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FOR IMMEDIATE RELEASE

RECORDING OF *TIME AND DISTANCE*

BY COMPOSER MARK ABEL RELEASED BY DELOS MARCH 9, 2018

New York City, March 9, 2018—The California-based composer **Mark Abel**, who “employs a colorful blend of styles that serve the emotional nature of each work to bracing and poignant effect” (Donald Rosenberg, *Gramophone*, August 2016), has released a new recording—his fourth in recent years—entitled *Time and Distance* on the Delos label.

Drawing on a variegated lifetime of artistic, journalistic, political, and poetic endeavors, Mr. Abel has composed five works for voice and piano, three of which are based on his own texts, one on a poem by Kate Gale, and one setting five poems by Joanne Regenhardt. *Time and Distance* features performances by Grammy Award-winning **soprano Hila Plitmann**; **mezzo-soprano Janelle DeStefano**, **pianist Tali Tadmor**, **pianist Carol Rosenberger**, **Bruce Carver** on **percussion**, and **Mr. Abel** at the **organ**.

*TIME AND DISTANCE*

Works for voice and piano, plus organ and percussion

Produced by Mark Abel & Carol Rosenberger

Engineer: James T. Hill; Assistant Engineer: Milton Gutierrez

Editing: Jason Siler, David Bowles, James T. Hill

Mastered by Mark Willsher

*The Invocation –* Janelle DeStefano, mezzo-soprano; Carol Rosenberger, piano

(text: Mark Abel)

*Those Who Loved Medusa* *–* Hila Plitmann, soprano; Carol Rosenberger, piano; Bruce Carver, percussion

(text: Kate Gale)

*In the Rear View Mirror, Now –* Hila Plitmann, soprano; Tali Tadmor, piano, Mark Abel, organ

(text: Mark Abel)

*The Ocean of Forgiveness (Five Poems of Joanne Regenhardt) –* Janelle DeStefano, mezzo-soprano; Tali Tadmor, piano

*The Benediction* *–* Hila Plitmann, soprano; Tali Tadmor, piano

(text: Mark Abel)

Weaving together Greek mythology with personal themes and the contemporary socio-political zeitgeist, “*Time and Distance* offers a fresh perspective on the challenge of writing art song relevant to the present era,” writes musical polymath Mark Abel. The ensemble of pieces on this recording acknowledges an “ever-shifting, elusive” future, which nevertheless ends on a positive note in the hope that young people with open hearts must point the way.

*The Invocation* serves as an introduction to what lies in store; *Those Who Loved Medusa* plunges the listener into a heart-wrenching monologue about a raped woman as both victim and heroine, a theme most recently taken up by the #MeToo Movement. With *In the Rear View Mirror, Now*, Abel searingly evokes the universal plight of a great love gone wrong. The poems of Joanne Regenhardt which comprise *The Ocean of Forgiveness* are suffused with a love of nature and an intimate sense of human frailty. In *The Benediction* we enter the realm of political divide; a state of play in today’s America—including the image of an isolated young man cleaning his gun—that is still seeking resolution.

Reviewing Mr. Abel’s opera *Home Is a Harbor* and his previous song cycle, *The Palm Trees Are Restless*, Richard Sininger of *American Record Guide* wrote: “One is struck by the fact that nearly all the participants are California-based, making the point very clearly that that Western state has become an important cultural hub in the country, and Mr. Abel is at the forefront of its music life.”

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American composer **Mark Abel**’s signature style blends elements of classical, rock and jazz in a unique musical fusion that combines the depth and sophistication of classical with the direct impact of rock.   
A former journalist, Abel’s work shines a light on timeless issues and those of today, couched at times in biting social commentary. His attention to the gestural elements and pacing of classical music, the inclusion of evocative lyrics, and the use of an accessible tonal language with a strong emphasis on melody has produced an elegant meld of poetry and music. Among the subjects he has addressed in his own lyrics are the phenomenon of contemporary terrorism, the psyches and social milieus of his fellow Californians and Americans as a society, the peaks and chasms of personal relationships. He has also set the verses of modern-day poets as well as giants of the previous century, including Rainer Maria Rilke and Pablo Neruda.  
   
His CD *Home Is a Harbor*, released by the Delos label in March 2016, features the world premiere recording of his first opera, a three-act, multilayered look at the America of today through the experiences of a pair of twin sisters. Also included in the package is the song cycle “The Palm Trees Are Restless,” in which Abel set the writings of Los Angeles poet Kate Gale. This was Abel's third CD for Delos, preceded by *Terrain of the Heart* and *The Dream Gallery*.

Abel’s life suggests a creative tapestry woven with two primary and powerful strands: Music and journalism. Son of the distinguished reporter and author Elie Abel, Mark Abel grew up in America, Europe and Asia, receiving crucial exposure as a child to the fast-moving global political and cultural events of the 1950s and 1960s. The immersion included an introduction to classical music, which was his consuming artistic interest until his early teens. It was then supplanted for some time by modern jazz and later by rock,

the medium through which he first developed his talents as a songwriter. Mark briefly attended Stanford University in the turbulent late '60s but decided to strike out on his own at the age of 20.  
   
As a guitarist, bassist, songwriter and record producer in New York in the 1970s and into the '80s, Abel played and recorded with such seminal figures as Tom Verlaine (Television), the Feelies, Danny Kalb (The Blues Project), Michael Brown (the Left Banke), and Harold Kelling, founder of the pioneering Atlanta fusion group the Hampton Grease Band.  
   
Abel, however, exited rock in the mid '80s, frustrated by the idiom’s harmonic and rhythmic restrictions, and the pop music industry’s narrow focus. He relocated to California in 1983 and made a vocational shift into journalism, eventually becoming the foreign editor of the San Francisco Chronicle (the second largest newspaper on the West Coast), a post he held until 2004. During those years, much changed in Abel's musical world as he began working out more complex compositional ideas, an evolving process that led him back to classical music.  
   
Influenced by a variety of artists from different genres, Abel’s principal heroes include such classical composers as Ives, Szymanowski, Brahms, Duparc, Strauss, Debussy, Berg, Janacek, Lutoslawski, Takemitsu and Dutilleux. He also draws inspiration from jazz figures from his teen years -- among them, John Coltrane, Thelonious Monk, Eric Dolphy, Paul Bley and the great but little-known California pianist Denny Zeitlin. He has never sought to eradicate the lingering (if sublimated) influence of rock in his work, preferring to continue refining his signature synthesis of musical building blocks.

Grammy Award-winning soprano **Hila Plitmann** is known for her astonishing musicianship, light and beautiful voice, and expertise in performing challenging new compositions. She has worked with many leading conductors on the international music scene, including Leonard Slatkin, Esa-Pekka Salonen, Thomas Ades, Carl St. Clair, Giancarlo Guerrero, Robert Spano and JoAnn Falletta, performing with the likes of the Los Angeles Philharmonic, the New York Philharmonic and the London Symphony Orchestra. Hila is also emerging as a unique crossover artist; her own songs and arrangements can be heard on YouTube and in

live concert. She has accumulated an impressive catalogue of varied recordings, including Hans Zimmer’s Grammy-winning soundtrack for *The Da Vinci Code*, Eric Whitacre’s *Goodnight Moon* with the LSO, and Oscar winner John Corigliano’s song cycle *Mr. Tambourine Man* (for which she won a best classical vocalist Grammy). Other recent recordings include Corigliano’s *Vocalise* and Richard Danielpour’s *Toward a Season of Peace*, released to critical acclaim on the Naxos label. In constant demand as a singer of new

and contemporary music, Hila has appeared as a soloist in numerous world premieres, including Pulitzer Prize winner David Del Tredici’s *Paul Revere’s Ride* with the Atlanta Symphony, the staged orchestral version of Frank Zappa’s *200 Motels* with the Los Angeles Philharmonic, the Dallas Opera production of Mark Adamo’s *Becoming Santa Claus*, Richard Danielpour’s *Darkness in the Ancient Valley* with

the Nashville Symphony, and Yuval Sharon and Annie Gosfield’s *War of the Worlds* with the Los Angeles Philharmonic.

The talents of mezzo-soprano **Janelle DeStefano** extend across the entire arc of classical singing, from opera and oratorio to recital and chamber music. Praised for her “passionate delivery” and “rich, seamless voice,” she has rendered dramatic performances in such diverse concert works as Monteverdi’s *Vespers*,

Bach’s *B minor Mass*, Respighi’s *Laud to the Nativity*, Hindemith’s *When Lilacs Last in the Dooryard Bloom’d,* Zeisl’s *Hebrew Requiem*, Szymanowski’s *Stabat Mater* and the U.S. premiere of Peter Eötvös’ *Schiller: Energische Schoenheit*. She has been featured in concert with the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra, Jacaranda: Music at the Edge, Bach Collegium San Diego, the Los

Angeles Master Chorale, the La Jolla Symphony and the Grammy-winning Los Angeles Guitar Quartet. Operatic roles include Romeo in *I Capuleti e i Montecchi,* Dido in *Dido and Aeneas,* and the title roles in *Carmen* and Britten’s *The Rape of Lucretia.* Ms. DeStefano completed her DMA, with honors, from USC Thornton School of Music. She is currently a professor of voice at Santa Monica College and on the faculty

of Chapman University. This is her third appearance on a Delos release of Mark Abel’s music — having taken the dual role of Linda/Lenore in his opera *Home Is a Harbor* (DE 3495) and portrayed Naomi in the orchestral song cycle *The Dream Gallery* (DE 3418).

Los Angeles-based pianist, accompanist, teacher and vocal coach **Tali Tadmor** has performed in some of the world’s great venues — from her debut recital at Carnegie Hall in 2009 to the Walt Disney Concert

Hall, The Ford Amphitheater, Avery Fisher Hall in Lincoln Center and the Great Hall in the heart of China’s Forbidden City. A native of Tel Aviv, Ms. Tadmor has collaborated with many well-known artists,

including Plácido Domingo, Metropolitan Opera soprano Angela Meade, Los Angeles Philharmonic

cellist Daniel Rothmuller, and composers Eric Whitacre, Lee Holdridge and Michael Gordon. She works

regularly with Los Angeles Opera. Ms. Tadmor is on faculty at California State University, Northridge, where she coordinates the Collaborative Piano Program, and at CalArts in Valencia, where she

serves as Vocal Coach for the VoiceArts Department. She received both Master and Doctor of Musical Arts degrees from the University of Southern California, majoring in Keyboard Collaborative Arts.

“Ravishing, elegant pianism” wrote *The New York Times* of pianist **Carol Rosenberger,** whose four-decade concert career is represented by over 30 recordings on the Delos label. Many are enduring favorites

worldwide, and have brought her a Grammy Award nomination, *Gramophone*’s Critic’s Choice Award, *Stereo Review*’s Best Classical Compact Disc and *Billboard*’s All Time Great Recording. In addition to solo programs, Rosenberger’s concerto recordings include a series with conductor Gerard Schwarz; her collaborative recordings range from chamber music with clarinetist David Shifrin to a novel young people’s series including narrations by artists such as Natalia Makarova and Richard Rodney Bennett. As an artist teacher, Rosenberger has been on the faculties of the University of Southern California and CSU Northridge. With Delos founder Amelia Haygood, she co-produced many recordings by world class

artists, and after Haygood’s death in 2007, became the label’s Director. Rosenberger’s memoir,

“To Play Again” (2018), describes her years of retraining and rebuilding after an attack of paralytic

polio at age 21, and her return to the concert stage — against all odds — 10 years later. She also tells behind-the-scenes stories of remarkable Delos personalities. For more, please visit carolrosenberger.com

**Bruce Carver** moved from Chicago to Los Angeles in 2002 with a Masters of Music from Northwestern University, bringing with him a long list of performing credits that enabled him to gain rapid entry into the L.A. music scene. His specialty, world percussion, has proved an excellent fit, leading to more than 80 musical theater performances, hundreds of radio and TV commercials, and countless orchestral concerts.

Bruce has performed with the Hollywood Bowl Orchestra, Los Angeles Chamber Orchestra and Pasadena Symphony, and has recorded for several television shows, including the percussion-driven *Battlestar Galactica*, *Black Sails* and *Outlander*. Throughout his career, Bruce has studied with some of the greatest percussionists in the world: the Indian *tabla* with Alla Rakha, the West African *djembe* with Mamady Keita, the Irish *bodhran* with John Joe Kelly, the Persian *daff* with Houman Pourmehdi, the Brazilian *pandeiro*

with Marcos Suzano and the Middle Eastern *darbuka* with Amir Sophi.

For further information, please contact Hemsing Associates at (212) 772-1132 or visit [www.hemsingpr.com](http://www.hemsingpr.com).

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