in Atlanta, Georgia. As a concert artist on the international scene, Mr. Zoernig has also been presented at the Teatro Amazonas in Manaus, Brazil and the World Expo in Seville, Spain and has also performed extensively on Cunard’s Queen Elizabeth II, Caronia, Vistafjord, Sagafjord and Royal Viking Sun throughout the world. Meet the Composer Foundation recently provided Mr. Zoernig with a grant for his work as a composer of music for cello. Additionally, he maintains an active teaching schedule and is presently a faculty member of the Sylvan Academy of Music in Englewood Cliffs, NJ. Lawrence Zoernig was born in 1960 in Sioux City, Iowa. He began studying ‘cello at age eight in his home town. He has studied with Harvey Shapiro. At Juilliard he also worked with Felix Galimir, Joel Krosnick, John Cage, Albert Fuller and Jaap Schröder. He plays a cello made by Tim Hulley completed in 2004.

Since 1970, **Violist Louise Schulman** has been widely recognized as one of New York’s most dedicated, versatile, and gifted instrumentalists. She is a founding member of St. Luke’s Chamber Ensemble and Orchestra of St. Luke’s, performing on virtually all of the group’s acclaimed concerts and recordings as co-principal violist. Louise has a major affinity for early music, performing on a variety of stringed instruments including Baroque viola and violin, vielle, cittern, viola d’amore, and viols. Louise has also made her mark in the field of contemporary music. Since 1975, she has been on the performing and coaching staff of the Composers Conference at Wellesley College, performing and recording numerous chamber works by gifted young composers, and is now the staff representative on the conference’s board of directors.

performances of George Crumb's *Ancient Voices of Children*. She was invited by Mehta to repeat this work in Europe with the Berlin and Vienna philharmonics, the Maggio Musicale (Florence), and with the Montreal Symphony, receiving unanimous and enthusiastic reviews. She has performed and recorded works by Argento, Babbitt, Consoli, Hovhaness, Husa, Sarmanto, Thomson, Talma, and Ung. She has sung with orchestras and ensembles such as *Speculum Musicae*, New York Woodwind Quintet, Orchestra of St. Luke's, Aeolian Chamber Players, American Composers Orchestra, Brooklyn Philharmonic Orchestra, American Brass Quintet, New Music Consort, Merlin, Cube, New Art Ensemble, and the San Francisco Contemporary Music Players, among others. During the 1992 and 1993 summer seasons, she performed at the Salzburg Festival as principal soloist in works by George Crumb, Sofia Gubaidulina and György Kurtág. For the past five years, she also has been giving courses at the International Summer Academy Mozarteum in vocal technique, standard repertoire, and twentieth-century American vocal music. Ms. Martin has served on the faculties of Bennington College and the City University of New York. She is presently on the faculty of the Music Center of the North Shore, in Chicago. Barbara Ann Martin has made herself a champion of the contemporary, performing grueling works by Shostakovich, Gubaidulina, Kurtág, Argento, Babbitt, and Hovhaness, to name a few. The Chicago-based singer's commitment to modern music can be traced back to 1973, when she first heard George Crumb's *Ancient Voices of Children* (1970). Martin fell in love with the piece, mastered it, and has since made her reputation by performing it almost 70 times, including at its Chicago Symphony Orchestra premiere and on a CD for the CRI imprint.

#### **Lawrence Zoernig, Cellist**

BM Cleveland Institute of Music; MM Juilliard School. Zoernig has been principal cellist of many New York symphony and chamber orchestras including New York Chamber Orchestra, Bachanalia and Opera Manhattan. Mr. Zoernig premiered Lars-Erik Larsson's *Concertino for Cello and String Orchestra* at Trinity Church with the New York Scandia Symphony, for which he is also principal cellist. As a chamber musician, he has performed with Goliard Ensemble and the Cosmopolitan Chamber Players. He has appeared with such noted artists as violinists Nina Beilina, Sidney

## ***In Time Past And Time Remembered***

for Soprano, Boy Soprano, Clarinet,  
Viola, Piano & Percussion

Poems from *That Shining Place* by Mark Van Doren

© 1969 Mrs. Dorothy Van Doren

Barbara Ann Martin-Soprano, Victor Hubbard-Boy Soprano

Lawrence Sobol-Clarinet, Louise Schulman-Viola

Peter Basquin-Piano, Joseph Passaro-Percussion

In 1972 I was approached by 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*. At that time I had been busy reading volumes of poetry and had come across a collection of poems, *That Shining Place* by the American poet, Mark Van Doren. I was deeply touched by their simple beauty, eloquence and affirmation of life and so when the opportunity arose to write a composition for voice, I happily chose several of the poems from this collection.

The composition is scored for clarinet, viola, piano, a large battery of percussion instruments, amplified boy soprano, and soprano. I chose eight poems from the Van Doren collection and organized them into 3 sections entitled "Reflection", "Observation" and "Affirmation". The work opens with an instrumental prologue and the three sections separated by two instrumental interludes. The composition opens on a C major chord which serves to introduce the principal musical theme of the work. The composition is resolutely tonal and the songs through composed.

The opening musical theme is heard throughout the work and gives the cycle continuity and an overall unity. The work, though written in sections, is performed without a pause. And as stated at the beginning of the work, it concludes with the opening musical theme coming to rest on a final C major chord.

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."

## **1 Instrumental Prologue**

### **REFLECTION**

#### **2 Let Me Go Back**

Let me go back to where I began,  
If I can find the place.  
It was far away and long ago,  
And there was a kind of grace  
I may not ever,  
Having grown old, recover.  
I do not even know the time,  
Except that it was morning.  
It always was; no shadow then  
Fell on my soul aborning.  
But nights without number  
Now are all I remember.

#### **3 So Fair a World It Was**

So fair a world it was,  
So far away in the dark, the dark,  
Yet lighted, oh, so well, so well:  
Water and land,  
So clear, so sweet;  
So fair, it should have been forever  
And would have been, and would  
have been  
"If what"?  
Be still. "But what"?  
Keep quiet, child. So fair a world  
it was,  
The memory is like a death  
That dies again; that dies again.

Columbia University. He also studied at the Cleveland Institute where he received the Victor Babin Award. Many more awards would follow during his career. His principal teacher and mentor has been Dorothy Taubman; he also did extensive chamber music work with Bernard Greenhouse, Joseph Seiger and Artur Balsam. A highly prolific recording artist, Mr. Pierce has recorded over 200 works including numerous World Premieres as a soloist and with orchestra for MSR Classics, EMI Classics, Carlton Classics, Helicon, Koch International Classics, MMC, Pro Arte, Sony Classics, PITCH, Phoenix USA, Vox and other labels. He has recorded more than 40 solo concertos including works by Tchaikowsky, Khachaturian, Rachmaninov, Prokofiev as well as the complete piano concertos of Beethoven, Brahms, Liszt and Gershwin. Other recordings include works by Schubert, Hummel, Czerny, Reinecke, Weber, Chopin, Mendelssohn, Franck, Strauss, Casella, Respighi and Ellington.

#### **Susan LaFever, French Horn**

A graduate of the University of Nebraska and Manhattan School of Music, Ms. LaFever is Principal Horn of Doansburg Chamber Ensemble, Third Horn of the Greater Bridgeport Symphony Orchestra, and Hornist with the Zinkali Trio. She has been called to play extra with the New York Philharmonic and the Metropolitan Opera. She is a former co-principal of the Sarasota Opera, former fourth horn of the New Jersey Opera Festival. As a recitalist, Ms. LaFever has appeared at the American Landmark Festivals at Federal Hall, St. Bartholomew's Tuesday Chapel Concerts, and the Noonday Concert Series at St. Paul's Chapel, all in Manhattan. Outside of Manhattan, she has performed at the Brooklyn Museum Sunday Afternoon Concert Series, Queens College and Downtown Music at Grace, White Plains, NY, among others. Ms. LaFever also performs extensively as a chamber musician, and has played in major metropolitan concert halls, on TV and on radio, including Weill (Carnegie) Recital Hall, Merkin Hall, Town Hall and Avery Fisher Hall, all in New York City; and Royal Albert Hall in London.

#### **Barbara Ann Martin, Soprano**

Barbara Ann Martin made her New York Philharmonic debut with Zubin Mehta in

**Lawrence Sobol, Clarinet and Director of The Long Island Chamber Ensemble**  
Lawrence Sobol, clarinetist, educator and author, has been hailed by The New York Times as "an intrepid musical explorer." The winner of a Ford Foundation grant (1964-1965) to study at the Peabody Conservatory in Baltimore, he later received degrees from the Manhattan School of Music. Mr. Sobol studied clarinet with Harold Wright, Ignatius Gennusa, David Weber, Herbert Blayman and Rudolph Jettel. He has performed extensively throughout America and Europe as soloist with orchestra, in recital and in chamber music programs. For over four decades Mr. Sobol has recorded and collaborated with America's leading composers, including Virgil Thomson, David Diamond, Roy Harris, Karel Husa, Ned Rorem, Michael Colgrass, William Schuman, Alan Hovhaness and Ezra Laderman, among others. Alan Hovhaness has said, "Lawrence Sobol is not only an outstanding artist on the clarinet, but also a remarkable musician ... He has great vitality and profound expressiveness."

#### **Peter Basquin, Piano**

Faculty, Hunter College; City University of New York Pianist Peter Basquin has performed throughout the United States, with appearances at Lincoln Center, the Kennedy Center and Carnegie Hall, since winning the Montreal International Competition. His principal teachers were William Nelson at Carleton College and Dora Zaslavsky at the Manhattan School of Music. Appointed to the faculty of Hunter College, CUNY, where he is now Professor Emeritus, Peter has taught for more than thirty years. Artists with whom he has collaborated include Jaime Laredo, the Cassatt Quartet, Charles Neidich, the Jacques Thibaud Trio, Lewis Kaplan, Frederick Zlotkin and Nathaniel Rosen. Peter Basquin tours with the Aeolian Chamber Players, and was a featured artist at the Mozarteum in Salzburg, Austria. He also holds the Francis Thorne piano chair of the American Composers Orchestra and is the co-author of Explorations in the Arts.

#### **Joshua Pierce, Piano**

Mr. Pierce grew up in New York City, studying at the Juilliard School of Music, pre-College Division where for seven years, he was the recipient of the Heckscher Foundation Award, as well as awards from the Manhattan School of Music, and

#### **4 Wait Till Then**

"A dull day."  
"And yet it is a day."  
"What else? What could it be?"  
"Why, nothing."  
"Oh."  
"You still don't understand, my child.  
A dark day is so much more than no day-  
Some day, none-"  
"I see."  
"But you don't see. With eyes as warm  
as yours,  
As moist, as large-"  
"And so I should see everything."  
"Except nothing. Wait till then."  
"When?"  
"Forget, forget it. I must hold my  
tongue."  
"No, tell me."  
"Will not, cannot. Wait, I say,  
Till any light at all is so much more  
Than no light-Oh, it blinds me,  
thinking of it,  
As this day does, compared. I thank  
this day  
For being. That's enough, that's fire  
and flame,  
That's rockets bursting, that's one  
great White ball of brightness  
breaking, that's

Lightning in the night-it shows the  
shapes  
Of dear things still there-still there-"  
"I see them."  
"Not as I do, not as I do. Wait."  
"Till when?"

#### **5 Instrumental Interlude 1**

#### **OBSERVATION**

#### **6 Like a Bell in the Night**

Like a bell in the night  
That nobody sees,  
Yet it counts the hours,  
And we listen perhaps,  
Yet each of us misses  
Most of the strokes,  
Consequence marches,  
Step after step;  
Cause, the great king  
Who is never at rest,  
Couples with change-  
This becomes that-  
And nobody listens  
More than a moment;  
Nobody learns  
As much as he might  
Were time his brother,  
Were fate his friend.



**7 Truth Is Patient**

Nothing is true that was not true  
 before the first man knew it-waiting,  
 Waiting, not for him, oh, no,  
 Just waiting, as the cup and saucer  
 forgotten on a shelf can wait  
 Forever to be filled, and no one  
 coming, still can wait, still  
 be patient. Truth is patient past  
 the mind's power to measure, past  
 Is and was, past will be, past  
 our knowing, which it no more needs  
 than light must have a light to see,  
 than love must find excuse to be  
 what love has been eternally.

**8 Hunter and Hunted**

One day there came to me out of  
 the woods  
 A lily-white leopard, and laid in  
 my hand  
 A lily-white dove he had bitten  
 to death.  
 The dove was speckled with  
 crimson blood,  
 And her head hung down, and I said  
 to the leopard,  
 Why did you kill this beautiful bird?  
 He took it out of my hand again,  
 Sadly, and went back into the woods.  
 I had refused his wonderful gift.  
 If this was a dream, I have it still,  
 But the eyes of the leopard are all  
 I remember.  
 Hunter and hunted: they broke my  
 heart.

**9 Instrumental Interlude 2****AFFIRMATION****10 So Idly It Swung**

So idly it swung,  
 That bell in the breeze,  
 Weightless almost,  
 And yet it had a voice,  
 So lazily there,  
 In the answering air,  
 That tongue in the wind  
 Sang stories to me.  
 But when? It has stopped.  
 But where? I must see,  
 I must go and find out.  
 If only I knew  
 How old I was then,  
 If only-but listen,  
 Not that you can,  
 Now it is talking,  
 Oh, wonder, again,  
 As if I were there.  
 I must tell it I am.

**11 Psalm 5**

I will not cease to say your name  
 However many smile at me,  
 However many claim they know  
 You were not here before things were  
 Nor will be after-O, my Lord,  
 The lastingness, the lastingness.  
 It makes a newborn child of me  
 Who have white hairs; it shrinks  
 the hills  
 Till nothing shows, as on that day  
 When the dry land appeared; it withers  
 Time, that then you. planted, only  
 to grow  
 As Jonah's gourd did till the worm  
 Wilted it. The lastingness-  
 I will not cease to sing of this  
 While I have voice, while all  
 those fools  
 Deny it in their very hearts.