



AMNESTY INTERNATIONAL USA

GROUP 11

47th Annual Benefit Concert

Sunday, December 11, 2022, at 3 PM
Christ & St. Stephen's Church
120 W. 69th St, NYC

Mary Barto, flute
Marcia Eckert, piano
Oren Fader, guitar
Herdís Guðmundsdóttir, violin
Liam Kaplan, piano
Sara Paar, soprano

Program

Let us Dance, Let us Sing
Music for a While
If Music be the Food of Love

Henry Purcell
(1659-1695)

From *Seven Songs for Voice and Piano*

One need not be a chamber to be haunted (Dickinson)
Rain Song (Garrigue)
Pied Beauty (Glory be to God for dappled things) (Hopkins)
Spring and Fall: to a young child (Hopkins)
Leap Before You Look (Auden)

Sara Paar and Marcia Eckert

Louise Talma
(1906-1996)

Habañera

Entr'acte

Café 1930
Bordel 1900

Mary Barto and Oren Fader

Maurice Ravel
(1875-1937)
Jacques Ibert
(1890-1962)
Astor Piazzolla
(1921-1992)

Intermission

From *Requiem. Op. 48*
Pie Jesu

Sara Paar and Marcia Eckert

Gabriel Fauré
(1845-1924)

Sonata no. 1 in A Major for Violin and Piano, Op. 13

Allegro molto
Andante
Allegro vivo
Allegro quasi presto

Herdís Guðmundsdóttir and Liam Kaplan

Fauré

Mary Barto, flute, is a former member of the Metropolitan Opera Orchestra. Her major teachers include Julius Baker, John C. Krell, Herbert Levy, Britton Johnson and Sandra Miller. Ms Barto has performed with the New York Philharmonic, New York City Opera, New York City Ballet and the American Ballet Theater. She has toured with harpsichordist Eve Kugler and across the United States as soloist for the legendary Skitch Henderson, founder of the New York Pops. She has played many Broadway shows and recorded film scores including numerous works by Academy Award winning composer John Barry. Her quintet, The New York Five, has the unusual instrumental combination of flute, bassoon, Violin, Viola and Piano. All of their repertoire was composed by pianist George Quinby. Their CDs are available on Albany Records, Amazon, CD Baby, and Flute World. 2014 brought the rare honor of a Grammy Award nomination.

Marcia Eckert is active as piano soloist and collaborative artist and has appeared in the Mostly Mozart Festival, as well as at Merkin, Alice Tully, and Weill concert halls, and London's Leighton House. She has been referred to as "a pianist of impressive skill and sensitivity, the sort of keyboard collaborator that every instrumentalist dreams of" (Scott Cantrell, *Albany Times-Union*). Ms Eckert has made a special focus of performing music by women composers and Charles Ives. Recordings include music by Debra Kaye, Nailah Nombeko, Germaine Tailleferre, and *Songs by Women* with soprano Susan Gonzalez; and *20th Century Music for Recorder and Piano* with Anita Randolfi. At Hunter College, she was a 1998 recipient of the President's Award for Excellence in Teaching. She has been teaching at Mannes Prep since 1983 and maintains a large private studio in Manhattan. She is the founder and director of *Pianophoria!*, a summer piano intensive for adults, which began in 2004. This is her seventh year organizing the AIUSA Group 11 benefit concert. For more information, please visit <http://marciaeckert.com>

Oren Fader (www.orenfader.com), guitarist, has performed hundreds of concerts with a wide range of classical and new music groups, including the Met Chamber Ensemble, Orpheus Chamber Orchestra, New York Philharmonic, Chamber Music Society of Lincoln Center, and the Mark Morris Dance Group. Recent concerto performances include the "Aranjuez Concerto" with the New Jersey and Omaha Symphony Orchestras.

A champion of contemporary music, he has premiered over 200 works with guitar, and can be heard on over 50 commercial recordings. He performs new music with the Cygnus Ensemble, and the Bowers Fader Duo. Tours include the U.S., Europe and Asia.

Mr. Fader teaches classical guitar and chamber music at the Manhattan School of Music (since 1994), SUNY Purchase, Borough of Manhattan Community College, and Montclair State University.

Born in Reykjavík, Iceland, violinist **Herdís Guðmundsdóttir** is a Master of Music student in the studio of Augustin Hadelich at the Yale School of Music. She completed her Bachelor of Music degree with Sibbi Bernhardsson at Oberlin Conservatory, where she won the Senior Concerto Competition and the Louis and Annette Kaufman Award. Herdís has performed as a soloist with the Iceland Symphony Orchestra, the Reykjavík College of Music Orchestra, and the Oberlin Contemporary Ensemble, with which she premiered Liam Kaplan's Violin Concerto. Herdís has worked with composers of diverse styles including Jeffrey Mumford, Matiss Cudars, Lila Meretzky, Martin Bresnick, and Stephen Hartke among others.

Liam Kaplan is a pianist and composer based in New Haven, Connecticut. He has released two solo albums featuring Bach's *Well-Tempered Clavier, Book II* and *Goldberg Variations* alongside the premiere recordings of his own 8 Preludes and *Orpheus Suite* by Elizabeth Ogonek. His playing can also be heard on two records with the Oberlin Contemporary Ensemble: *The Water Cantos* by Elizabeth Ogonek and *Snippet Variations* by Jesse Jones. Liam has made solo appearances in Bartok's 3rd Piano Concerto with the Aspen Conducting Academy Orchestra, Liszt's 2nd Piano Concerto with the Oberlin Orchestra, and in Messiaen's *Couleurs de la cité céleste* with the Oberlin Sinfonietta. Liam holds a Bachelor of Music in Piano and Composition from Oberlin Conservatory, where he studied with Alvin Chow and Stephen Hartke. Liam won Oberlin's Senior Concerto, John Elvin, and Rudolf Serkin competitions, as well as the Faustina Hurlbutt Prize, and the Walter E. Aschaffenburg Prize for composition. For more information visit liamkaplanmusic.com.

Acclaimed as "sensitive to every expression in the text" (*New York Concert Review*), soprano **Sara Paar** is an interpreter of contemporary classical music and opera. Ms. Paar is a favorite with composers throughout the United States and has been admired for her beautiful voice, stirring and inherent sense of drama, her sensitive interpretations, and exquisite attention to detail. Ms. Paar has performed both traditional and new works with New York-based ensembles including Ensemble 365, Chelsea Opera, S.E.M. Ensemble, and The Choral Society of the Hamptons. Ms. Paar received her doctorate in performance from The Graduate Center, City University of New York in June 2017. Her M.M. and B.M degrees in Vocal Performance were earned from Binghamton University and the University of Wisconsin-Eau Claire, respectively, and her major teachers have included Stephanie Samaras, Monica Harte, Mary Burgess, and Kathryn Proctor-Duax. Ms. Paar is proud to serve as Co-Chair of the Board of Directors for the New York Women Composers, Inc. and on the music faculty at Fordham University. <http://sarapaar.com>

Texts and Translations

Let us Dance, Let us Sing - Thomas Betterton

Let us Dance, let us Sing,
Whilst our Life's in the Spring,
And give all to the great God of Love.
Let us Revel and play,
And rejoyce whilst we may,
Since old Time these delights will remove.

Music for a While - John Dryden

Music for a while
Shall all your cares beguile.
Wond'ring how your pains were eas'd
And disdain to be pleas'd
Till Alecto free the dead
From their eternal bands,
Till the snakes drop from her head,
And the whip from out her hands.
Music for a while
Shall all your cares beguile.

If Music be the Food of Love - Henry Heveningham

If music be the food of love,
Sing on till I am fill'd with joy;
For then my list'ning soul you move
To pleasures that can never cloy.
Your eyes, your mien, your tongue declare
That you are music ev'rywhere.
Pleasures invade both eye and ear,
So fierce the transports are, they wound,
And all my senses feasted are,
Tho' yet the treat is only sound,
Sure I must perish by your charms
Unless you save me in your arms.

One Need not be a Chamber - Emily Dickinson

One need not be a chamber—to be haunted—
One need not be a House—
The Brain—has Corridors surpassing
Material Place—

Far safer, of a Midnight—meeting
External Ghost—
Than an Interior—confronting—
That cooler—Host—
Far safer, through an Abbey—gallop—
The Stones a'chase—
Than moonless—One's A'self encounter—
In lonesome place—

Ourself—behind Ourself—Concealed—
Should startle—most—
Assassin—hid in Our Apartment—
Be Horror's least—

The Prudent—carries a Revolver—
He bolts the Door,
O'erlooking a Superior Spectre
More near—

Rain Song - Jean Garrigue

My sad-bad rain that falls
In lisp and dabble-dabble
On the porch and under stairs
And puddles in the driveway
Brimmed and dolloped by the slow loitering
Of the not-quite clapping hands.
So slight they are on the primrose
Leaves and the periwinkle
And keeps such babble-babble
Going through the day.
Cats in beds sleep long
And I, I'd do the same
Or sing
If all the birds weren't gone.
It's silk under the elm leaves
It's slip into the streams, that clasp the globe around.
It's in the stealth to steal another tongue than bell
That does not strike but holds
All in its spell,
So fresh and so small.

Spring and Fall – Gerard Manley Hopkins

To a young child

Márgarét, áre you gríeving
Over Goldengrove unleaving?
Leáves like the things of man, you
With your fresh thoughts care for, can you?
Ah! ás the heart grows older
It will come to such sights colder
By and by, nor spare a sigh
Though worlds of wanwood leafmeal lie;
And yet you will weep and know why.
Now no matter, child, the name:
Sórrów's springs áre the same.
Nor mouth had, no nor mind, expressed
What heart heard of, ghost guessed:
It is the blight man was born for,
It is Margaret you mourn for.

Pied Beauty – Gerard Manley Hopkins

Glory be to God for dappled things –
For skies of couple-colour as a brinded cow;
For rose-moles all in stipple upon trout that swim;
Fresh-firecoal chestnut-falls; finches' wings;
Landscape plotted and pieced – fold, fallow, and
plough;
And áll trádes, their gear and tackle and trim.

All things counter, original, spare, strange;
Whatever is fickle, freckled (who knows how?)
With swift, slow; sweet, sour; adazzle, dim;
He fathers-forth whose beauty is past change:
Praise him.

Leap Before You Look – W. H. Auden

The sense of danger must not disappear:
The way is certainly both short and steep,
However gradual it looks from here;
Look if you like, but you will have to leap.

Tough-minded men get mushy in their sleep
And break the by-laws any fool can keep;
It is not the convention but the fear
That has a tendency to disappear.

The worried efforts of the busy heap,
The dirt, the imprecision, and the beer
Produce a few smart wisecracks every year;
Laugh if you can, but you will have to leap.

The clothes that are considered right to wear
Will not be either sensible or cheap,
So long as we consent to live like sheep
And never mention those who disappear.

Much can be said for social savior-faire,
But to rejoice when no one else is there
Is even harder than it is to weep;
No one is watching, but you have to leap.

A solitude ten thousand fathoms deep
Sustains the bed on which we lie, my dear:
Although I love you, you will have to leap;
Our dream of safety has to disappear.

Pie Jesu (Liturgical)

Pie Jesu, Domine, dona eis requiem.
Blessed Jesus, Lord, give them rest.

Pie Jesu, Domine, dona eis requiem sempiternam.
Blessed Jesus, Lord, give them eternal rest.