

A close-up photograph of several string instrument bows and fiddle heads. The bows are made of light-colored wood and are positioned vertically. The fiddle heads are dark with a gold-colored checkered pattern. The background is dark and textured.

BMOP
sound

CHEN YI: CONCERTOS FOR STRING INSTRUMENTS

SPRING IN DRESDEN | SUITE FOR CELLO AND CHAMBER WINDS |
FIDDLE SUITE | XIAN SHI

CHEN YI b. 1953

SPRING IN DRESDEN FOR VIOLIN
AND ORCHESTRA 德累斯顿之春

SUITE FOR CELLO AND CHAMBER WINDS
大提琴与室内管乐团组曲

FIDDLE SUITE FOR HUQIN
AND STRING ORCHESTRA 胡琴组曲

XIAN SHI 弦诗

LIZHOU LIU viola

DAVID RUSSELL cello

GUOWEI WANG huqin

MIRA WANG violin

BOSTON MODERN ORCHESTRA PROJECT

Gil Rose, conductor

[1] **SPRING IN DRESDEN FOR VIOLIN
AND ORCHESTRA** 德累斯顿之春 (2005) 18:49
Mira Wang, violin

SUITE FOR CELLO AND CHAMBER WINDS
大提琴与室内管乐团组曲 (1998/2004)

- [2] I. Lusheng Ensemble 芦笙舞 4:56
[3] II. Echoes of the Set Bells 编钟乐 3:50
[4] III. Romance of Hsiao and Ch'in 琴箫引 3:21
[5] IV. Flower Drums in Dance 花鼓舞 6:48

David Russell, cello

**FIDDLE SUITE FOR HUQIN
AND STRING ORCHESTRA** 胡琴组曲 (1997)

- [6] I. Singing (for *Erhu*) 唱 5:10
[7] II. Reciting (for *Zhonghu*) 吟 5:38
[8] III. Dancing (for *Jinghu*) 舞 4:56

Wang Guowei, *huqin*

[9] **XIAN SHI FOR VIOLA AND ORCHESTRA**
弦诗 (1983) 15:39
Lizhou Liu, viola

TOTAL 69:09



LIZHOU LIU, CHEN YI, AND GIL ROSE AFTER A PERFORMANCE OF XIAN SHI, FEBRUARY 15, 2013. PHOTO BY JULIUS AHN.

By Chen Yi

Growing up as a violinist, when I was a teenage girl my dear father hoped that I could compose music that would be performed by myself and be loved by many in the world. During the past half century, I have composed many original works featuring string instruments. I had a dream: to put some of my concertos for solo string instruments onto a CD for my audience to enjoy collectively. The moment came when Gil Rose, my colleague on the Board of Advisors at the American Music Center, invited me to work together with BMOP on an album of my orchestral works.

The first piece on the CD is my second violin concerto, *Spring in Dresden*, commissioned for and premiered by Mira Zhengrong Wang in 2005 (who is also the soloist on the album with BMOP). After her performances of the work with Staatskapelle Dresden, Denmark's Aalborg Symphony, Singapore Symphony, and the China National Symphony Orchestra, since the birth of the work, I am amazed by her shining tone in the brilliantly played virtuosic passages, and her deep expression in the reciting-like melodic lines. I consider the piece a tone poem filled with hope and vividness.

The last piece on the CD, *Xian Shi* for viola and orchestra, is my earliest original orchestral work, written at the Central Conservatory of Music in Beijing for my graduation concert in 1983, with the same soloist on the CD, Lizhou Liu, who also gave the premiere performance over three decades ago. It's the first time I tried to use a western string instrument to imitate the special nasal timbre of a Chinese folk string instrument. The tone color in the high register of the viola is very close to the sound of *yehu* (a two string fiddle with its sound box made from coconut shell), which is the major instrument in the local folk ensemble music of my mom's hometown. *Xian Shi* is also the name for the type of folk ensemble

music there. As it was the first original work written for viola in China, I myself had recorded the trio version of the piece for viola, percussion, and piano a few months prior to the completion of the orchestral version. I feel that the cadenza's deep sound in the low register is haunting and gripping, while the virtuosic showcase on the solo instrument is extensive and energetic.

Since I had worked as the concertmistress at the Beijing Opera Troupe in my hometown Guangzhou for eight years before I became a composition student in Beijing, I was deeply immersed in the ocean of Beijing Opera tradition. I love the singing and reciting tunes in Beijing Opera, and the stylistic and sensitive articulations in the performing style in traditional Chinese instrumental music. I always seek opportunities to compose in the language that was rooted or implanted in my heart, my mind, and my voice. It came naturally to my *Fiddle Suite*, in which I featured three types of *huqin* (Chinese fiddles) in three different movements—I. "Singing," II. "Reciting," and III. "Dancing"—played beautifully here by Guowei Wang, along with a string orchestra with rich textures in the background. In *Suite for Cello and Chamber Winds*, which is adapted from my *Sound of the Five* for cello and string quartet, you can unmistakably feel the spirits of the ancient Chinese set bells, the *lusheng* (a type of mouth pipe organ), the bamboo flute, the *ch'in* (ancient Chinese seven-string zither), and the Chinese percussion ensemble, in four movements, respectively, featuring the solo cello (performed dynamically by David Russell on this album) supported by other western instruments.

I hope you enjoy the four different solo string instruments—the violin, the cello, the *huqin*, and the viola—in a feast of my string concertos in this special and meaningful album performed by the excellent soloists and BMOP, led by Gil Rose.

SPRING IN DRESDEN, scored for solo violin and orchestra, received its premiere on October 9, 2005, at the *Semperoper* in Dresden, Germany, under conductor Ivan Fischer.

SUITE FOR CELLO AND CHAMBER WINDS, scored for solo cello, flute, oboe, clarinet, bassoon, French horn, trumpet, trombone, and percussion, received its premiere on April 26, 2005, by conductor Sarah McKoin and the University of Missouri–Kansas City Wind Ensemble at White Hall, UMKC Conservatory, Kansas City, MO.

FIDDLE SUITE is scored for *huqin* soloist and string orchestra. The Japan Philharmonic Symphony Orchestra, Yuza Toyama, conductor, gave the premiere on April 19, 1999, at Suntory Hall in Tokyo.

XIAN SHI is scored for solo viola and orchestra and was premiered in 1983 by China Film Studio Symphony, Yao Guanrong, conductor, in Beijing, China.

By Frank J. Oteri

Perhaps the most immediately identifiable aspect of the music of Chinese–American composer Chen Yi is its seamless weaving of traditional Chinese and western classical musical traditions.

Over the course of the past four decades, Chen has developed an extremely fluid bicultural musical vocabulary that has informed virtually everything she has written, whether it is a composition for solo piano, wind band, or an ensemble comprised of traditional instruments

from her native country—all instrumentations for which she has created a substantial output. But perhaps the most significant portion of her oeuvre has been music for the orchestra, in particular works for soloists and orchestra. In fact, she has composed over a dozen such works to date. While such pieces have long been among the most popular types of performance presentation for western classical music, the “concerto” format is a particularly effective vehicle for introducing “foreign” musical elements as well, since the juxtaposition of a soloist and an orchestra immediately focuses listeners on paying attention to both similarities and differences.

The four concertante works featured on the present recording are extremely different from one another, even though each features a bowed string instrument as the soloist. *Spring in Dresden* (2005) and *Xian Shi* (1983), the most recent and the earliest, are both cast in a single movement and are scored for a conventional western soloist (violin for the former and viola for the latter) and a conventional western orchestra (albeit in both cases including some “exotic” percussion—e.g. temple blocks, gongs, etc.). The other two works, the *Suite for Cello and Chamber Winds* (2004) and the *Fiddle Suite* (1997/98), as their titles imply, are comprised of short movements in contrasting moods. These two works also explore extreme contrasts between the soloist and the orchestra. One pits a group of four woodwinds, three brass, and a percussionist commandeering two bongos, snare drum, bass drum, a suspended cymbal, glockenspiel, and vibraphone against a complete outlier—a bowed stringed instrument. In the other, a standard western string orchestra faces a soloist performing on *huqin*, a collection of three different traditional Chinese fiddles—while all the instruments are bowed, the techniques and resultant timbres are noticeably different.

Chen Yi’s distinctive yet highly idiomatic writing for bowed strings is the by-product of a lifelong immersion with these instruments. She started playing the violin when she was four years old. Her parents, both medical doctors based in mainland China’s largest metropolis,

the Southern port city Guangzhou (once known in the west as Canton and capital of the populous province of Guangdong), were avid fans of western classical music and had a huge collection of scores and recordings of the standard repertoire, and she immersed herself in them. But the Cultural Revolution began to dominate all strata of Chinese society as Chen was approaching her teens and soon brought her musically saturated childhood to an abrupt end. In 1968, at the age of 15, she was forcibly relocated to the countryside to work in the fields as part of the government’s re-education program. But she continued to practice the violin secretly and occasionally regaled the locals and on looking soldiers with her virtuosic renditions of revolutionary songs, the only music permitted at that time. Two years later, as a result of the positive reactions to her violin playing, she was assigned to the Beijing Opera Troupe of Guangzhou where she served as the troupe’s concertmistress as well as musical arranger for eight years. She ultimately chose composition over violin performance only when she was accepted by the Central Conservatory of Music in Beijing, where toward the end of her undergraduate studies she completed *Xian Shi*, the first-ever viola concerto composed in China. Other composers admitted to the Conservatory in 1978 as part of that now-famous first class were Tan Dun, Chen Qigang, Guo Wenjing, Ye Xiaogang, Qu Xiaosong, and Chen Yi’s future husband, Zhou Long, whom she married in 1983, the same year she received her Bachelor of Arts degree, and with whom she relocated to the United States in 1986 after becoming the first woman in China to receive a master’s degree in musical composition.

Because of Chen’s deep personal relationship to several bowed stringed instruments (decades of playing the violin, composing the first Chinese viola concerto, mastering the inflections of the traditional *jinghu* fiddle on the violin during her stint in the Beijing Opera Troupe of Guangzhou), it is intriguing to consider the present recording of these four concertante works for string soloists as a sonic autobiography to some extent, especially since their creation also spans the two continents and centuries in which Chen Yi has lived. But



ALTSBUTZ (OLD CITY), DRESDEN IN THE LATE 19TH CENTURY. VIEW FROM THE WOMEN'S BRIDGE. PHOTOCROOM PRINT

carefully studying this music, which is presented here in reverse chronological order from when it was composed, reveals that Chen Yi's inspirations travel across an even larger geographical as well as temporal terrain.

* * *

Many of Chen Yi's compositions exist in multiple versions as do all four of the works featured here. But many times, these versions go far beyond simply re-orchestrating the music for different instruments. Sometimes, the new instrumentation leads to re-composition, with the new timbral possibilities taking the music in different directions. A good example of this is the single-movement violin concerto *Spring in Dresden* (2005) [1], which is the second of three concertante works she has composed to date for violin and orchestra. (The others are the energetic 2001 *Chinese Folk Dance Suite* and the provocatively titled 2015 concertstück *Chinese Rap*, whose driving rhythms are suggestive of hip-hop.) *Spring in Dresden* was commissioned to commemorate the reconstruction of the Dresden Frauenkirche sixty years after its destruction by Allied forces during World War II and it received its first performance at Dresden's Semperopera with violinist Mira Wang and the Staatskapelle Dresden under the direction of Ivan Fischer in October 2005. From the first notes of the piece—a highly chromatic recitative performed by the soloist alone which is then periodically interrupted by trills and arpeggios in the winds—to the atonal cloud of string and mallet percussion sonorities out of which individual sustained vibes tones break through at the very end, this music sounds the least Chinese of anything Chen Yi has ever composed. Yet *Spring in Dresden* is actually a recasting of Chen Yi's *Happy Rain on a Spring Night*, a 2004 chamber composition scored for "Pierrot" ensemble (flute, clarinet, violin, cello, and piano) that was written for the ensemble Music from Copland House, and that composition was inspired by a famous poem about rainfall by the great Tang Dynasty Chinese poet Du Fu (712–770). For *Spring in Dresden*, in addition to re-scoring the original five instrumental parts for a full symphony orchestra with extensive percussion, Chen Yi added the solo violin part and

also inserted three completely new cadenzas (including the aforementioned opening which spans more than two minutes), which almost doubles the length of the piece.

As in *Happy Rain on a Spring Night*, the first half of *Spring in Dresden* progresses through musical depictions of each line of the poem and some of the melodies the instruments play in the piece directly mirror the contour of specific lines of that poem when recited in Mandarin, a language with four distinct tones.

《春夜喜雨》 [唐] 杜甫 (712-770)

Happy Rain on a Spring Night

by Du Fu (712-770 in Tang Dynasty)

好雨知时节，	Happy rain comes in time,
当春乃发生。	When spring is in its prime.
随风潜入夜，	With night breeze it will fall,
润物细无声。	And quietly moisten all.
野径云俱黑，	Clouds darken wild roads,
江船火独明。	Light brightens a little boat.
晓看红湿处，	Saturated at dawn,
花重锦官城。	With flowers blooming the town.

Translation by Chen Yi

Remaining mindful of that poem while listening to *Spring in Dresden*, you can imagine the cascading passages of the first four and a half minutes, from that opening chromatic cadenza punctuated with the woodwind flourishes through to the interplay of the melodies

of the soloist, aggressive brass fanfares, and eerie muted tremolos in the string section, as heavy wind and rain on a spring night. But then [at 4'47" on the recording] things get calmer yet more mysterious, with string harmonics and breathy flute tones evoking the "clouds" darkening the "wild roads." A solo cello [starting at 6'19"] directly mimics the spoken tones of the words of the sixth line of the poem. Then another even lengthier cadenza [from 7'49" to 11'48"] leads to a frenetic, almost minimalistic-sounding passage of pulsing chords, underneath which a motive in the lower brass choir (trombones and tuba) gradually builds—a depiction of the saturated ground from which flowers will now grow.

The remainder of the composition [from 13'24"] is more abstract, but it continues to develop from that frenetic flowering which Chen Yi has described as a toccata. She has also explained that there is a relationship between the latter portion of the musical material and the initial portion in the original chamber music composition, *Happy Rain on a Spring Night*, which is based on the principle of the Golden Ratio. The entire piece can be divided into two large parts, the sum of which has the same relationship to the first part as the first part has to the second. (That is to say, if we call the first part A, and the second part B, then $A+B/A = A/B$.) Those two portions further subdivide based on this ratio and each of those subdivisions also has a bipartite Golden Ratio-based division. But because of the newly added cadenzas in the orchestral version, the proportions no longer precisely add up. In the final analysis, it's a small price to pay for an extremely effective new piece, which, though derived from an earlier work, sounds very different from it. And the concept of a deluge leading to renewal, the message behind Du Fu's poem which is still conveyed in this orchestral recasting, takes on additional meanings when considering the title of the latter work, *Spring in Dresden*, a place that survived the destruction of over 90 percent of its city center that has now once again re-emerged as a vibrant cultural center.

Chen Yi's 2004 *Suite for Cello and Chamber Winds* is also derived from an earlier composition for smaller forces, the 1998 *Sound of the Five* for cello and string quartet, which was



LUSHENG DANCE. ENSEMBLE IN SUYI WANG CHINA

commissioned by the Eastman School of Music and premiered by Mimi Hwang with the Ying Quartet. The version with winds was expressly created for cellist Carter Enyeart and band director Sarah McKoin, both of whom, at the time, were Chen's colleagues at the University of Missouri-Kansas City (UMKC) where she has taught composition since 1998. Enyeart and the UMKC Wind Ensemble under the direction of McKoin gave the first performance of that version in 2005, but it has since been performed by local bands in Canada, China, and Singapore. (In 2012, Chen Yi subsequently reworked this material into the *Suite for Viola and Chamber Winds* which was first performed by violist Karen Ritscher with a wind ensemble at New York University.) While the relationship between the various versions of this composition is much more direct than the relationship between *Spring in Dresden* and *Happy Rain on a Spring Night*, the version featuring winds and percussion features instruments that are closer to the sounds of the traditional Chinese wind and percussion instruments that Chen Yi has named in the titles of the work's four movements. Ironically, though, it is the cello that most often evokes those instruments' sonorities.

The very opening of the first movement, "Lusheng Ensemble," [2] is an unaccompanied cello solo which presents, through the use of double stops, a cascading melody that soars above a quickening ostinato. This material is suggestive of the performance practice of the *lusheng*, a polyphonic free reed wind instrument that is played in ensembles in southwestern China, principally by people from the Miao and Dong ethnic minorities. (The instrument is a set of long bamboo pipes, each of which contains a free reed which vibrates and produces sound when it is blown into. Variants of this ancient polyphonic instrument—an antecedent of the western harmonica which developed independently millennia later—are also played in Laos, Thailand, and Vietnam, as well as in classical Chinese and Japanese music.) When the winds eventually enter in turn, playing variants of the cello's melodic line, it is more an opportunity to present this material in a wide range of instrumental colors than to directly imitate the sound of the lusheng.

Similarly, in “Echoes of the Set Bells,” [3] Chen Yi exploits stopped harmonics on the cello to conjure up the mysterious sound world of the sets of bronze bells that were performed in ceremonies at Chinese imperial courts back in the Shang Dynasty (c. 1600 – c. 1046 BCE). Each of these ancient bells produced two distinct pitches depending on where they were struck, which is further mimicked in the alternation between vibraphone and glockenspiel.

“Romance of Hsiao and Ch’in” [4] refers to two Chinese classical instruments, a vertical bamboo flute and a seven-string zither. The latter was the instrument of choice for intellectuals for millennia because of its refined and subtle tone. While the flute has a prominent role in this movement, Chen Yi makes no attempt to directly portray the sound of the *ch’in*. Rather the music is a lyrical call and response between the soloist and the ensemble suggestive of repertoire that might be performed on a *ch’in*.

But in the last and most extensive movement, “Flower Drums in Dance,” [5] traditional Chinese percussion music is simulated by everyone in the ensemble, including the percussionist. It is a visceral, high octane musical frolic that alternates between insistent ostinatos and fiery chains of ascending melodies.

The relationship between the various versions of Chen Yi’s *Fiddle Suite* are even closer to each other than *Sound of the Five* and the latter suites with chamber winds, though it exists in an even greater number of versions. Originally written for huqin and string quartet on a commission from the Fromm Music Foundation at Harvard University and premiered by Jiebing Chen and the Kronos Quartet in 1997, Chen Yi then adapted it for huqin and string orchestra a year later for a performance by Xu Ke and the Japan Philharmonic in Tokyo’s Suntory Hall. This is the version featured here. (There are also subsequent versions for huqin with full orchestra and with traditional Chinese instrument orchestra.) In every

version of the work, there are the same three short movements, each of which feature a different traditional Chinese fiddle.

Like many composers during the Baroque period, Chen Yi has created multiple performance versions of many of her pieces so that more people would be able to perform them: “Usually musician friends love some of my works, but the original versions were not in the instrumentation that they play, so they asked me for a suitable version of the music for them to play. That’s why there are more versions, one after another; some numbers are still going to grow. The *Fiddle Suite* is an example. The string orchestra version is based on the original version for huqin and string quartet. I added a double bass part for the string orchestra to play.”

In the first movement, “Singing,” [6] the soloist plays the *erhu*, the most well-known of Chinese bowed stringed instruments. It begins with a beautiful, undulating pentatonic melody in the massed strings that is then restated by the *erhu*. It is in waltz rhythm throughout, but Chen Yi spices things up by occasionally subdividing beats into quintuplets.

The second movement, “Reciting,” [7] employs the *zhonghu*, a rare lower-ranged fiddle. Similar to the way Chen Yi “translated” lines of Chinese poetry into musical phrases based on the registral variance of Mandarin spoken tones in *Happy Rain on a Spring Night* which later became *Spring in Dresden*, here the *zhonghu* plays a recitation of a Song Dynasty poem about watching the moon by Su Shi (1037–1101). Chen Yi explains: “One of my melodic writing methods is to imitate reciting tunes in Chinese when one reads poems in musical and exaggerated tones, like in traditional operas, in which the voice sound could be divided into singing, reciting, and speaking. All of these sounds, particularly the reciting tunes, became a resource in my melody making. It’s obvious in *Spring in Dresden*, and the second movement of my *Fiddle Suite*. You can tell from the analysis (melodic lines match the lines of the poem) in both of these pieces.”

水調歌頭《明月幾時有》 [宋] 蘇軾 (1036-1101)

Bright Moon, how long will you with us?

by Su Shi (1036-1101 in Song Dynasty)

明月几时有	How long will the full moon appear?
把酒问青天	Wine cup in hand, I ask the sky.
不知天上宫阙	I do not know in the palace on high
今夕是何年	what time of year would be tonight?
我欲乘风归去	Riding the wind, there I would fly,
又恐城楼玉宇	Yet I'm afraid the crystalline palace would be
高处不胜寒	Too high and cold for me.
起舞弄清影	I rise and dance; with my shadow I play.
何似在人间	On high as on earth, would it be as gay?
转朱阁	The moon goes round the mansions red
低绮户	Through gauze-draped windows soft to shed
照无眠	Her light upon the sleepless bed.
不应有恨	Against man she should have no spite.
何事长向别时圆	Why, then, when people part, is she oft full and bright?
人有悲欢离合	Men have sorrow and joy; they part or meet again;
月有阴晴圆缺	The moon is bright or dim and she may wax or wane.
此事古难全	There has been nothing perfect since the olden days.
但愿人长久	So let us wish that man/ Will live long as he can!
千里共婵娟	Though miles apart, we'll share the beauty she displays.

Translation by Chen Yi

Finally, "Dancing" [8] is a showcase for the jinghu, a somewhat screechy, nasal-toned fiddle that is frequently used to accompany singers in Beijing Opera. Here the music is a

vivacious and relentless duple-metered romp in which the strings frequently overlay the jinghu's pentatonic melodies with bitonal harmonies.

After hearing these three mature works by Chen Yi, all of which were composed after she immigrated to the United States, it is fascinating to listen to *Xian Shi* [9], a work from 1983 which was not only composed while she was still living in China, but also while she was still an undergraduate composition student at the Central Conservatory. In fact, it was the first original piece of music she had ever composed that involved an orchestra. While it is admittedly the least recognizably Chen Yi piece on this recording, it is nevertheless clearly the work of an assured and inventive composer who is in complete control of all the instruments as well as a wide range of techniques. Along with *Duo Ye* (1984), which was originally written for solo piano but was subsequently arranged for solo *pipa*, as well as chamber orchestra, and full orchestra, *Xian Shi* is the piece that put Chen Yi on the map as a composer. As the first viola concerto ever composed in China, it made a huge impression; it was quickly recorded after its premiere and has continued to be widely performed. Decades later, it continues to fascinate musicians. There have even been two D.M.A. dissertations about this piece—by Chi-Chuan Teng for Ohio State University in 2001 and Fanqin Meng for the University of Wisconsin-Madison in 2016. But this new recording by the Boston Modern Orchestra Project, which features the same soloist who first performed and recorded the work, Liu Lizhou, is the first one that has worldwide distribution.

Xian Shi actually began as a work for viola, piano, and percussion composed a year earlier for then-visiting American viola professor John Graham, who, according to Chen, "gave guidance on the composition and marked fingerings on the solo part." (To this day, an important characteristic of Chen Yi's music is how precisely it is notated and that is one of the reasons why it is possible for musicians who play her music to effectively recreate very specific idiomatically Chinese musical gestures even if they are completely unfamiliar with Chinese music.) The title *Xian Shi* refers to a traditional Chinese music ensemble from

Guangdong province. The upper register of the viola is emphasized and the viola frequently evokes the sound of the *yehu*, a nasal-timbred fiddle—which has a sound box made from a coconut shell—played in Chaozhou, a city in the eastern-most part of Guangdong which was Chen Yi’s mother’s hometown. According to Fanqin Meng, the viola also imitates the sonorities of several other Chinese instruments, through various extended techniques, including the otherworldly chiming of the traditional Chinese cymbal called *bo* (via double stops), the flutter-tonguing of the traditional Chinese bamboo flute called the *dizi* (via tremolos), and perhaps most impressively, the plucking of the four-stringed pipa, through the use of an ingenious pizzicato technique which requires the player to grab the string with four fingers of the right hand sequentially. You can clearly hear this at the onset of the extremely exciting cadenza [9'30"].

Thematic material for *Xian Shi* derives from the Chaozhou Xian Shi folk piece “Lions Playing the Ball” and also incorporates rhythmic patterns from two traditional melodies—“The Golden Olives” and “The Sum is Always Eight”—from the repertoire of Shi Fan Luo Gu, a wind and percussion ensemble from the Jiangsu province which normally performs music for weddings and religious ceremonies. But Chen Yi has transformed all of this material. As she has explained, “When I played *Xian Shi* to the farmers in Chaozhou, they laughed and thought the melody was familiar, but they couldn’t follow to hum the melody fluently because my melody is not a copy of the folk tune; it’s a re-composed tune in my own way.”

The form of *Xian Shi* is quite unusual. It combines aspects of sonata form, as well as variations and rondo. Though it is cast in a single continuous movement, it nevertheless traverses through a seamless yet clearly audible fast-slow-fast trajectory that is typical of most concertos. *Xian Shi* opens with a lively dance-like theme in the solo viola introduced by a brief timpani flourish which quickly transitions to alternations of single lines and dramatic double stops from the soloist amidst percussion and string section punctuations. The theme is then taken up by the entire string section in unison with the soloist and is subsequently

developed contrapuntally in alternations between the brass and the winds, slowing down into more rhapsodic material which emphasizes the soloist against imitative counterpoint in the double reeds before the viola’s melody becomes more agitated and culminates in a virtuosic flourish. This leads directly into a gorgeous cantabile [at around 3:40] where the viola, often playing harmonics, soars above slowly undulating harmonies in the strings.

The de-facto “slow second movement” (marked *Andantino* in the score) begins in earnest when the soloist drops out and the winds re-enter [3'51"], introducing a much slower variant of the melody in consort with the strings and then taken up by the soloist in an even more extensive and lush cantabile that continues to soar into the upper register but also finally explores the lowest range of the instrument. The viola’s melodies are echoed throughout the orchestra, quietly at first, but then gaining more momentum and reaching a climax amidst a torrential cascade in the timpani which ushers in the extensive de-facto “fast third movement” marked *Allegretto* [6'11"]. This is something of an oversimplification, because the remaining nine minutes of the piece traverse an extremely wide range of material. However, the music remains predominantly fast from here on in, growing denser and more intense.

After the aforementioned pipa-inspired viola cadenza, which transpires over a relatively unobtrusive but eerie bassoon trill [9'30" to 10'14"], the violist takes up the bow again, continuing cadenza-like figurations as the other instruments in the orchestra gradually re-enter the fray, repeating sequences of notes that are layered against each other without precise synchronization, a technique derived from indeterminate music, resulting in a blurry haze of micropolyphony. Eventually the viola, accompanied by the entire string section in unison, wails out a gradually accelerating dirge [starting at 13'21"] leading into more indeterminate polyphony, this time introducing experimental string effects such as playing beneath the bridge [14'00"]. One last bravado timpani flourish [14'12"] leads to an exciting interplay between the soloist and the orchestra and a final bout of pandemonium

throughout the entire orchestra [15'03"], out of which the viola emerges, triumphant, unaccompanied for its final utterance save for the very last note where it is joined only by bassoon and strings. It is an extremely powerful conclusion to a formidable piece, but as we know, it was only the beginning of Chen Yi's compositional journey.

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ASCAP award-winning composer and music journalist Frank J. Oteri is the composer advocate for New Music USA and the co-editor of its web magazine *NewMusicBox*. He also serves on the Executive Committee of the International Society for Contemporary Music (ISCM).



BRONZING OF MARQUIS YI OF ZENG IN HUBEI PROVINCIAL MUSEUM, WUHAN, P.R. CHINA. PHOTO BY ZHENG ZHOU.



Chen Yi, as a Distinguished Professor at the UMKC Conservatory of Music and Dance, a prolific composer, and recipient of the Ives Living Award from the American Academy of Arts and Letters, blends Chinese and western traditions, transcending cultural and musical boundaries. Her music has reached a wide range of audiences and inspired peoples of different cultural backgrounds throughout the world. She holds a BA and MA in music composition from the Central

Conservatory of Music in Beijing, and a DMA from Columbia University in New York City, studying composition with Wu Zuqiang, Chou Wen-chung and Mario Davidovsky. She was elected to the American Academy of Arts and Sciences in 2005.

Dr. Chen's music has been performed and commissioned by the world's leading musicians and ensembles, including Yehudi Menuhin, Yo-Yo Ma, Evelyn Glennie, the Cleveland Orchestra, the BBC, Seattle, Pacific, and Singapore Symphonies, the Brooklyn, NY, and LA Philharmonics, Sächsische Staatskapelle Dresden, and the St. Paul Chamber Orchestra. Her music has also been recorded on many labels, including Bis, New Albion, CRI, Teldec, Telarc, Albany, New World, Naxos, Quartz, Delos, Angel, Bridge, Nimbus, KIC, and China Record Company.

Dr. Chen has received fellowships from the Guggenheim Foundation (1996) and the National Endowment for the Arts (1994), as well as the Lieberson Award from the American Academy of Arts and Letters (1996). Other honors include first prize from the Chinese National Composition Contest (1985), Lili Boulanger Award (1993), NYU Sorel Medal Award (1996), CalArts/Alpert Award (1997), UT Eddie Medora King Composition Prize (1999), ASCAP Concert Music Award (2001), Elise Stoeger Award (2002) from Chamber Music Society of Lincoln Center, Friendship Ambassador Award from Edgar Snow Fund (2002), UMKC

Kauffman Award in Artistry/Scholarship (2006) and in Faculty Service (2012), and Honorary Doctorates from Lawrence University in WI (2002), Baldwin-Wallace College in OH (2008), University of Portland in OR (2009), and The New School University in NYC (2010).

Most recent premieres include a wind ensemble version of her saxophone quartet concerto *Ba Yin* (2015) performed by the Prism Quartet and UMKC Wind Ensemble, a mixed choral work *The Beautiful West Lake* (2015) for the University Singers in UM-Columbia, a solo percussion work *Colors of Naobo* (2015) performed by Evelyn Glennie at the Edinburgh Festival, *Thinking of My Home* (2015) for treble clef choir performed by the Frontier Trail Middle School Choir in Kansas, *Three Dances From China South* (2014) for traditional Chinese ensemble (to celebrate Music From China's 30th anniversary at Weill Hall in Carnegie Hall), and *Not Alone* (2014) for saxophone quartet performed by the Prism Sax Quartet and Naini Chen Dance Company in New York City. Upcoming premieres include a double concerto for flute, pipa, and orchestra (2013 Barlow Commission Award from the Barlow Endowment for Music Composition), a clarinet concerto, a piano concerto, a guitar duet (2015 Chamber Music America Classical Commissioning Program Award), and a solo organ work for the American Guild of Organists National Convention in 2017.

A strong advocate of new music, American composers, Asian composers, and women in music, Dr. Chen Yi has served on the advisory or educational board of the Fromm Music Foundation at Harvard, the John Simon Guggenheim Memorial Foundation, Chamber Music America, Meet the Composer, the American Music Center, New Music USA, the American Composers Orchestra, the League of Composers/ISCM, the International Alliance of Women in Music, and the Women's Philharmonic Advocacy. She has supported many composers, conductors, musicians (including dozens of excellent performers on Chinese traditional instruments), music educators and students through her tireless work over the past three decades.

Prof. Chen was appointed to the prestigious Cheungkong Scholar Visiting Professor at the Central Conservatory by the China Education Ministry in 2006 where she was instrumental in establishing the first Beijing International Composition Workshop and the Distinguished

Visiting Professor at the Tianjin Conservatory in 2012. Through her professorship in the Conservatory of Music and Dance, University of Missouri-Kansas City, and Peabody Conservatory, Johns Hopkins University, since 1996, as well as composition lectures and workshops, judging composition competitions, residencies in new music festivals, performing arts organizations, universities, colleges, middle/high schools, and primary schools throughout the States and China, Prof. Chen has made significant contribution to the music education field. Many of her composition students have been recognized around the world with national and international composition awards and professional positions.

Dr. Chen Yi is a cultural ambassador who has introduced hundreds of new music compositions and a large number of musicians from the east and the west to music and education exchange programs in the US, Germany, the UK, and Asian countries, particularly in recent years through programs of the Beijing Modern Music Festival, the Beijing International Composition Workshop (BICW), the Shanghai Spring Festival, the Tianjin May Festival, the China-ASEAN Music Week, the symphony orchestras throughout China and some other Asian countries, and the Thailand International Composition Festival, among many others. She believes that music is a universal language; improving understanding between peoples of different cultural backgrounds and helping to bring peace in the world.



Lizhou Liu earned his B.A. degree from The Central Conservatory of Music in Beijing, China, where he studied viola with Cen Yuan Ding, Situ Huacheng and Sui Keqiang. He received his Master's degree from the State University of New York at Stony Brook, studying with John Graham.

Lizhou's prizes include first place in the 1988 SUNY Concerto Competition, performing *Der Schwanendreher* with the Stony Brook Orchestra. He also won the Menuhin Prize at the Portsmouth International Quartet Competition in 1982. Lizhou has held positions as Assistant Professor of Viola at

Beijing's Central Conservatory of Music and served as principal viola with Beijing Chamber Orchestra and Tchaikovsky Chamber Orchestra in New York.

As a soloist, he performed modern composer Chen Yi's viola concerto *Xian Shi* with the Beijing Film Orchestra, the Central Opera Orchestra and the Central Philharmonic in China. Lizhou was principal violist of the Savannah (Georgia) Symphony for 13 years and was featured frequently as a viola concerto soloist. In 2000, he performed Don Quixote with Yo-Yo Ma and the Savannah Symphony and in 2002 he performed Berlioz's *Harold in Italy* with the Hilton Head (South Carolina) Orchestra.

Currently he is principal viola with the Hilton Head Orchestra and the Savannah Philharmonic. In February 2013, Liu again performed the viola concerto *Xian Shi* with the Boston Modern Orchestra Project (BMOP) at Jordan Hall, New England Conservatory. The Boston Musical Intelligencer wrote, "Soloist Lizhou Liu gave a powerful, gung-ho performance with brilliant execution of the many difficult passages and techniques, and gorgeous harmonics in the lyrical sub-theme... Liu shone through pure brute force, on top of his grand technique."



TANYA MAGGI

Cellist **David Russell**, hailed as "superb," "incisive," and "sonorous and panoramic" in The Boston Globe, maintains a vigorous performance schedule both as soloist and as collaborator in the U.S. and Europe. He was appointed to the teaching faculty of Wellesley College in 2005 and currently serves as Lecturer and Director of Chamber Music. As a member of the Grammy-nominated Eaken Trio, formerly in residence at Dickinson College, Carlisle, PA, he has toured extensively in France, Germany, Italy and England. He is a busy performer in the Boston area, serving as Principal Cello of Odyssey Opera and the Hingham Symphony and making regular appearances with such ensembles as Pro Arte Chamber orchestra of Boston, the New England String Ensemble, Cantata Singers and Ensemble, and Emmanuel Music.

A strong advocate and performer of new music, he has performed with such ensembles as Phantom Arts Ensemble for American Music, Dinosaur Annex, Collage New Music, Boston Modern Orchestra Project, Music on the Edge, AUROS Group for New Music, Firebird Ensemble, the Cleveland Chamber Symphony, Stony Brook Contemporary Chamber Players, and the Fromm Foundation Players at Harvard. He is a founding member of Furious Band, an ensemble devoted to the exploration and performance of works by young composers. Furious Band was the 2000 contemporary ensemble in residence at the Aspen Summer Music Festival.

Mr. Russell has premiered numerous works by living composers such as Eric Moe, Tamar Diesendruck, Andrew Rindfleisch, John Fitz Rogers, Laurie San Martin, Edward Cohen, Eleanor Cory, Kurt Rohde, Allen Anderson, Roger Zahab, Roshanne Etezady, Jerome Miskell, Alton Clingan, Edwin London, Shi-Hui Chen, and Francis Thorne. Recent projects include the premiere of Ricardo Zohn-Muldoon's chamber opera *Comala* at the Bellas Artes in Mexico City, performances at Miller Theater at Columbia University, the American Academy in Rome, and the Rotterdam Conservatory; U.S. premieres of works for solo cello by Harold Meltzer and Judith Weir; recordings of new works by Eric Moe, Eric Chasalow, Laurie San Martin, Allen Anderson, and Edward Knight; masterclasses at the University of California-Davis, the University of Wisconsin-Madison, and the University of Alaska-Fairbanks; and residencies at the University of South Carolina-Columbia and Tufts University. He teaches at the Cello Seminar, a summer program for study of contemporary cello music associated with Music from Salem and developed by Rhonda Rider.

Mr. Russell frequently tours with recitals of new works for solo cello and has recently appeared at the Boston Conservatory, University of Pittsburgh, the University of California-Davis, the University of North Carolina-Chapel Hill, Millikin University, the College of Wooster, and Mount Union College. His playing can be heard on the Albany Records, New World Records, and Composers Recordings labels. He obtained his D.M.A. in 'cello performance at the State University of New York at Stony Brook, studying with Timothy Eddy, and holds

degrees from the Eastman School of Music, the University of Akron, and Brandeis University. His previous teachers have included Steven Doane, Michael Haber, and Rhonda Rider.



Wang Guowei, born in Shanghai, China, joined the Shanghai Traditional Orchestra at age 17, later becoming erhu soloist and concertmaster. He gained national prominence in garnering the prestigious ART Cup award at the 1989 International Chinese Instrumental Music Competition and accolades for his performances at the 15th annual Shanghai Spring Music Festival. He has toured internationally in Singapore, Taiwan, Hong Kong, Belgium, Canada, England, Italy, and Australia. In America, Wang Guowei has been hailed by *New York Times* and *Washington Post* music critics as a "master of the erhu" and praised for his "extraordinary" and "gorgeous" playing of the instrument.

Joining Music From China as Artistic Director in 1996, Wang Guowei has performed throughout the U.S. with appearances at Princeton, Duke, Pittsburgh, Yale, Wisconsin, Dayton, Bucknell, Vermont, Colgate, Indiana, Illinois State, Rhode Island, and Texas A&M universities; Bard, Vassar, Dartmouth, Lafayette, St. Bonaventure, Williams, and Middlebury colleges; Peabody Conservatory, UMKC Conservatory, Eastman School of Music, Nelson-Atkins Museum of Art, Metropolitan Museum of Art, Weill Recital Hall at Carnegie Hall, San Diego Museum of Art, Chautauqua Institution, 92nd Street Y, Freer Gallery of Art, Smithsonian Folklife Festival, Boston Early Music Festival, and the Library of Congress. He has also performed with Music From China at the Dionysia Center for Arts and Culture in Rome, Italy, and with the Avison Ensemble in Newcastle, England.

Wang Guowei also maintains an active solo career. His musical collaboration includes performances with the Virginia Symphony, New Jersey Symphony, New Music Consort, Norfolk Chamber Consort, Ethos Percussion Group, Amelia Piano Trio, Third Angle New

Music Ensemble, Continuum, Philadelphia Classical Symphony, Post Classical Symphony, DaCamera of Houston, Brooklyn Philharmonic; jazz artists Ornette Coleman, Anthony Braxton, Butch Morris, Kenny Garrett, and cellist Yo-Yo Ma; the Ying, Shanghai, Sunrise, Cassatt, and Todd Reynolds string quartets. Mr. Wang premiered Pulitzer Prize composer Zhou Long's *Madame White Snake* presented by Opera Boston, and in Guo Wenjin's highly acclaimed opera *Feng Yiting* at the 2012 Spoleto and Lincoln Center Festivals.

Giving expression to artistic creativity in composing new work, Wang Guowei seeks to expand the lexicon of the erhu and Chinese ensemble. This often leads to exploring unusual instrumental combinations of east and west. His works include *Sheng* for solo erhu; *Tea House* for Chinese ensemble, which premiered on Australia's ABC Radio National and was performed at the 1998 Adelaide Festival; *Tang Wind* commissioned by the Multicultural Group for Chinese instruments and western orchestra; *Two Pieces for Percussion Quartet: Kong – Wu*, commissioned and premiered by the Ethos Percussion Group at Weill Recital Hall; *Two Plus Two* for Chinese string trio and tape; *Three Poems for Erhu*; *Lullaby* for erhu, clarinet, and piano; *Songs for Huqin and Saxophone Quartet*; and *Tea House II* for Chinese trio.

Orchestra training is an important part of Wang Guowei's work in promoting Chinese music. He founded the Wesleyan University Chinese Music Ensemble in 2001 and conducted the orchestra for eight years. A similar program was established at New York University for two years. In 2011 Wang Guowei founded a third Chinese orchestra at Westminster Choir College at Rider University. In 2014 Wang Guowei was appointed Artist-in-Residence in Chinese Music Performance and Director of the Williams College Chinese Ensemble.

To preserve the musical heritage of Chinese-Americans, Wang Guowei founded the Music From China Youth Orchestra in 2004. He has conducted the 30-member orchestra at prestigious concert venues such as Weill Recital Hall at Carnegie Hall, Merkin Concert Hall, Dorothy Young Center for the Arts at Drew University, and in concerts at the Metropolitan Museum of Art, Smithsonian Institution's Freer & Sackler Gallery of Art, New York Public Library for the Performing Arts at Lincoln Center, New York University, and Middlebury College. He brought

the orchestra to Shanghai in 2008 and 2010 and to Taipei in 2012 for three collaborative concerts with award-winning youth orchestras in these cities.

Wang Guowei is the recipient of commissioning awards and artist grants from the American Composers Forum, New York State Council on the Arts, Lower Manhattan Cultural Council, Queens Council on the Arts, and New York Foundation for the Arts.



Violinist **Mira Wang** is a native of China and studied with Roman Totenberg at Boston University, from which she graduated with distinction and the prestigious Kahn Award for outstanding musicians.

Mira Wang is the recipient of numerous prizes at competitions worldwide, including the First Prize of the International Violin Competition in Geneva and the First Prize of the International Violin Competition in New Zealand.

Mira Wang has appeared with numerous orchestras in the USA, Europe, and Asia, including the Staatskapelle Dresden, the Royal Liverpool Philharmonic Orchestra, the Orchestre de

la Suisse Romande, the Singapore Symphony Orchestra, and the Hong Kong Philharmonic Orchestra. As a chamber musician, she has performed at many international festivals, including the Marlboro Festival, Les Museiques in Basel, the Kuhmo Festival, and the MDR Music Summer. She is a regular guest at the Moritzburg Festival, where she has also directed the Moritzburg Academy for Young Musicians since 2014. Since 2005 Mira Wang has been the artistic director of the exclusive chamber music series Modelroom Musicales at the New York Yacht Club.

Among the highlights of her concert career is the world premiere of the violin concerto *Spring in Dresden* by Chen Yi, which she performed with the Staatskapelle Dresden and Iván Fischer, and her appearances as a guest soloist with the American Symphony Orchestra, performing such works as *Chain 2* by Witold Lutosławski at New York's Avery Fisher Hall. In 2010 she

gave the world premiere of the Double Concerto by John Harbison with cellist Jan Vogler and the Boston Symphony Orchestra. In October and November 2015 she premiered Wolfgang Rihm's *Duo Concerto* on three continents, first with Jan Vogler and the Orpheus Chamber Orchestra at New York's Carnegie Hall and at the Frauenkirche in Dresden and then with the Singapore Symphony Orchestra under Lan Shui.

The label Berlin Classics has released several CDs featuring Mira Wang, including the Violin Concerti by Saint-Saëns (accompanied by the NDR Radio Philharmonic) and Prokofiev (with the German Radio Philharmonic Saarbrücken). She has also appeared on recordings for Sony Classical, for example on the Moritzburg Festival's *Mozart: Divertimento for String Trio, Le nozze di Figaro Suite* (winner of an ECHO-Klassik award) and its *Tango* album.



LIZ LINDER

Gil Rose is a conductor helping to shape the future of classical music. His dynamic performances and many recordings have garnered international critical praise.

In 1996, Mr. Rose founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording symphonic music of the twentieth and twenty-first centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim.

As a guest conductor on both the opera and symphonic platforms, he made his Tanglewood debut in 2002 and in 2003 debuted with the Netherlands Radio Symphony at the Holland Festival. He has led the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of the Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana, and the National Orchestra of Porto and made his Japanese debut in 2015 substituting for Seiji Ozawa at the Matsumoto Festival conducting Berlioz's *Béatrice et Bénédict*.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. He recently announced the formation of Odyssey Opera, an inventive company dedicated to presenting eclectic operatic repertoire in a variety of formats. The company debuted in September 2013 to critical acclaim with a 6-hour concert production of Wagner's *Rienzi*. Subsequent presentations have included concert performances of Korngold's *Die tote Stadt* and Massenet's *Le Cid*, along with two critically acclaimed Spring Festivals of staged opera. Prior to founding Odyssey Opera, he led Opera Boston as its Music Director starting in 2003, and in 2010 was appointed the company's first Artistic Director. Mr. Rose led Opera Boston in several American and New England premieres including Shostakovich's *The Nose*, Donizetti's *Maria Padilla*, Hindemith's *Cardillac*, and

Peter Eötvös's *Angels in America*. In 2009, Mr. Rose led the world premiere of Zhou Long's *Madame White Snake*, which won the Pulitzer Prize for Music in 2011.

Mr. Rose and BMOP partnered with the American Repertory Theater, Chicago Opera Theater, and the MIT Media Lab to create the world premiere of composer Tod Machover's *Death and the Powers* (a runner-up for the 2012 Pulitzer Prize in Music). He conducted this seminal multimedia work at its world premiere at the Opera Garnier in Monte Carlo, Monaco, in September 2010, and also led its United States premiere in Boston and a subsequent performance at Chicago Opera Theater.

An active recording artist, Gil Rose serves as the executive producer of the BMOP/sound recording label. His extensive discography includes world premiere recordings of music by John Cage, Lukas Foss, Charles Fussell, Michael Gandolfi, Tod Machover, Steven Mackey, Evan Ziporyn, and many others on such labels as Albany, Arsis, Chandos, ECM, Naxos, New World, and BMOP/sound.

Mr. Rose has led the longstanding Monadnock Music Festival in historic Peterborough, NH, since his appointment as Artistic Director in 2012, conducting several premieres and making his opera stage directing debut in two revivals of operas by Dominick Argento, as well as conducting, directing and producing the world premiere recording of Ned Rorem's opera *Our Town*.

Mr. Rose has curated the Fromm Concerts at Harvard three times and served as the first curator of the Ditson Festival of Contemporary Music at Boston's Institute of Contemporary Art. As an educator, Mr. Rose served five years as Director of Orchestral Activities at Tufts University and in 2012 joined the faculty of Northeastern University as Artist-in-Residence and Professor of Practice. In 2007, Mr. Rose was awarded Columbia University's prestigious Ditson Award as well as an ASCAP Concert Music Award for his exemplary commitment to new American music. He is a four-time Grammy Award nominee.



The **Boston Modern Orchestra Project** is the premier orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries. A unique institution of crucial artistic importance to today's musical world, the Boston Modern Orchestra Project (BMOP) exists to disseminate exceptional orchestral music of the present and recent past via performances and recordings of the highest caliber.

Founded by Artistic Director Gil Rose in 1996, BMOP has championed composers whose careers span nine decades. Each season, Rose brings BMOP's award-winning orchestra, renowned soloists, and influential composers to the stage of New England Conservatory's historic Jordan Hall in a series that offers the most diverse orchestral programming in the city. The musicians of BMOP are consistently lauded for the energy, imagination, and passion with which they infuse the music of the present era.

BMOP's distinguished and adventurous track record includes premieres and recordings of monumental and provocative new works such as John Harbison's ballet *Ulysses*, Louis Andriessen's *Trilogy of the Last Day*, and Tod Machover's *Death and the Powers*. A perennial winner of the ASCAP Award for Adventurous Programming, the orchestra has been featured

at festivals including Opera Unlimited, the Ditson Festival of Contemporary Music with the ICA/Boston, Tanglewood, the Boston Cyberarts Festival, the Festival of New American Music (Sacramento, CA), Music on the Edge (Pittsburgh, PA), and the MATA Festival in New York. During its 20th anniversary season, BMOP was named Musical America's 2016 Ensemble of the Year, the first symphony orchestra in the organization's history to receive this distinction.

BMOP has actively pursued a role in music education through composer residencies, collaborations with colleges, and an ongoing relationship with the New England Conservatory, where it is Affiliate Orchestra for New Music. The musicians of BMOP are equally at home in Symphony Hall, Weill Recital Hall at Carnegie Hall, and in Cambridge's Club Oberon and Boston's Club Café, where they pursued a popular, composer-led Club Concert series from 2004 to 2012.

BMOP/sound, BMOP's independent record label, was created in 2008 to provide a platform for BMOP's extensive archive of music, as well as to provide widespread, top-quality, permanent access to both classics of the 20th century and the music of today's most innovative composers. BMOP/sound has garnered praise from the national and international press; it is the recipient of five Grammy Award nominations and its releases have appeared on the year-end "Best of" lists of *The New York Times*, *The Boston Globe*, National Public Radio, *Time Out New York*, *American Record Guide*, *Downbeat Magazine*, WBUR, NewMusicBox, and others.

BMOP expands the horizon of a typical "night at the symphony." Admired, praised, and sought after by artists, presenters, critics, and audiophiles, BMOP and BMOP/sound are uniquely positioned to redefine the new music concert and recording experience.

FLUTE

Sarah Brady* [1-2, 4]
Jessica Lizak [1]
Jessi Rosinski (piccolo) [4]

OBOE

Barbara LaFitte [4]
Laura Pardee [1]
Jennifer Slowik* [1-2, 4]

CLARINET

Amy Advocat* [1, 4]
Jan Halloran* [1]
Rane Moore [4]
Michael Norsworthy [2]

BASSOON

Ronald Haroutunian* [1-2, 4]
Margaret Phillips [1, 4]

HORN

Alyssa Daly [1, 4]
Whitacre Hill* [1, 4]
Clark Matthews [1]
Kevin Owen [1, 4]
Kenneth Pope [2, 4]

TRUMPET

Eric Berlin [1, 4]
Mary Lynn Bohn [2]
Terry Everson* [1, 4]
Richard Watson [4]

TROMBONE

Hans Bohn* [1-2, 4]
Martin Wittenberg [1, 4]

BASS TROMBONE

Christopher Beaudry [1]

TUBA

Takatsugu Hagiwara [1]

PERCUSSION

Craig McNutt (timpani) [1-2, 4]
Robert Schulz* [1, 4]
Nick Tolle [1, 4]

HARP

Ina Zdorovetchi [1]

VIOLIN I

Heather Braun [1]
Piotr Buczek [1, 3-4]
Colin Davis [3]
Gabriela Diaz* [4]
Tudor Dornescu [1]
Sue Faux [1]
Omar Guey [4]
Oana Lacatus [1]
Sean Larkin [1]
Jae Young Cosmos Lee [1, 4]
Shaw Pong Liu [1, 3]
Miguel Perez-Espejo [3-4]
Amy Sims [1, 4]
Megumi Stohs* [1, 3-4]

Sarita Uranovsky [1]
Katherine Winterstein [4]
Ethan Woods [1]
Edward Wu [3]

VIOLIN II

Beth Abbate [3]
Melanie Auclair-Fortier [3]
Colleen Brannen [4]
Heidi Braun-Hill* [4]
Sasha Callahan [4]
Julia Cash [1, 4]
Lois Finkel* [1, 4]
Rohan Gregory [1, 4]
Lilit Hartunian [1]
Ji Yun Jeong [4]
Annegret Klaua [1, 3-4]
Anna Korsunsky [1]
Aleksandra Labinska [1]
Mina Lavcheva [1]
Annie Rabbat* [3]
Kay Rooney Matthews [1]
Amy Sims [3]
Brenda van der Merwe [3]
Edward Wu [1]

VIOLA

Mark Berger [3]
Joan Ellersick* [1, 3-4]
Nathaniel Farny [3]
David Feltner [1, 3-4]
Noriko Futagami [1, 4]

Dimitar Petkov [1, 4]
Emily Rideout [1, 4]
Emily Rome [1, 4]
Willine Thoe [1]
Kate Vincent [1]

CELLO

Miriam Bolkosky [1]
Nicole Cariglia [1, 4]
Holgen Gjoni [1, 3]
Kate Kayaian [1]
Jing Li [1, 3-4]
Ming Hui Lin [3]
Rafael Popper-Keizer* [1, 4]
David Russell [4]

BASS

Anthony D'Amico* [3- 4]
Karl Doty [1]
Scot Fitzsimmons [1, 3-4]
Robert Lynam [1]
Bebo Shiu* [1]

KEY:

[1] Spring in Dresden
[2] Suite for Cello and Chamber Winds
[3] Fiddle Suite
[4] Xian Shi
*Principals

Chen Yi

Spring in Dresden
Suite for Cello and Chamber Winds
Fiddle Suite
Xian Shi

Producer: Gil Rose
Recording and postproduction: Joel Gordon
SACD authoring: Brad Michel

All works on this disc are published by Theodore Presser, Inc.

Spring in Dresden was recorded on September 24, 2014, at Jordan Hall in Boston, MA. *Suite for Cello and Chamber Winds* was recorded December 12, 2010, at Distler Hall, Tufts University, Somerville, MA. *Fiddle Suite* was recorded on May 30, 2012, at Distler Hall. *Xian Shi* was recorded February 19, 2013, at Rogers Center for the Arts, Merrimack College, North Andover, MA.



This recording was made possible in part by the National Endowment for the Arts, the Foundation for Chinese Performing Arts, and the University of Missouri at Kansas City.

It's my privilege to have such a wonderful opportunity to work closely with Gil Rose and BMOP, and the excellent soloists featured on this recording project. For completing the production of this meaningful CD with four of my concertos for different string instruments, I am grateful for the strong support from the University of Missouri at

Kansas City Conservatory of Music and Dance where I have taught since 1998, and my friend Dr. Catherine Tan Chan, the Founder and the President of the Foundation for Chinese Performing Arts in Massachusetts.
—Chen Yi



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Editor: Chuck Furlong

