

Peter Kramer

TO A GREEN THOUGHT IN A GREEN SHADE

Solos, duos & trios for winds, strings, piano & guitar



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- 1 **Heights** (alto recorder version) (2019) 3:06
Zachary Good, alto recorder
- 2 **Copse of Trees** (2023) 8:40
Ben Roidl-Ward, bassoon
Peter Kramer, piano
- 3 **Still Life** (2019) 5:45
Daniel Lippel, guitar
- 4 **In Miniature** (2019) 1:29
John Popham, cello
Peter Kramer, piano
- 5 **Pietà** (2017) 17:20
Pala Garcia, violin
John Popham, cello
Renate Rohlfing, piano

Three Children's Pieces (2023)

- 6 I. Raining (andantino con espressivo) 2:56
- 7 II. Fairy Tale (poco allegro e dolcissimo) 2:54
- 8 III. New Places (andante con moto) 1:47
Peter Kramer, piano

Limbo Tunes (2023)

- 9 I. Eclogue (andante con moto) 5:04
- 10 II. Background Landscape 5:12
(adagio espressivo)
John Popham, cello
Peter Kramer, piano

- 11 **Heights** (clarinet version) (2019) 2:06
Zachary Good, clarinet

Total Time: 56:41

Program Notes

Heights was composed during the spring of 2019 for my friend Zachary Good. This piece is an adaptation of a work for harpsichord entitled *Sonore* that I dedicated to my professor Webb William Wiggins.

Caressed by sweet encirclement of fog
In which I lived and moved and had my being
Oh! So briefly...

...

And saw, beyond the field, a scarlet sun rising,
Rising, rising to blaze and bless with sudden clarity.

— *Fragments from Cecily Jones SL,*
“Waking One Morning to Thickest Fog”

Copse of Trees (from coppice/coppes/coupeiz/colpaticium: “a small thicket of trees and brushes grown for periodic cutting for fuel; a cut-over forest; having been cut; a blow with the fist”) was composed between 2022 and 2023 for my friend Benjamin Roidl-Ward.

Bind me ye Woodbines in your twines,
Curle me about ye gadding Vines,
And Oh so close your Circles lace,
that I may never leave this Place:

...

Time takes all we have away from us;
I remember when I was a boy I used to sing
Every long day of summer down to darkness,
And now I am forgetting all my songs;

— *Fragments from: Andrew Marvell,*
“Upon Appleton House”; Virgil, “Eclogue IX” (trans. David Ferry)

Still Life was composed during the summer of 2019 and is dedicated to my friend Louis Blair who gifted me the guitar that this piece was written on.

What aches in the heart and makes each new
Start less close to the source of desire,
Fade from the flesh that fires the night,
With dreams and infinite longing.

...

Meanwhile the world goes on.
Meanwhile the sun and the clear pebbles of the rain
Are moving across the landscapes,
Over the prairies and the deep trees,
The mountains and the rivers.

— *Fragments from: John Wieners, “Cocaine” and Mary Oliver,*
“Wild Geese”

In Miniature was originally composed in 2008 and was edited in the fall of 2019. This piece is dedicated to my friend Issei Herr.

O the mind, mind has mountains; cliffs of fall
Frightful, sheer, no-man-fathomed...

— *Fragment from Gerard Manley Hopkins,*
“No Worst, There is None”

Pietà was written during the spring and summer of 2017 for Pala Garcia, John Popham and Renate Rohlfing for the Loretto Festival 2017.

Our father who art in heaven,
Hallowed be thy name.
Thy kingdom come.
Thy will be done
On earth as it is in heaven.
Give us this day our daily bread,
...
Pour the unhappiness out
From your too bitter heart,
Which grieving will not sweeten.
Poison grows in this dark.
It is in the water of tears
Its black blooms rise.

...

“...I’m tired now.
Sometimes I talk too much. That’s happiness.”

...

Give us this day our daily bread...

— *Fragments from: “Lord’s Prayer”, English vernacular version;*
Wallace Stevens, “Another Weeping Woman”; *John Ciardi, “Three*
Views of a Mother”

Three Children’s Pieces was composed during the fall of 2023 and is dedicated to the Southwestern University of Finance and Economics (SWUFE) in Chengdu, China where I had the honor of teaching during the fall semester of 2024.

Tick-tick, tick-tick!—Not a sound save Time’s,
And the windgust, as it drives the rain—
Tortured torturer of reluctant rhymes,
Go to bed, and rest thine aching brain!
Sleep!—no more the dupe of hopes or schemes;
Soon thou sleepest where the thistles blow—
Curious anticlimax to thy dreams
Twenty golden years ago!

— *Fragment from: James Clarence Mangan,*
“Twenty Golden Years Ago”

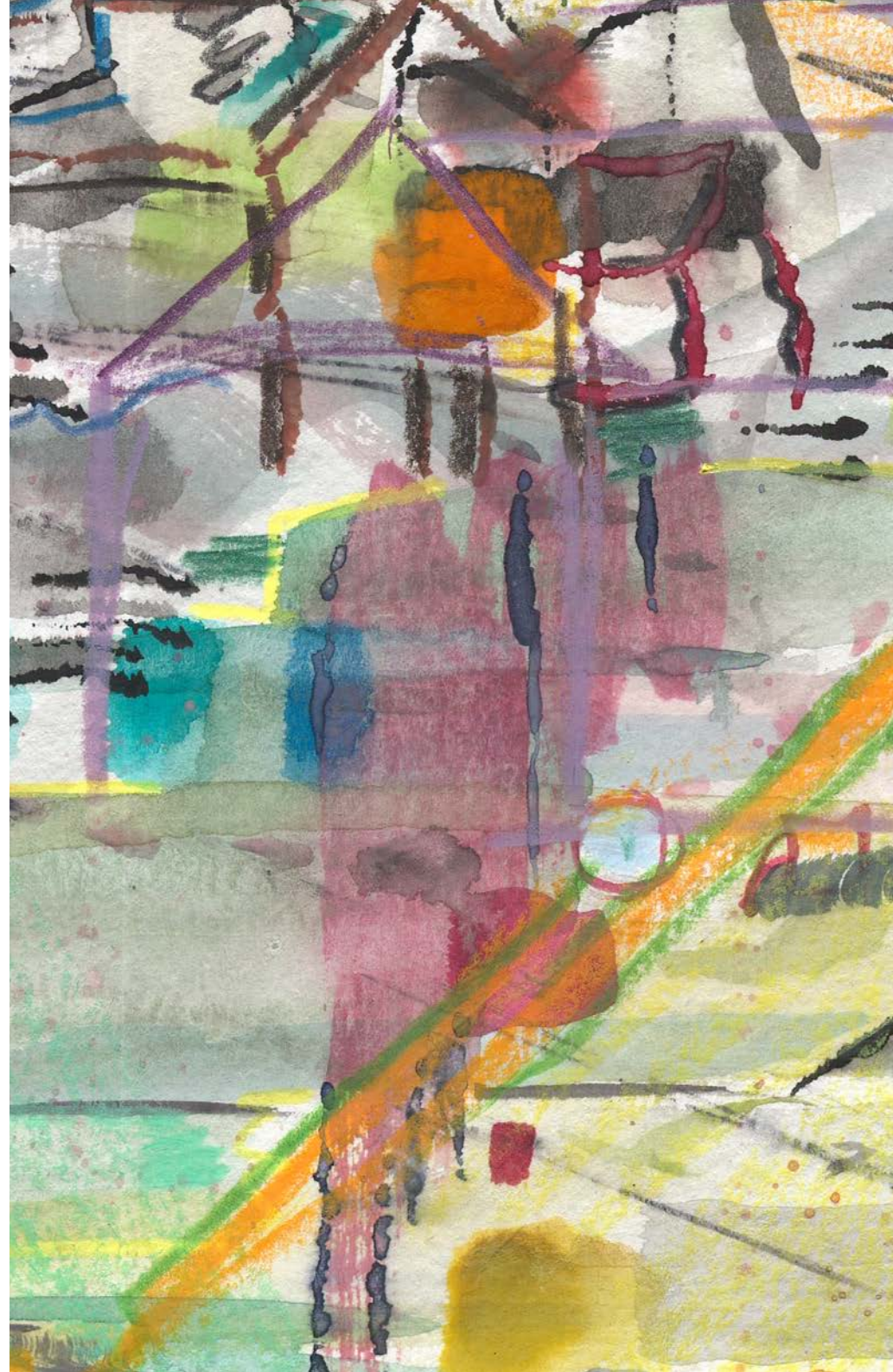
Limbo Tunes was composed in 2023, and is dedicated to my friend John Popham.

With scarlet corded horn,
With frail wrecked knees and stumbling pace,
The scapegoat came:
His eyes took flesh and spirit dread in flame
At once, and he died looking towards my face.

...

Beware then, Age, that what was won,
If life's past labours, studies, views,
Be lost not, now the labour's done,
When all thy part is, - not to lose:
When thou canst toil or gain no more,
Destroy not what was gain'd before.

— *Fragments from: Richard Watson Dixon, "Dream" and
George Crabbe, "Reflections Upon the Subject"*



| Bios

Peter Kramer (b.1989) is a composer, keyboardist and educator based in New York City. He is the featured composer and performer, alongside violinist Pala Garcia, on a forthcoming portrait album of works for violin and piano. Their project is the recipient of a 2021 recording grant from the Aaron Copland Fund for Music. Most recently he has released an album of solos, duos and trios for winds, strings, piano and guitar through New Focus Recordings. Originally from Portland, Oregon Peter spent time studying music at Mount Hood Community College before graduating from the Oberlin Conservatory with a double major in Composition and Harpsichord Performance, and from the CUNY Graduate Center with a PhD in Music Composition. Since 2016 he has taught music courses at Baruch College (CUNY), he has also taught at the Southwestern University of Finance and Economics in Chengdu, China during the 2024 and 2025 fall semesters. Peter is passionate about teaching private piano lessons in New York City and working as an English and Music tutor at Lehman College (CUNY). He has been playing guitar since the age of ten with a focus on American blues and folk music.

Guitarist **Daniel Lippel**, called an “exciting soloist” (NY Times) and “precise and sensitive” (Boston Globe) has a multi-faceted career as a performer, recording artist, and label owner. He has premiered more than one hundred solo and chamber works, many written for him, recording several on his label, New Focus Recordings. Recent recitals include Universidad Nacional de Cordoba (Argentina), Boston Conservatory of Music, Sinus Ton Festival (Germany), National University of Colombia (Bogota), and the New York, and Cleveland Classical Guitar Societies, and chamber performances on the Mostly Mozart, Ojai, Ottawa Chamber, and Aspekte (Austria) festivals. In addition to New Focus, he appears on recordings on several other labels including Kairos, Bridge, Sony Japan, Tzadik, and New World. As an educator, Lippel has given masterclasses and presentations at institutions including the Hanns Eisler Hochschule (Berlin), Curtis Institute, Sydney Conservatorium of Music (Australia), and Conservatorio de Música Astor Piazzolla (Buenos Aires, Argentina).

Zachary Good is a Chicago-based clarinetist, chamber musician, composer, and music educator. He is the clarinetist of the sextet Eighth Blackbird, a member of Ensemble Dal Niente, and Honestly Same. Zachary is the Visiting Assistant Professor of Clarinet at Northern Illinois University. His discography includes releases on Cedille Records, Moon Glyph Records, American Dreams Records, Carrier Records, No Index, Homeroom, Parlour Tapes+, ears&eyes, and his own record label Add Dye Editions. zacharygood.com

Named one of 23 artists “changing the sound of classical music” by the *Washington Post*, **Ben Roidl-Ward** has been praised for his “dazzling technique” (*The Sydney Morning Herald*), “breathless virtuosity” (*Bandcamp Daily*), and “astounding flexibility and range” (*The Double Reed*). He is the Assistant Professor of Bassoon at the University of Illinois Urbana-Champaign and Principal Bassoonist of the Chicago Sinfonietta, the Illinois Symphony, and the Champaign-Urbana Symphony. A devoted performer of contemporary music, Ben is the bassoonist of Chicago’s Ensemble Dal Niente and served as a Contemporary Leader and Bassoon Coach for the Lucerne Festival from 2021-2025. Ben’s dedication to working with composers of his generation has led him to premiere over 190 compositions to date. An alum of the Civic Orchestra of Chicago, Ben received his DMA from Northwestern University studying with David McGill. His previous teachers include Ben Kamins (Rice University),

George Sakakeeny (Oberlin Conservatory), and Francine Peterson.

Renate Tsuyako Rohlfing is a celebrated pianist praised for “pianistic perfection” (*Niedersächsische Allgemeine*). A prize winner at the Wigmore Hall Song Competition and the Internationaler Wettbewerb für Liedkunst Stuttgart, she has performed at Carnegie Hall, London’s Royal Albert Hall, and the David Koch Theater. Notable festival appearances include Spoleto Festival USA, Wolf Trap Opera, and the Ravinia Festival.

Renate is a full-time Associate Professor at Berklee College of Music, teaching music, psychology, and arts in health. She also serves on the Song Faculty at The Juilliard School and is a recipient of Berklee’s Dean’s Award for Global Presence and Engagement. Her work is supported by the Massachusetts Cultural Council and The Wallace Foundation. Hailing from Honolulu, Hawai’i, Renate is a graduate of The Juilliard School, New York University, and Manhattan School of Music.

John Popham is a cellist and chamber musician based in Seattle, Washington. He is the Assistant Professor of Cello at the University of Washington School of Music, a founding member of the piano trio Longleash, and co-director of The Loretto Project, an annual creative residency in Kentucky.



John's work draws on a wide range of classical, historical, and experimental performance practices. His "brilliant" and "virtuosic" (*Kronen Zeitung*) playing can be heard on numerous solo and chamber music releases on the Tzadik, Carrier, New Focus Recordings, and Kairos labels. He is the recipient of a Fulbright Research Grant, the New Music USA Creator Fund, the CMA Classical Commissioning Grant, and the Music Academy of the West's Alumni Enterprise Award.

His recent performance highlights include appearances at reMusik (St. Petersburg), Beijing Modern Music Festival (China), Open Music (Austria), Donaueschinger Musiktage (Germany), Black Mountain College, the Library of Congress, and TIME:SPANS.

Pala Garcia is a critically acclaimed violinist whose artistic practice explores the variable nature of interpretation, embodied knowledge, and memory. Praised for her "immaculate, lustrous tone" (*The Strad*), Garcia brings a unique violinistic sensibility to her creative projects, ensemble work, and contemporary music practice. Garcia was recently named a 2024 National Arts Club Fellow, and was also featured as a leading innovative artist in the *Washington Post's* "23 for '23: Performers and Composers to Watch."

Tracks 1-4 and 6-11 recorded
7/14/24 (1), 12/13/23 (2), 10/14/19 (3), 3/8/24 (4),
3/8/24 (6-8), 3/8/24 (9-10), 7/14/24 (11)
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Editing: Ryan Streber, Oktaven Audio

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Recording engineer: Chris Kincaid (kincaidaudio.com)
Editing: Chris Kincaid, Longleash

Mixing and mastering: Chris Kincaid
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Dedicated to my mother, for all that she has taught me.

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