

DEDICATIONS

David Leisner guitar



WORKS BY

Chester Biscardi

Carlos Carrillo

David Del Tredici

Pierre Jalbert

Laura Kaminsky

Bun-Ching Lam

João Luiz

Peter Sculthorpe

Randall Woolf

Marilyn Ziffrin

World premiere recordings



A z i c a

HOW THIS ALBUM CAME TO BE

During the Pandemic, artists, like everyone else, were struggling to find ways of being useful and keeping up their spirits. One idea that occurred to me was to create a series of commissions of solo guitar works by composers I greatly admire, who happen to be friends as well. Chester Biscardi, Pierre Jalbert, Laura Kaminsky, Bun-Ching Lam and João Luiz, an illustrious group, all responded enthusiastically and generously to my proposal. And so, the five Pandemic Commissions soon became a reality. Each composer created a superb piece, which was also, to varying degrees, an artistic record of what they were going through during this difficult period.

After I premiered the Pandemic Commissions in 2023 at the Morgan Library and Museum in New York, I began to think about how to organize a recording of the works. It occurred to me that there were a number of truly fine pieces that I commissioned in previous years that I had not yet had the opportunity to record. Already recorded were *Facts of Life* by David Del Tredici, *Fish Tale* (flute and guitar) by Osvaldo Golijov and *Variations on a Tune of Stephen Foster* by Richard Winslow, three works I consider to be masterpieces. But the extraordinary pieces by Peter Sculthorpe (piano and guitar), Randall Woolf and Carlos Carrillo remained as yet unrecorded, as did the *Rhapsody* by Marilyn Ziffren. This was a

work that I “saved” from oblivion when I met the composer in 1978 and discovered that this fine piece, written in 1958, intended for and rejected by Andrès Segovia, had yet to be premiered. I did that the following year, but like the other three, have not had the opportunity to record it, so I thought this album would be the perfect vehicle for it as well. It’s the only work on the album that I did not commission. To these, I have added a new recording of the slow movement of David Del Tredici’s *Facts of Life*. Every once in a while, a performer might like to re-record something he/she thinks can be better represented. I have done this a few times, and in this case, I was never completely satisfied with the rendition I gave on its premiere recording (mostly due to a slightly slower tempo), so I add it here as what I believe is a more successful interpretation. In addition, it highlights the fact that this movement also works well as a stand-alone piece and was intended that way by the composer.

Following are the program notes for each piece, all written by the composers, with the exception of those in brackets, which are written by me.

David Leisner

NOTES ON THE COMPOSITIONS

RANDALL WOOLF – *going home* (1997)

The very first piece of music that I composed was a blues...to be precise, a boogie woogie, but still the same vocabulary. Blues was much of what I played growing up in Detroit, and a lot of what I heard as well. Then in college, I suddenly fell in love with classical music, and became completely absorbed with it. But over the years, blues crept back into my musical language. What attracted me most to classical music was its use of form. I was fascinated by how it created a musical narrative where every moment had its place. In “going home”, I wanted to take this approach and use it with blues materials, creating a controlled, notated classical piece using musical ideas from a certain world of improvisation. One of the things I love about David Leisner’s playing is how strongly and clearly he expresses the form of the piece he is playing, as he does so brilliantly in his performance of “going home”.

PIERRE JALBERT – *Two Sides* (2023)

I have always been fascinated with two-movement forms ever since encountering the Beethoven Op. 111 Piano Sonata as a student. I have several works which employ this form and found my way back to it as I worked on this piece. *Two Sides* features opposite tendencies, one lyrical and sustained, the other rhythmic and aggressive. In a way, since both movements share some similar materials, they are like two sides of the same coin, seemingly opposite in character, but organically unified. The first movement contains lyrically floating music, with a middle section that gently pushes the music forward before returning to the opening stillness. The second movement is fast-paced and syncopated. It contains virtuosic rhythmic gestures,

with a driving repeated-note figure of changing lengths in the guitar, always pushing and moving the music along to the next arrival point. It was a pleasure to collaborate with my friend, David Leisner, on this piece and reap the benefits of his wisdom on writing for the guitar – my sincere thanks and gratitude to him for his artistry.

DAVID DEL TREDICI – *Farewell, R.W.* (2010)

[This is the only non-world-premiere recording on this album. It is the third of four movements of *Facts of Life*, a 35-minute “symphony” for solo guitar, completed in 2010 and recorded on my Azica album of the same name, released in 2015. I wanted another crack at recording this gorgeous movement. DL]

Though I have used the electric guitar in a recent song cycle (*A Field Manual*, 2008) and guitar-like instruments-- the mandolin and banjo-- in many of my *Alice* works, the thought of writing a solo guitar piece for such an accomplished artist as David Leisner, filled me with trepidation. As it turned out, however, this was the happiest “co-creative” experience of my composing career. David has a knack for turning my crude “base” elements into pure guitar “gold”. Movement III, “FAREWELL, R.W.” is the slow movement and “soul” of the work. Tranquil, even ecstatic, it was inspired one afternoon by feelings surrounding my most recent relationship breakup (from my fifth husband) – a sad fact of my life. The work was commissioned for David Leisner by John Jr. and James D’Addario, Ralph Jackson, David Leisner and 13 friends.

BUN-CHING LAM – *Five Contemplations* (2022)

During the pandemic I was safely isolated in my own environment, minding my own business and enjoying my solitude. Time was suspended. It was as if I was perpetually in a flotation tank. When David contacted me for writing a piece for him, I was suddenly awakened from the silence, coming out of the dream world. I was excited to have the opportunity to compose

for my friend on an instrument which I am not familiar with (save for a guitar quartet I wrote years ago). After many sketches to no avail, one day I suddenly remembered a piece I wrote long ago, entitled “Autumn Sound”, which was a setting of poems by the Song Dynasty poet Li Chin-Zhao for flute and soprano. It captured uncannily the particular state of mind that I was in. So it became the point of departure for this little guitar composition.

JOAO LUIZ – *MadrigAfro II* (2023)

MadrigAfro II for solo guitar was commissioned by and dedicated to my dear friend, teacher and master guitarist David Leisner. Besides being a play on words between Madrigal and Afro, the title of my piece deliberately makes reference to two of the subjects that interest me the most – the vocal polyphony of the 16th century and African Rhythms. This merge seems very natural to me as I see many African rhythmic structures and some Afro-Brazilian rhythms as a great source for polyphonic writing. The piece is divided in two parts: Part I. *Curandeiro (Healer)* evokes the hypnotic atmosphere of the Afro-Brazilian Candomblé gatherings. Part II. *Movido, tempo de Afoxé* is a dance based on the *Ijexá* rhythmic pattern. *Afoxé* also refers to an Afro-Brazilian percussion instrument of the same name. Both the rhythm and the instrument are part of the Candomblé ritual.

LAURA KAMINSKY – *Ruminations* (2022)

After many years of friendship, it has been an honor and a joy to write a piece for David Leisner, an unparalleled artist and very special human being. Uncharacteristically, *Ruminations* came to me quickly. By definition, a rumination is a deep or considered thought about something of import, and there is the belief that by ruminating, one can gain insight into life issues, both personal and universal. There are many ways this kind of thinking can occur, both meditatively and introspectively, or, in contrast, agitatedly and with fervent energy. Both modalities are expressed in this piece.

CARLOS CARRILLO – *Mariluna* (2012)

Mariluna belongs to a collection of instrumental lullabies titled “The Book of Lullabies”. Each lullaby in this collection represents an image or object. In the two found in *Mariluna*, the first is the moon’s reflection on the sea that is then “mirrored” in the “sea of tranquility”. The pieces are dedicated to my niece Victoria and my daughter Sofia.

MARILYN ZIFFRIN – *Rhapsody* (1958)

Rhapsody was written in 1958 and was intended for Andrés Segovia, soon after Marilyn Ziffrin completed her composition studies with Alexander Tcherepnin. But Segovia apparently was uninterested in the piece (one can’t help but wonder if it was because Ms. Ziffrin was a woman, as the great Maestro was an old-fashioned Chauvinist). The piece had to wait over 20 years, 1979, for its premiere by David Leisner, who had been recently introduced to Ziffrin by a mutual friend, and who greatly admired this work. *Rhapsody* is written in a lyrical, freely-tonal style that explores the guitar’s sonority, singing capability and virtuosity. It is extraordinarily well-written for the guitar for someone who had neither played nor written for the guitar before. [DL]

CHESTER BISCARDI – *Finding Beauty in Small Places* (2021)

This work is written for the consummate guitarist/composer/writer David Leisner, a dear friend with whom I’ve often worked, laughed and shared an inestimable array of topics concerning contemporary music and art. I am deeply thankful for his collaboration, patience and expertise in helping me, a non-guitarist, negotiate the guitar’s mysterious riches, colors and voicings. I owe the title of *Finding Beauty in Small Places* to my dear friend Russell Merritt, who listened to me describe how the work was evolving, how I’d been tied to the idea of “breath” in shaping the musical gestures, and how, when the piece opens up and tries to move

forward, trying to break free, it always returns inward. He said: "It seems like you're trying to find beauty in small places." His words made me think that this work, in fact, is a timely affirmation of beauty and purpose in a changed and challenging world.

PETER SCULTHORPE – *Oh, T.I.!* for piano and guitar (2012)

Thursday Island is one of the many islands in Torres Strait, the stretch of water that lies between Australia's far north and Papua New Guinea. *Oh, T.I.!* is one of the island's popular songs: the title bears an abbreviation of its name. The words of the song are:

*Oh, T.I., my beautiful home!
That's the place where I was born.
The moon and stars that shine remind me of you:
Oh, T.I., my beautiful home!*

During World War II, the song was well-known to members of the Australian and U.S. armed forces stationed in the area. They often sang it to ease their concerns about the threat of Japanese invasion. Today, the island is under greater threat. Already, because of climate change, all the islands in the strait are endangered by rising tides.

The present work is in two movements: "Island Song" and "Night Song". The *Oh, T.I.!* melody is stated quite clearly early in the first movement. It is given to the piano and underpinned by gamelan-like figurations played on the guitar. This is followed by music based upon an Aboriginal chant from Northern Australia. Called *Djilile*, meaning "Whistling-duck on a billabong", it appears in many guises in my output. It leads to a joyful statement of *Oh, T.I.!* and, after reaching its climax, the movement is quietly brought to a close.

"Night Song" opens in a somewhat mysterious manner. Beginning with an extended solo for guitar, this music introduces a section that is filled with sadness and yearning. The yearning stems from the islanders' desire to keep the "beautiful home" safe. Following this section, a tender version of *Oh T.I.!* is heard on the guitar, with repeating patterns on the piano. From here to the end of the work, the music suggests that there is hope for the future.

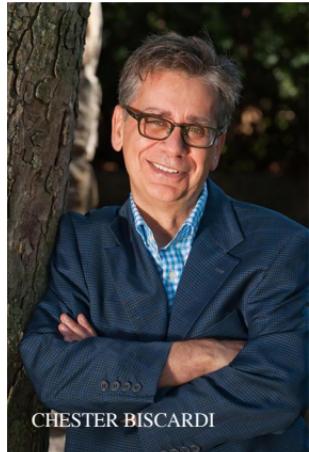
[This work was commissioned by and dedicated to David Leisner and Ralph Jackson.]



DAVID LEISNER AND DAVID DEL TREDICI

COMPOSER AND PERFORMER BIOGRAPHIES

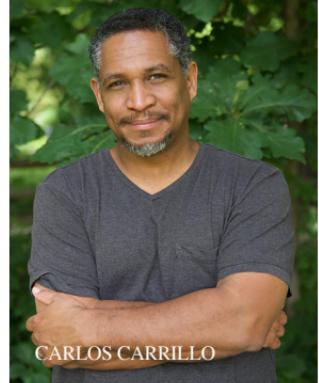
CHESTER BISCARDI's music has been performed throughout Asia, Europe, and North and South America. His catalog includes *At the Still Point*, for orchestra, *Sailors & Dreamers*, for voice and chamber ensemble, *Tight-Rope*, a chamber opera in nine uninterrupted scenes, *Trasumanar*, for twelve percussionists and piano, works for piano, voice, chorus, and chamber ensembles, as well as incidental music for theater, dance, and television. Recordings appear on numerous labels, including Albany, Bridge, CRI (New World Records), New Albion, and Steinway & Sons, as well as a Naxos American Classics release entitled *Chester Biscardi: In Time's Unfolding*. Biscardi is a recipient of the Rome Prize, a Guggenheim Fellowship, an Academy Award in Music from the American Academy and Institute of Arts and Letters, and a commission from the Koussevitzky Music Foundation in the Library of Congress, among many other awards and fellowships. Please see chesterbiscardi.com for further information.



Born in San Juan, Puerto Rico, composer **CARLOS CARRILLO** holds degrees from the Eastman School of Music (BM), Yale University (MM), and the University of Pennsylvania (Ph.D.). His music navigates the space between simplicity and complexity and the results of this conflict. In the program notes for his string quartet *Versos*, he writes, "The movements gain in expressive power by their brevity and concentration of ideas. This, I believe, summarizes the essence of my creative work." He is the recipient of numerous awards,

including the Bearns Prize, the Charles Ives Scholarship from the American Academy of Arts and Letters, BMI, and ASCAP awards. Music and the Anthology, Casals Festival, the New York Youth Symphony, Concert Artists Guild, Boston Opera Collaborative, and Chamber Music America, among others, have commissioned him. Residencies include the Vanguard Opera Composer with Chicago Opera Theater and composer in residence with the New England Philharmonic. He has taught composition at DePauw University, Reed College, and the Conservatory of Music in San Juan, Puerto Rico. He is currently an Associate Professor of Composition-Theory at the University of Illinois Urbana-Champaign.

<https://www.carloscarrillo.net/>



DAVID DEL TREDICI (1937 - 2023) was widely considered the pioneer of the Neo-Romantic movement in music. His work received numerous awards and has been performed by nearly every major American and European orchestral ensemble. He was awarded the Pulitzer Prize in 1980 for *In Memory of a Summer Day* for soprano and orchestra. Many of Del Tredici's early works were inspired by the writings of James Joyce and Lewis Carroll. His Alice in

Wonderland settings, which were written over a span of more than 25 years (1968-1995), included *Final Alice* and *In Memory of a Summer Day*, which both became best-selling classical music recordings. More recently, Del Tredici set to music numerous contemporary American poets, often celebrating gay sexuality, like *Gay Life* and *Love Addiction*. He was twice named one of *Out Magazine's*



“People of the Year.” Del Tredici’s work has been performed by chamber ensembles and orchestras globally and recorded on more than a dozen labels, earning him a Grammy nomination for Best New Classical Composition in 2007. Del Tredici taught composition throughout his career, first at Harvard University, from 1966 to 1972 and then at Boston University, from 1973 to 1984. He also taught at Yale, in 1999 and 2000, but his longest association was with the City College of New York, where he taught from 1984 to 2015. <https://www.daviddeltredici.com/>

Earning widespread notice for his richly colored and superbly crafted scores, American composer **PIERRE JALBERT** has developed a musical language that is engaging, expressive, and “immediately captures one’s attention with its strong gesture and vitality” (American Academy of Arts and Letters). Among his many honors are the Rome Prize, the BBC Masterprize, a Guggenheim Fellowship, the Fromm Foundation commission, and the Chamber Music Society of Lincoln Center’s Stoeger Award, given biennially “in recognition of significant contributions to the chamber music repertory.” Jalbert has drawn inspiration from a variety of sources, from plainchant melodies to the natural world, as well as his French-Canadian ancestry. Performances include those by the Boston Symphony, the National Symphony, the London Symphony, the Emerson String Quartet, and the Los Angeles Chamber Orchestra, where he served as Composer-in-Residence. Hailed as “an acknowledged chamber-music master” by *The New Yorker*, his recent album releases include his *Violin Concerto*, *String Theory*, *Air in Motion*, and *Terra Incognita* (String Quartet No. 5), which features the Escher String Quartet. Jalbert is Professor of Composition at Rice University’s Shepherd School of Music in Houston, where he has taught since 1996. Website: <https://www.pierrejalbert.com/>



With “an ear for the new and interesting” (*The New York Times*), **LAURA KAMINSKY** frequently addresses social and political issues in her work with a distinct musical language that is “full of fire as well as ice, contrasting dissonance and violence with tonal beauty and meditative reflection.” (*American Record Guide*). Her first opera, *As One* (2014; co-librettists Mark Campbell and Kimberly Reed) is now the most frequently produced 21st century opera, with 65+ productions internationally to date. Other operas: *Some Light Emerges* and *Today It Rains* (Campbell & Reed); *Hometown to the World* (Reed); *Finding Wright* and *Force of Nature* (Andrea Fellows Fineberg); *February* (Lisa Moore); *Lucidity* (David Cote); *The Post Office* (Elaine Sexton); and *Time To Act* (Crystal Manich). Recent instrumental works include *Arboreal* (Fry Street Quartet); *Vanishing Point* (Carpe Diem String Quartet); *Threnody...October 2024* (pianist Mackenzie Melemed), and a score for an episode of Poetry in America (PBS). Upcoming are a string quartet for the Cassatt Quartet and a vocal chamber work for the Del Sol Quartet, two voices and guitar (David Leisner). Kaminsky is head of composition at SUNY Purchase and a professor of composition with an affiliation in vocal arts at Boston Conservatory/Berklee. laurakaminsky.com



Described as “alluringly exotic” (*The New York Times*), and “hauntingly attractive” (*San Francisco Chronicle*), the music of **BUN-CHING LAM** has been performed worldwide by such ensembles as the Macao Orchestra, American Composer’s Orchestra, New Jersey Symphony, The Vienna Radio Orchestra, Hong Kong Sinfonietta and the Albany Symphony. Born in Macao, Lam served as composer-in-residence of the Macao Orchestra from 2008 - 2016. She holds a B.A. degree in Piano Performance from the Chinese University of Hong Kong and a Ph.D. in Music Composition from the University of California at San Diego. She

BUN-CHING LAM



has taught at Cornish College of the Arts in Seattle, and served as Visiting Professor at the Yale University School of Music and at Bennington College. Her compositions have received numerous awards, including a Rome Prize, the highest prize at the Shanghai International Composers' Competition, and two grants from the NEA. She was also awarded fellowships from the American Academy of Arts and Letters, Guggenheim Foundation and the New York Foundation for the Arts. Her works have been recorded on Deutsche Gramophone, Mutable Music, CRI, Tzadik, Nimbus, and Koch International. She now divides her time between Paris and New York.

<https://www.bunchinglam.com/>

DAVID LEISNER is an extraordinarily versatile musician with a multi-faceted career as performing artist, composer and teacher. “Among the finest guitarists of all time”, according to *American Record Guide*, Leisner is a featured recording artist for the Azica label, which has released 12 of his albums. Other recordings are on the Naxos, Telarc and Koch labels, with a concert DVD published by Mel Bay. David Leisner’s recent seasons have taken him around the US, Canada, Mexico, Europe and Australasia. A frequent performer of chamber music, he has performed at some of the major festivals around the country and was the Artistic Director of Guitar Plus, an innovative New York series devoted to chamber music with the guitar. His own compositions, noted for their emotional and dramatic power, are performed, recorded and published worldwide. One of his



DAVID LEISNER

most recent commissions was *Wayfaring*, a concerto for guitar and orchestra, written for Pepe Romero. Leisner is currently the Chair of the guitar department at the Manhattan School of Music. He is the author of the book, *Playing with Ease*, published by Oxford University Press. He is also the 2026 recipient of the Celedonio Romero Lifetime Achievement Award from the Leyenda Foundation. www.davidleisner.com

Two-time Latin Grammy nominee guitarist, educator, and composer, **JOÃO LUIZ** began to play the popular music of his native Brazil professionally during his childhood and was later trained in classical guitar by his mentor Henrique Pinto. He continued his guitar studies with Michael Newman, Frederic Hand and David Leisner. Winner of the 2006 Concert Artists Guild Competition as a member of the critically acclaimed Brasil Guitar Duo, João has performed extensively in the United States, Asia, Europe and Latin America. His arrangements and compositions have been recorded and played by Marina Piccinini, Fábio Zanon, Quaternaglia, Paquito D’Rivera, Clarice Assad, Bridget Kibbey, D-Composed, Plínio Fernandes, Aquarelle Guitar Quartet, David Leisner, and Duo Amaris. Luiz’s harp concerto, *Recife*, written for Bridget Kibbey was premiered by the Orlando Philharmonic Orchestra in 2019. His concertino for guitar and strings, *MadrigAfro I*, was premiered in New York by the São Paulo Chamber Soloists in 2022. João’s most recent work, *Saravá*, received one of Brazil’s most prestigious awards for the arts, the APCA 2024 as the best new work premiere. João is the head of guitar studies at the Yale School of Music and the director of chamber music at CUNY Hunter College. He is a recipient of the prestigious 2023 CUNY Feliks Gross award in recognition of his outstanding scholarship.



JOÃO LUIZ

ALAN MOVERMAN has been a solo pianist at New York City Ballet since 2000. From 1988 to 1994, he toured the United States and Europe with the Martha Graham Dance Company as their onstage solo pianist. He has appeared as a soloist and chamber musician with the Bang-on-a-Can All Stars, the Mostly Mozart Festival Orchestra, J.P. Jofre's Hard Tango band, the New York Pops, the New York City Ballet Orchestra, and the American Ballet Theater Orchestra. He has been heard in major NYC concert halls including Geffen Hall, Carnegie, and Alice Tully Hall. He has played many performances around the world including at the Theatre du Chatelet in Paris, The Spoleto Festival, and at the Edinburgh Festival. His performance rep with NYCB includes Wheeldon's *Polyphony*, Robbins' *Les Noces*, and Justin Peck's *In Creases*. At ABT he played the premier of Alexei Ratmansky's *Shostakovich Concerto No. 1*. Alan has a masters from Juilliard, and a doctorate from SUNY Stony Brook where he studied under Nadia Reisenberg and Gilbert Kalish. He also studied privately with Richard Goode. His first teacher was Frederick Marvin, a pupil of Schnabel, Serkin, and Arrau. For the past two summers, Alan has been a resident artist at the renowned Vail Dance Festival.

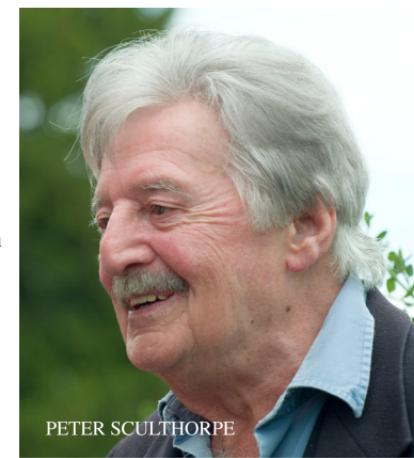


ALAN MOVERMAN

PETER SCULTHORPE (1929-2014) is generally considered the most important Australian composer. His rich and varied compositions are regularly performed and recorded throughout the world. His preoccupation with Australian landscape, environmental issues and the frailty of the human condition can be heard in works such as *Earth Cry* (1986) and *Requiem* (2003). The latter grew from his concern about women and children killed in the war in Iraq. While his *String Quartet No. 16* (2006) addressed the plight of asylum-seekers in Australia detention centers, his *String Quartet No. 18* (2010) was devoted to climate change. Influences included much of the music of Asia – especially that of Japan and Indonesia – and, later, Aboriginal and

Torres Strait Island music and culture. He was Emeritus Professor at the University of Sydney, where he began teaching in 1964, a Harkness Fellow at Yale University, USA, and a visiting professor at Sussex University, UK, in 1971-72. Appointed OBE in 1977 and AO in 1990, Sculthorpe was elected one of Australia's Living National Treasures in 1998 and was recipient of a Silver Jubilee Medal. An Honorary Foreign Life Member of the American Academy of Arts and Letters, he held honorary doctorates from the universities of Tasmania, Melbourne, Sussex, Griffith and Sydney and in 2011 was awarded the *Encomienda de la Orden de Isabel la Católica* by Juan Carlos I of Spain.

<https://www.fabermusic.com/we-represent/peter-sculthorpe>



PETER SCULTHORPE



RANDALL WOOLF

RANDALL WOOLF studied composition privately with David Del Tredici, Joseph Maneri, and at Harvard, where he earned a Ph.D. He was Composer/Mentor for the Brooklyn Philharmonic. He composed a new ballet of "Where the Wild Things Are", in collaboration with Maurice Sendak and Septime Webre. He has created 4 pieces for video and live instruments with Mary Harron (director of "American Psycho") and John C. Walsh. He works frequently with John Cale. He has arranged over 60 of Cale's songs for chamber orchestra, including the entire "Paris 1919" album, "Music For A New Society", and songs from "The Velvet Underground & Nico". His works have been performed by Kathleen Supové, Jennifer Choi, Timothy Fain, Mary Rowell, ETHEL, conductor and

flutist Ransom Wilson, Tara O'Connor, Lindsey Goodman, the Brooklyn Philharmonic, Kronos Quartet, ASSEM3LY, Fulcrum Point, Pittsburgh New Music Ensemble, Righteous Girls, Sonic Generator, Bang On A Can/SPIT Orchestra, American Composers Orchestra, NakedEye Ensemble, Seattle Symphony, Louisville Orchestra, West Michigan Symphony, Chicago Philharmonic and others. <http://www.randallwoolf.com/index.html>



MARILYN J. ZIFFRIN

MARILYN J. ZIFFRIN (1926-2018) was a composer, music educator, author and musician. She earned a B.A. from the University of Wisconsin, Madison and a M.F.A. in music from Columbia University. She went on to study for three years with Alexander Tcherepnin, and taught music at Northeastern Illinois University in Chicago from 1961 until 1967. Ziffrin received many grants, prizes, and commissions, and was a guest composer at several colleges and universities. Her numerous compositions span several genres including chamber music, orchestra, concert band, solo instrumental, opera, and choral works. She was awarded first prize in the Delius Composition Competition for the song cycle "Haiku." Her work *SONO*, for cello and piano, was a semi-finalist in the 1983 Kennedy Center Friedheim Awards. Composing till the end of her life, Ziffrin's late work, *Strings*, premiered in New York in 2016. She was in residence at the MacDowell Colony six times.

She also wrote a biography, *Carl Ruggles: Composer, Painter and Storyteller*, that is considered that composer's definitive biography. She taught at New England College, as well as at St. Paul's School, where one of her most renowned composition students was Augusta Read Thomas. In 2007, Ziffrin was recognized by the NH Governors Arts Awards with the Lotte Jacobi Living Treasure Award.

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FIRST OF ALL, INFINITE THANKS TO ALL THE COMPOSERS WHOSE WORKS GRACE THIS ALBUM. THEIR GENEROSITY OF SPIRIT AND TIME AND OF THE MUSIC ITSELF IS A TRUE WONDER AND DO ME GREAT HONOR. AND SPEAKING OF GENEROSITY, MY DEEPEST GRATITUDE ALSO GOES TO THE INDIVIDUALS WHO CONTRIBUTED SO SELFLESSLY AND ENTHUSIASTICALLY TO SOME OF THESE COMMISSIONS: WILLIAM ANDERSON AND THE ROGER SHAPIRO FUND, ELEANOR EISENMAYER, BRIAN HAYS, LEE SOROCA, AND RALPH JACKSON. FINALLY, MY ENDURING INDEBTEDNESS TO MY HUSBAND, RALPH JACKSON, WHO HAS STOOD BY ME, THROUGH THICK AND THIN, THROUGH EVERY CHALLENGE, FOR 44 YEARS.

DEDICATIONS

David Leisner
guitar

1. Randall Woolf – *going home*
- 2-3. Pierre Jalbert – *Two Sides*
I – Freely, lyrical
II – Propulsive, driving
4. David Del Tredici – *Farewell, R.W.*
(from *Facts of Life*)
- 5-9. Bun-Ching Lam – *Five Contemplations*
I – Search Search
II – Seek Seek
III – Ennui
IV – Wutang in Light Rain
V – Let Go
- 10-11. João Luiz – *MadrigAfro II*
Part I – Curandeiro
Part II – Movido, tempo de Afoxé
12. Laura Kaminsky – *Ruminations*
- 13-14. Carlos Carrillo – *Mariluna*
1. reflejo de la luna sobre la superficie
de el agua...
2. y la mar se refleja en la luna
15. Marilyn Ziffrin – *Rhapsody*
16. Chester Biscardi – *Finding Beauty in
Small Places*
- 17-18. Peter Sculthorpe – *Oh, T.J.!*
(with Alan Moverman, piano)
I – Island Song
II – Night Song

CREDITS

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