



*presents*

*A Penn Contemporary Music Concert*

Jamie Jordan, soprano  
Steven Beck, piano

Wednesday, February 22, 2017  
8:00 PM  
Rose Recital Hall in Fisher-Bennett Hall  
Philadelphia, Pennsylvania

*Sponsored by the School of Arts and Sciences*

*Program*

*The Sleeper* (1984) George Crumb (b. 1929)

*Ball of Sun* (1984) Richard Wernick (b. 1934)

From *Holy the Firm* (1999) James Primosch (b. 1956)

- II. Every Day is a God
- III. The Ladder of Divine Ascent
- IV. Cinder

*Satori* (2009) Jay Reise (b. 1950)

From *Sandburg Songs* (2016) Matthew Schreibeis (b. 1980)

- IV. Limited
- II. Mill Doors
- V. Passers-by

*Intermission*

From *Early After, Ever Now* (2005) Anna Weesner (b. 1965)

- I. Love Song with Counterpoint
- II. Forgetting

*Apparition* (1979) George Crumb

Elegiac Songs and Vocalises for Soprano and Amplified Piano

- I. The Night in Silence under Many a Star
  - Vocalise 1: Summer Sounds
- II. When Lilacs Last in the Dooryard Bloom'd
- III. Dark Mother Always Gliding Near with Soft Feet
  - Vocalise 2: Invocation
- IV. Approach Strong Deliveress!
  - Vocalise 3: Death Carol ("Song of the Nightbird")
- V. Come Lovely and Soothing Death
- VI. The Night in Silence under Many a Star

Texts

**The Sleeper**

At midnight,  
in the month of June,  
I stand beneath the mystic moon.

An opiate vapor, dewy, dim,  
Exhales from out her golden rim,  
And softly, softly wafting,  
Steals drowsily and musically  
Into the universal valley.

The lady sleeps!  
My love, she sleeps!  
Oh may her sleep, which is enduring,  
So be deep, be deep!

*--Edgar Allen Poe*

**Ball of Sun**

Ball of sun  
low falling  
Water rocking  
gently Lips  
pull me  
But I do not  
follow though the  
dream they smile  
and the kiss  
they whisper forth are  
sweet as roses  
strong as time  
Slender limbs  
draw like magnets  
But I do not  
come but o how  
heavily I  
do not come

*--Bernard Jacobson (b. 1936)*

## Holy the Firm

### II. Every Day is a God

Every day is a god, each day is a god, and holiness holds forth in time. I worship each god, I praise each day splintered down, splintered down and wrapped in time like a husk, a husk of many colors spreading, at dawn fast over the mountains split.

I wake in a god. I wake in arms holding my quilt, holding me as best they can inside my quilt.

Someone is kissing me—already. I wake, I cry “oh,” I rise from the pillow. Why should I open my eyes?

I open my eyes. The god lifts from the water. His head fills the bay. He is Puget Sound, the Pacific; his breast rises from pastures; his fingers are firs; islands slide wet down his shoulders. Islands slip blue from his shoulders and glide over the water, the empty lighted water like a stage.

Today’s god rises, his long eyes flecked in clouds. He flings his arms, spreading colors; he arches, cupping sky in his belly; he vaults, vaulting and spread, holding all and spread on me like skin.

*--Annie Dillard (b. 1945)*

### III. The Ladder of Divine Ascent

I long to know how Jacob saw you fixed above the ladder. That climb, how was it? Tell me, for I long to know. What is the mode, what is the law joining together those steps that the lover has set as an ascent in his heart. I thirst to know the number of those steps, and the time required to climb them. He who discovered Your struggle and Your vision has spoken to us of the guides. But he would not—perhaps he could not—tell us any more.

*--John Climacus (7th Century; translated by Colm Luibheid and Norman Russell, adapted by the composer)*

### IV. Cinder

We needed fire to make  
the tongs and tongs to hold  
us from the flame; we needed  
ash to clean the cloth  
and cloth to clean the ash’s  
stain; we needed stars  
to find our way, to make  
the light that blurred the stars;  
we needed death to mark  
an end, an end that time  
in time could mend.  
Born in love, the consequence—  
born of love, the need.  
Tell me, ravaged singer,  
how the cinder bears the seed.

*--Susan Stewart (1952 - )*

## **Satori**

As I love - Inside me - I can find no I - Inside me - As I love - Inside me

Inside I seek

I see a thousand stars - A thousand strings - Each lighting love  
But each so different - That I cannot see Or hear Or think Or find  
Me

Inside I - I can find no I

I feel a multitude of treasures - Moving toward the center  
I roam the empty roads of memory Of night Of dreams Of night  
Memory night of dreams

As I love - I see the center - The light

There is no I  
I am not I  
Not I  
Not me  
Not I

*--Damien Kongressi*

## **Sandburg Songs**

### IV. LIMITED

I AM riding on a limited express, one of the crack trains  
of the nation.

Hurling across the prairie into blue haze and dark air  
go fifteen all-steel coaches holding a thousand people.  
(All the coaches shall be scrap and rust and all the men  
and women laughing in the diners and sleepers shall  
pass to ashes.)

I ask a man in the smoker where he is going and he  
answers: "Omaha."

### II. MILL-DOORS

YOU never come back.

I say good-by when I see you going in the doors,  
The hopeless open doors that call and wait  
And take you then for—how many cents a day?  
How many cents for the sleepy eyes and fingers?

I say good-by because I know they tap your wrists,  
In the dark, in the silence, day by day,  
And all the blood of you drop by drop,  
And you are old before you are young.  
You never come back.

## V. PASSERS-BY

### PASSERS-BY

Out of your many faces  
Flash memories to me  
Now at the day end  
Away from the sidewalks  
Where your shoe soles traveled  
And your voices rose and blent  
To form the city's afternoon roar  
Hindering an old silence.

### Passers-by

I remember lean ones among you,  
Throats in the clutch of a hope,  
Lips written over wish strivings,  
Mouths that kiss only for love,  
Records of great wishes slept with,  
Held long  
And prayed and toiled for:

Yes,  
Written on  
Your mouths  
And your throats  
I read them  
When you passed by.

*--Carl Sandburg*

## **Early After, Ever Now**

### Love Song with Counterpoint

I don't know if I will ever learn your name  
Will you look my way? I don't know  
You're in every catch of thought  
When I see the light around your sudden face  
I don't know if I can hold the thrill  
The air on your lips, the plum of your hair  
Your silver voice  
When I wake the morning of the day you're gone  
My heart would die--  
When I line up all my amber-lidded dreams  
I don't know

*--Anna Weesner*

## Forgetting

One morning I woke up I thought I'd call her  
Saturday morning, one March morning  
One morning I woke up, I could see her  
It's the first day, she'll say, to hang the wash outside  
Early sun, home sun, snap of sheets that smell of air  
One ordinary moment, one spectacularly ordinary moment.

One morning I woke up, I could hear her  
She says, the ground here is no longer frozen.  
You know, it seems, the dog knows the word 'ocean.'  
She takes a drive, and on the radio  
A singer sings a song about her mother singing  
Didn't know it at the time—home time  
Hallowed hall, the kitchen,  
Back-up band a plate upon a plate in running water—

One morning, I woke up, I forgot  
That she is dead  
Saturday—I forgot—one March morning  
One ordinary moment, one spectacularly ordinary moment.

*--Anna Weesner*

## **Apparition**

I. The night in silence under many a star,  
The ocean shore and the husky whispering wave whose voice I know,  
And the soul turning to thee O vast and well veil'd death,  
And the body gratefully nestling close to thee.

II. When lilacs last in the dooryard bloom'd,  
I mourn'd, and yet shall mourn with ever-returning spring.

III. Dark mother always gliding near with soft feet,  
Have none chanted for thee a chant of fullest welcome?  
Then I chant it for thee, I glorify thee above all,  
I bring thee a song that when thou must indeed come, come unfalteringly.

IV. Approach strong deliveress!  
When it is so, when thou hast taken them I joyously sing the dead,  
Lost in the loving floating ocean of thee,  
Laved in the flood of thy bliss O death.

V. Come lovely and soothing death,  
Undulate round the world, serenely arriving, arriving,  
In the day, in the night, to all, to each,  
Sooner or later delicate death.

VI. The night in silence under many a star,  
The ocean shore and the husky whispering wave whose voice I know,  
And the soul turning to thee O vast and well-veil'd death,  
And the body gratefully nestling close to thee.

*--Walt Whitman*

## Program Notes

George Crumb writes:

“For the text of this little song I have excerpted only a very few lines from Edgar Allan Poe’s poem. Admittedly the sense is thereby considerably altered (Poe’s poem is somewhat lugubrious in its total effect), but I do feel that there is such a thing as “composer’s license.” Besides, I was specifically asked for a *short* song!

The sparse, tenuous textures and extremely soft dynamic of *The Sleeper* will project a kind of “minimalissimo” character. I have used a range of timbral devices in the piano part to suggest that transcendental feeling which Poe’s eerie images of nature invoke—rustling glissandos on the strings of the instrument, delicate muted effects, and bell-like harmonics (which ring in the midnight hour in the first bars of the song).

The vocal part, which is quite simple in style and based entirely on a few tiny melodic cells, requires great sensitivity to nuances of pitch and timbre. I have endeavored to compress an intense and even expansive expressivity into a very small frame, which is, I suppose, what writing a little song is all about.”

**George Crumb** was born in Charleston, West Virginia, on October 24, 1929. His principal teacher in composition was Ross Lee Finney at the University of Michigan, Ann Arbor, the university from which he received his Doctor of Musical Arts degree.

Crumb has been the recipient of numerous honors, awards and commissions, including: the 1968 Pulitzer Prize; the 1971 International Rostrum of Composers (UNESCO) Award; Fromm, Guggenheim, Koussevitsky and Rockefeller Foundation Awards; and is a member of the American Academy and Institute of Arts and Letters. In 1995 Mr Crumb became the 36th recipient of the MacDowell medal, an award named in honor of the American composer which is awarded annually to a composer, writer or visual artist who, in the judgment of his/her peers has made an outstanding contribution to the nation’s culture. He is internationally recognized as a composer and has traveled abroad extensively for the State Department and other organisations to Asia, Australia and Europe. His music has received numerous performances both in the US and around the world and his orchestral works have been performed by all the major American orchestras.

Audience enthusiasm, critical acclaim and colleagues’ praise have been extensive for Crumb’s works. The attributes most frequently cited are: an extraordinarily sensitive ear producing highly refined timbral nuances, a very powerful evocative sense, and a sureness and concision in realizing his musical intentions.

*(courtesy of Edition Peters’ Website)*

Richard Wernick's *Ball of Sun* was written for Jan DeGaetani's Carnegie Hall recital with pianist Gilbert Kalish in 1984, the same program on which George Crumb's *The Sleeper* and Mario Davidovsky's *Lost* was also premiered.

Born 1934 in Boston, Massachusetts, **Richard Wernick**’s many awards include the 1977 Pulitzer Prize in Music, and three Kennedy Center Friedheim Awards (First Prizes in 1986 and 1991, Second Prize in 1992) : the only two-time First Prize recipient. He received the Alfred I. Dupont Award from the Delaware Symphony Orchestra in 2000, and has been honored by awards from the Ford Foundation, Guggenheim Foundation, National Institute of Arts and Letters, and the National Endowment for the Arts. In 2006, he received the Composer of the Year Award from the Classical Recording Foundation, resulting in the funding for an all-Wernick CD on the Bridge label, featuring performances by David Starobin, William Purvis, the Juilliard String Quartet and the Colorado Quartet.

Mr. Wernick became renowned as a teacher during his tenure at the University of Pennsylvania, where he taught from 1968 until his retirement in 1996, and was Magnin Professor of Humanities. He has composed numerous solo, chamber, and orchestral works, vocal, choral and band compositions, as well as a large body of music for theater, films, ballet and television. He has been commissioned by some of the world’s leading performers and ensembles, including the Philadelphia Orchestra, National Symphony Orchestra, the American Composers Orchestra, the Juilliard String Quartet and the Emerson String Quartet. From 1983 to 1989, he served as the Philadelphia Orchestra’s Consultant for Contemporary Music, and from 1989 to 1993, served as Special Consultant to Music Director Riccardo Muti.

*(courtesy of Theodore Presser’s Website)*



James Primosch writes:

The excerpts from this cycle of five songs that will be heard tonight draw on texts by two contemporary American women and a monk of the seventh century Sinai desert. The wide-ranging affects of the texts called forth a similar range of musical languages but there are many recurrences, both musical and textual, that bind the songs together.

The cycle's title is borrowed from that of a book by Annie Dillard that also provided the words for the second song. In that book, Dillard writes: "Esoteric Christianity, I read, posits a substance. It is a created substance, lower than metals and minerals on a 'spiritual scale', and lower than salts and earths, occurring beneath salts and earths in the waxy deepness of planets, but never on the surface of planets where men could discern it; and it is in touch with the Absolute at base. In touch with the Absolute! At base. The name of this substance is: Holy the Firm."

*Holy the Firm* was commissioned by the Barlow Endowment for Music Composition.

Its first performance was by Dawn Upshaw, soprano; and Gilbert Kalish, piano; Provo Tabernacle, Provo, Utah, April 6, 1999.

When honoring him with its Goddard Lieberman Fellowship, the American Academy of Arts and Letters noted that "A rare economy of means and a strain of religious mysticism distinguish the music of **James Primosch**... through articulate, transparent textures, he creates a wide range of musical emotion."

Born in Cleveland, Ohio in 1956, James Primosch studied at Cleveland State University, the University of Pennsylvania, and Columbia University. He counts Mario Davidovsky, George Crumb and Richard Wernick among his principal teachers.

Primosch's instrumental, vocal, and electronic works have been performed throughout the United States and in Europe by such ensembles as the Los Angeles Philharmonic, the St. Paul Chamber Orchestra, Collage, the New York New Music Ensemble, and the Twenty-First Century Consort. Commissioned works by Primosch have been premiered by the Chicago Symphony, the Albany Symphony, Speculum Musicae, the Cantata Singers, and pianist Lambert Orkis. He recently completed commissions from the Philadelphia Chamber Music Society and the Prism Saxophone Quartet.

Among the honors he has received are a grant from the National Endowment for the Arts, a Guggenheim Fellowship, three prizes from the American Academy of Arts and Letters, a Regional Artists Fellowship to the American Academy in Rome, a Pew Fellowship in the Arts, the Stoeger Prize of the Chamber Music Society of Lincoln Center, and a fellowship to the Tanglewood Music Center where he studied with John Harbison. In 1994 he served as composer-in-residence at the Marlboro Music Festival. Recordings of twenty compositions by Primosch have been released on CD. Since 1988 he has served on the faculty of the University of Pennsylvania.

Jay Reise writes:

The text of *Satori* is by an Albanian granduncle of the composer, Damien Kongressi (c.1884-1918) who was a monk at Greece's famous mystical monastery on Mt. Athos. He was there when Rasputin, the title character of Reise's opera, visited in 1910. Echoing sentiments expressed by several early Christian mystics, Kongressi's thoughts also suggest *satori* in Zen Buddhism. This elusive concept marks the point of individual awakening, enlightenment, or a flash of sudden awareness. With *satori* there is always a sense of the Beyond.

*Satori* has been recorded by Jody Karin Applebaum and Marc-André Hamelin on the all-Reise CD *The Devil in the Flesh and Other Pieces* (Albany Records).

**Jay Reise** wrote both the music and libretto for his opera *Rasputin* which was commissioned by the late Beverly Sills and premiered by the New York City Opera in 1988. The work was described in *The Washington Times* as "a spellbinding, challenging and profoundly beautiful creation." *Rasputin* was given its Russian premiere in Moscow in 2008 by the Helikon Opera and is now a staple of their repertory. *Rasputin* is the only American opera to have been produced by a Russian company (Everyman Opera Inc., an American company, presented *Porgy and Bess* in Leningrad in 1956).

The music of Jay Reise has been performed extensively in the United States and abroad by the Philadelphia Orchestra, and the Philharmonia Orchestra among others. Recent performances of Reise's chamber music have taken place in Cuba and on tour in the United Arab Republic. Awards and fellowships include the National Endowment for the Arts and the Guggenheim Foundation. Reise is Professor of Music Composition at the University of Pennsylvania.

Matthew Schreibeis writes:

What strikes me most about Carl Sandburg's poetry is his distinct cadence and searing, vivid imagery. There is an immediacy to his words that brings the stories and souls of the past to our present day. In his fantastic and evocative *Chicago Poems* (1916), Sandburg captures the life of a great American city—its trains, mills, and skyscrapers—and its people—their struggles, hopes, and dreams. I tried to capture this place and these dreams in my work.

*Sandburg Songs* is cast in five movements, with the second (Mill-Doors) and fourth (Limited) being short, fast, and intensely forward-driven, while the first (Lost) and third (Subway) are longer and more varied in their moods and tempi. The final movement (Passers-by) is the most substantial of the set in terms of length and musical weight.

While composing I had in mind the extraordinary soprano, Tony Arnold, to whom the work is dedicated and who gave the premiere of its original ensemble version for flute, clarinet/bass clarinet, violin, cello, guitar, percussion and piano, at the soundSCAPE Festival in Italy, with Eastman BroadBand conducted by Tim Weiss.

The music of **Matthew Schreibeis** has been performed throughout the U.S. and internationally, at the Juilliard School, the University of Chicago, Berlin's Universität der Künste, the June in Buffalo Festival, the Hindemith Foundation in Switzerland, and the National Gugak Center in Korea, by soprano Tony Arnold, New York New Music Ensemble, Oberlin Contemporary Music Ensemble, ensemble green, and members of eighth blackbird and Alarm Will Sound, among others. Spanning acoustic, electronic, and film music, his compositions combine highly-syncopated counterpoint with rhythmically-charged lyricism. His recent works include collaborations with video artists and choreographers and a series of works for traditional Korean instruments.

Honors include commissions by the Aspen Music Festival and School, Hanson Institute for American Music, Seoul Foundation for Arts and Culture, soundSCAPE Festival, and the University of Nevada, Las Vegas; grants from American Composers Forum and the Center for East Asian Studies at the University of Pennsylvania; residencies at MacDowell, Yaddo, Virginia Center for Creative Arts, and Kimmel Harding Nelson Center; and 1st Prize in the National Association of Composers USA Young Composers Competition. He was one of two composers worldwide to receive the Camargo Foundation Fellowship in 2014-15.

Schreibeis began his musical studies in Pittsburgh and received degrees from the Eastman School of Music and the University of Pennsylvania. Currently he is Assistant Professor at Hong Kong Baptist University. Previously he served on the faculties of Saint Joseph's University in Philadelphia, Korea University in Seoul, and the soundSCAPE Festival in Italy.

Anna Weesner writes:

The two songs, *Love Song with Counterpoint* and *Forgetting*, were initially composed as part of a set of four songs entitled, *Early, After, Ever, Now*, originally scored for flute, clarinet, violin, cello, harp and percussion, and commissioned and premiered by Network for New Music in 2000. The version of *Forgetting* for voice, flute (or violin), cello and piano, was performed by soprano Judith Kellock in 2005. A version of *Love Song with Counterpoint* for voice and piano was performed by Judith Kellock with Stephen Gosling in 2005 also. This is the first performance of *Love Song with Counterpoint* in this instrumentation. These two songs represent my first attempt at writing both words and music together, and I suppose are evidence of a continued interest in setting plain, or colloquial language. *Love Song* is a kind of strange, suspended moment during which an entire lifetime might seem to pass, or at least be darkly imagined. *Forgetting* is about the bliss of an ordinary memory, mistakenly recovered and experienced, in connection with someone who is no longer around.

**Anna Weesner** (b. Iowa City, Iowa, May 13, 1965) is the recipient of a 2009 Guggenheim Fellowship and a 2008 award from the American Academy of Arts and Letters. She has received many other awards, including a 2006 Award for Excellence in the Arts by the Virginia Center and a Pew Fellowship in the Arts (2003). Her music has been recorded on CRI and Albany Records.

Weesner's music has been performed by leading ensembles and soloists, including the American Composers Orchestra, the St. Luke's Chamber Ensemble, Metamorphosen, Dawn Upshaw, Richard Goode, Gilbert Kalish, Judith Kellock, Mary Nessinger, Jeanne Golan, Scott Kluksdahl, the Cassatt Quartet, the Cypress Quartet, Network for New Music, Ensemble X, Counter)induction, and Orchestra 2001. Her orchestral music has been featured in readings by the Indianapolis Symphony and the American Composers Orchestra. She has been commissioned by Open End, violist Melia Watras, Network for New Music, the MATA festival, the Cypress Quartet, Dawn Upshaw, Sequitur and Orchestra 2001, among others. She currently lives in Philadelphia, where she is the Dr. Robert Weiss Professor of Music at the University of Pennsylvania.

Written in 1979 for Jan DeGaetani and Gilbert Kalish (and premiered by them on January 13, 1981 in New York City), *Apparition* is George Crumb's first work for solo voice and piano, and his first setting in English (apart from a number of songs composed in his early years). The text of *Apparition* is extracted from Walt Whitman's "When Lilacs Last in the Dooryard Bloom'd," part of a set of poems grouped under the title *Memories of President Lincoln*. Whitman wrote "When Lilacs" during the weeks following the assassination of Abraham Lincoln, April 14, 1865. Although Whitman's poem is specifically an elegy to Lincoln, Crumb has chosen most of his text from a section subtitled "Death Carol." This is a pause in the direct reference to Lincoln, and contains some of Whitman's most imaginative writing on the experience of death.

In *Apparition*, each song and vocalize form a piece of a larger vision, eventually coalescing as a tableau. The literary and musical materials focus on concise, highly contrasting metaphors for existence and death. Yet Crumb's cycle offers the listener reassurance. For just as in Whitman's verse, death is never depicted as an ending of life. Instead, it is circular, always a beginning or an enriched return to a universal life-force.

## **I. The Night in Silence under Many a Star**

The piano opens the cycle with a pulsating evocation of Nature, accompanying the soprano who sings of symbols of eternity: "the night," symbolic of the physical universe; "The ocean shore," symbolic of motion and time; "the soul," representative of consciousness; and "the body turning to thee," illustrative of the cycle of life and death. With the presentation of this symbology a stage is set, upon which more personal visions of death will appear.

### **Vocalise 1: Summer Sounds**

Vocalise 1 sharpens the focus from the vastness of the first song to a more specific time and location—further preparation for the more personal elegies which follow.

## **II. When Lilacs Last in the Dooryard Bloom'd**

This brief, delicate song contains the only text not from the "Death Carol." Whitman's memory of the fragrance of blooming lilacs became his symbol for the time-period following Lincoln's assassination. Crumb's setting conjures an elusive scent—gently drifting, intermixing and separating... an expression of an ineffably sad memory.

## **III. Dark Mother Always Gliding Near with Soft Feet**

This reverential elegy combines an intense personal plea with an instinctively religious hope for death as releases. Crumb's religiously allusive use of chant and imitative counterpoint further define this song as a prayer.

### **Vocalise 2: Invocation**

Crumb has often balanced his quiet and ecstatic visions with representations of the evil aspects of nature. This vocalize is a harsh, primal invocation. It leads without pause into the fourth song.

## **IV. Approach Strong Deliveress!**

Death as emancipation is one of the most ancient human desires. In Whitman's metaphor of death as feminine and life-resurrecting, the concept of a deliveress is forceful and redemptive. Crumb reflects this in a relentlessly driving march. Propelled by implacable energy, this song is joyous in its hope for and embracement of death.

### **Vocalise 3: Death Carol ("Song of the Nightbird")**

The singer of Whitman's "Death Carol" was a solitary hermit thrush:

'the grey-brown bird I know receiv'd us  
And he sang the carol of death...

From deep secluded recesses,  
Came the carol of the bird.'

## **V. Come Lovely and Soothing Death**

Constructed as the culminant song of the cycle, this intensely personal summoning and welcoming of death transforms and extends the musical imagery of the preceding songs and vocalizes into a final statement of the inevitability of death's arrival, "to all, to each."

## VI. The Night in Silence under Many a Star

After death, the forces of Nature remain: physicality, motion, consciousness, and life. Recapitulating the opening of the cycle, with no textual changes and only minor musical adjustments, Crumb reaffirms Whitman's view of the circularity of life and death.

### *This Evening's Performers*

**Jamie Jordan** has performed at the Brooklyn Museum for the Brooklyn Philharmonic Chamber Music Series; Carnegie Hall with Daniel Druckman, Colin Currie and the Juilliard Percussion Ensemble; Detroit Institute of Arts with Amphion Percussion; Disney Hall with the Los Angeles Philharmonic New Music Group; Big Ears Festival, Disney Hall, June in Buffalo, Lincoln Center Festival, Miller Theater and the Stone with Ensemble Signal; Abrons Arts Center with Experiments in Opera; MATA festival and Wesleyan University with Mantra Percussion; Merkin Hall with Mimesis Ensemble; Merkin Hall and Tenri Cultural Institute with New York New Music Ensemble; MATA Festival with Talea Ensemble; PASIC with the Bob Becker Ensemble; and Symphony Space with Nadia Sirota and friends.

Jamie Jordan has sung at the American Academy in Rome, Cornell University, Eastman School of Music, Ithaca College, University of Notre Dame, Rochester Institute of Technology, SUNY Fredonia, Syracuse University, University of Maryland, University of South Carolina, University of South Florida, University of Wisconsin-Stevens Point, Music on the Edge (UPittsburgh), NYCEMF, Resonant Bodies Festival, Unruly Music Festival (Milwaukee). She has also appeared as soloist with Alia Musica Pittsburgh, North Corner Chamber Orchestra (Seattle), and Southern Tier Symphony. She can be heard on Albany Records, GIA publications, Innova Records, Ravello Records, and Sanctuary Jazz. For more information, visit [jamiejordansings.com](http://jamiejordansings.com).

Pianist **Steven Beck** continues to gather acclaim for his performances and recordings. Recent career highlights include performances of Beethoven's variations and bagatelles at Bargemusic, where he first performed the Beethoven sonata cycle. In addition, this season he performs with the Orlando Philharmonic and repeats his annual performance of Bach's "Goldberg Variations" on Christmas Eve at the Barge; this has become a New York institution.

Steven Beck is an experienced performer of new music, having worked with Elliott Carter, Pierre Boulez, Henri Dutilleux, Charles Wuorinen, George Crumb, George Perle, and Fred Lerdahl, and performed with ensembles such as Speculum Musicae and the New York New Music Ensemble. He is a member of the Da Capo Chamber Players, the Knights, and the Talea Ensemble. He is also a member of Quattro Mani, a piano duo specializing in contemporary music.

Mr. Beck's discography includes Peter Lieberman's third piano concerto (for Bridge Records) and a recording of Elliott Carter's "Double Concerto" on Albany Records. The debut CD of his chamber ensemble "Pleasure is the Law" was released on Boston Records in 2009.

More information about Steven Beck can be found at his website, [stevenbeckpiano.com](http://stevenbeckpiano.com).