



BMOP
sound

MARTIN BOYKAN: ORCHESTRAL WORKS

CONCERTO FOR VIOLIN AND ORCHESTRA
SYMPHONY FOR ORCHESTRA

MARTIN BOYKAN b. 1931

CONCERTO FOR
VIOLIN AND ORCHESTRA

SYMPHONY FOR ORCHESTRA

CURTIS MACOMBER violin

SANFORD SYLVAN baritone

BOSTON MODERN ORCHESTRA PROJECT

GIL ROSE, CONDUCTOR

**CONCERTO FOR
VIOLIN AND ORCHESTRA** (2003)

- [1] I. Andante 9:51
- [2] II. L'istesso tempo 5:43
- [3] III. Allegro giocoso 7:18

SYMPHONY FOR ORCHESTRA (1989)

- [4] I. Un poco sostenuto 9:42
- [5] II. Scherzo 6:23
- [6] III. Adagio 3:42
- [7] IV. Keats Sonnet 7:21

TOTAL 50:01

By Martin Boykan

A Koussevitzky commission to write an orchestral piece plunged me immediately into an intense restudy of the Beethoven symphonies. Perhaps that is why a ghost of the old sonata-form seems to haunt the first movement of Symphony for Orchestra while the scherzo makes use of traditional ternary form. But the slow movement has none of the expansive breadth we associate with Beethoven (or Haydn or Mozart, for that matter); it functions rather as an introduction to the song that concludes the symphony. At some point in the course of writing this work I began to think of it as a sort of “day in the life,” with the first movement representing the dawn (particularly in view of its very quiet opening), the scherzo suggesting the intense activity of the daylight hours, and the slow movement an evocation of dusk leading directly into the night described in Keats’s sonnet. I did not have any particular narrative in mind; “a day in the life” was only a metaphor, perhaps something like the metaphor Mahler used when he famously remarked that a symphony should contain the “world.” In any case, Keats’s marvelous lines do refer explicitly to the night, and I was thinking of them when I wrote the coda to the symphony in which the music turns back to its beginning in order to suggest an end to the darkness and the birth of a new dawn.

I never intended to write a concerto. The idea of pitting a soloist as a sort of heroic figure against the community of the orchestra seemed to me out of place in the modern world. But if I absolutely *had* to write a concerto I was sure I would follow the example of baroque and classical composers by beginning with a substantial piece of music for orchestra alone. The romantic willingness to allow the soloist to lead from the start seemed to me a way of degrading the orchestra into a community of accompanists.

I can remember venting ideas like these on several occasions, but the fact remains that music inhabits the opposite side of the brain from language, and the pronouncements of a composer are therefore about as trustworthy as campaign promises. And so, walking along the Charles River one morning, I found myself composing a concerto in my head—a concerto, moreover, that *begins* with the soloist. I think it may have been the dialogue between the steady beat of the orchestra and the free gestures of the violin that intrigued me, but in any case I began to sense a wealth of possibilities suggested by this dialogue. And even though the orchestra takes over rather quickly from the soloist at the beginning, it also welcomes him back by graciously reducing itself to a single viola and a single cello.

Concerto for Violin and Orchestra has the usual three movements, but it is played without pause (an idea pioneered, so far as I know, by Mendelsohn’s wonderful concerto). But every piece of music inevitably takes its own path, and my slow movement is not an occasion for new music; instead it offers an exact quotation of the opening of the concerto, and expands it into a cadenza for the violin, something traditionally reserved for the end of a movement. It is not until much later that new music is heard, and the last section, anything but a reprise, looks forward in a long upbeat to a finale that provides a strong contrast to all that has preceded it. And it is this finale, with its sharp rhythmic profile and its declamatory character that obliged me to write an ending I would not have expected. Most of my music ends quietly; a predisposition I share with many contemporary composers. I remember that Leon Kirchner once remarked that a loud ending would be an embarrassment, and at the time I thoroughly agreed with him. Once again I have to admit to a campaign promise that was only made to be broken.

CONCERTO FOR VIOLIN AND ORCHESTRA (2003) *received its world premiere in 2008 with the Boston Modern Orchestra Project and Curtis Macoher, violin, conducted by Gil Rose.*

SYMPHONY FOR ORCHESTRA (1989), *commissioned by the Koussevitzky Foundation, was premiered in 1993 by the Utah Symphony with David Powers, baritone, led by Joseph Silverstein.*

By Andrew Mead

Musical culture in America is too broad and varied to be encompassed by any single tradition. Even if we were to limit ourselves to what might be called concert music, we cannot find any single thread that serves to bind our unruly vitality into a unified whole. But this diversity is our strength. By hosting so many kinds of music, America provides the space for a range of rich practices to flourish.

Martin Boykan is an exemplar of one such practice. In a career spanning more than six decades, he has produced a body of work whose roots run very deep. Born in 1931 in New York City, Boykan studied composition under Walter Piston at Harvard, as well as Paul Hindemith both in Europe and at Yale. Further studies with Aaron Copland at Tanglewood and pianist Edward Steuermann round out the portrait of a musician steeped not only in the compositional traditions of both France and Germany (both Piston and Copland were students of Nadia Boulanger), but in the practicalities of music making at a very high level. Paul Hindemith, of course, exhibited consummate skills both as a composer and a performer, and in Edward Steuermann, Boykan had direct access to a musician who had premiered several works of Arnold Schoenberg, including *Pierrot Lunaire* and the Piano Concerto, op. 42.

Like Irving Fine before him, Martin Boykan received a firm grounding in American neo-classicism which he enriched with an intense engagement with music stemming from Schoenberg's emancipation of the dissonance and his further development of "the method of composing with twelve tones which are related only with one another." Boykan was also keenly aware of the music of other Americans who had taken an interest in composing in the total chromatic. His salutation to Milton Babbitt in *Perspectives of New Music's* 1976 festschrift for the older composer shows a sophisticated understanding of how Babbitt's music opened up new possibilities for thinking about how sounds can make sense. Boykan also once described to me how he pored over the score of Elliott Carter's String Quartet no. 1, a work that opened up new rhythmic possibilities for shaping musical form. From this fertile soil, Boykan has cultivated his own rich and ramifying musical language that has informed an ever-growing body of work.

Most of Martin Boykan's compositional efforts have concentrated on smaller ensembles. His catalogue includes sonatas for violin and cello with piano, three piano trios, and several works for mixed ensembles, with and without voice. There are additionally a series of song cycles with piano, plus works for solo violin, piano and flute. Spanning much of his career is a sequence of four string quartets, each of which is a substantial contribution to the quartet literature.

Boykan has turned to the orchestra far less frequently than he has to chamber music, but the results are no less substantial. The two works on the present recording may constitute his only mature orchestral compositions, but they are both rich and subtle in their approach to writing for an extended ensemble. The earlier of the two works, *Symphony for Orchestra*, is dated 1989, and was commissioned by the Koussevitzky Foundation. It employs a large orchestra with winds in three, the usual complement of brass and strings, plus harp, timpani and percussion. In addition, the last movement introduces a baritone solo, singing a setting of Keats's sonnet, "To Sleep."

Throughout, the Symphony employs the orchestra in constantly shifting groupings and allegiances to create a kaleidoscopic projection of the musical surface. Virtually no phrase begins and ends with the same orchestral color. Nor are the changes simply timbral. What may open with a sustained mass of sound in a lower register can dissolve in an instant into fragmented motives in solo winds and strings floating into the upper reaches of the ensemble. This constant flux constantly recombines the resources of the orchestra to limn long lines of continuity that eschew literal repetition. Nevertheless, the nature of Boykan's pitch language is such to provide plenty of points of recognition in the ever-changing landscape.

The work falls into four designated movements, the first of which is marked "Un poco sostenuto." [4] This movement, lasting roughly a third of the work as a whole, is a constant ebb and flow of long, complex phrases shifting in tempo and texture, timbre and register. There is an enormous variety here in the ways that music can be made, from densely voiced chords amassed from different groups of instruments to great swooping melodies compounded from lines unfolding in multiple registers. The music can move from full orchestra to two bassoons chuckling together in their lower range in a matter of bars. It can move from dark timbres to light, highlighted with flashes from harp, triangle and glockenspiel, and back again with the greatest agility. Virtually every instrumental color gets to participate in solo moments, with striking passages for tuba, bass clarinet and contrabass, in addition to contributions from the more familiar coterie of upper winds, horns, brass and strings.

Boykan's pitch language engages the total chromatic in patterns of intervallic recombination and return that are familiar from the Second Viennese School, but resonance with Berg and Schoenberg can only prompt the listener to recognize deeper roots touching on Mahler and Brahms. And while the composer's use of the orchestra can invoke Schoenberg's notions of *klangfarbenmelodie*, it may also remind one of the kind of orchestrational iridescence to be heard in the music of his older compatriot, Roger Sessions. None of these associations, however, overwhelms the immediacy and individuality of the music as it unfolds. They are merely mentioned to acknowledge the musical culture that sustains Boykan's creativity.

The second movement of the Symphony, a scherzo, is marked "Vivo," [5] and while it continues the orchestration's suppleness of the opening movement, it offers a more propulsive quality to the music's rhythms. In the first movement, rhythm was used in a flexible manner to create long-breathed lines, but here an underlying pulse is never too far from the musical surface. This is often obscured or suspended by longer sustained tones, but always bursts through to drive the music forward.

The third movement, "Adagio," [6] opens with what sounds like a great intake and exhalation of breath, leading the music to a series of long unfolding phrases, constantly evolving in color and direction, and frequently enveloped by a wide variety of ornamentation in various solo instruments. This movement is comparatively brief, and leads smoothly to the sonnet setting, seeming almost to act as a prelude to the lyrical finale. [7] But as that movement unfolds, we can find ourselves realizing that this closing music has been foreshadowed in many ways during the preceding three movements, and that the shape of the Symphony as a whole is echoed in Keats's sonnet. Indeed, the music closes as it opened in the first movement, with the same segment of the circle of fifths folded upon itself.

The other composition on this recording is Boykan's Concerto for Violin and Orchestra, dated 2003, some fourteen years following the Symphony. Written for a slightly smaller orchestra (winds in twos, one fewer trumpet player), the work nevertheless is resplendent in orchestrational detail and variety. Here, however, the attention is drawn not so much to the previous work's constant shifts of instrumental participation as to the wide variety of ways the soloist interacts with the ensemble. Sometimes driven, sometimes driving, now standing in stark contrast but then subsumed within the ensemble as a whole, the solo violin is the voice around which the argument of the music is constantly turning.

The work is in three movements, but is played without a break. The first movement, marked "Andante," [1] opens with the soloist unspooling long lyrical lines in its lowest register against a walking accompaniment in low harp, bass clarinet and strings. A listener may be forgiven

for being charmed by echoes here of both the Schoenberg and Berg violin concertos—the sound of harp and clarinet moving in a walking rhythm will invoke the latter, while the violin’s opening A B D Bb Db C revisits the same world as the former’s (to some) iconic opening. But once again, these observations are offered only to orient the listener to the culture in which Boykan’s original and individual voice flourishes, and to celebrate the richness of that realm of musical languages that can bring forth compositions like these three concertos.

The violin’s initial spinning out of long lines intensified by ornamentation ultimately leads to more dramatic writing for the instrument, moving through its full range, but we constantly find recurrences of the opening motive, often the same sequence of notes. One of the striking returns occurs in the highest register of the instrument, floating above the orchestra, but there are many echoes, in many guises, of the soloist’s initial gesture.

The second movement, marked “L’istesso tempo,” [2] might initially seem a continuation of the first movement, in that the soloist opens alone unfolding the incipit of the first movement’s melody. Things take a new direction, however, with the way the orchestra is deployed. In the first movement, percussion was used with an almost Brucknerian restraint, but in the second movement, vibraphone as well as drums and suspended cymbals add to the orchestra’s quirky and outré reaction to the soloist’s efforts. These emotionally wide-ranging effusions don’t seem to be well received by the ensemble, and they eventually subside. A quiet yet persistent pulse in the bass drum leads to an outburst in winds and brass, some edgy *col legno* tapping in divided cellos, and ultimately to the transition to the tempo of the third movement, marked “Allegro giocoso.” [3]

The finale is an energetic march, driven on by timpani and *sforzando* chords in the orchestra, and punctuated by densely virtuosic writing for the solo violin. More lyrical sections offer a contrast, but the general energy of the movement is rarely too far from the surface. The first movement’s opening statement, the source for much that has happened in the music thus far, reappears in its original register and transposition, but within the context

of the finale’s driving rhythms. The movement works its way to a grand *tutti*, closing with a rising gesture in octaves in the violin answered by a descending flourish in the orchestra.

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After many years at the University of Michigan, Andrew Mead is joining the music theory faculty at the Jacobs School of Music at Indiana University. He has written on the music of Milton Babbitt, Elliott Carter, Arnold Schoenberg and others, and is an active composer.

JOHN KEATS (1795-1821)

TO SLEEP

O soft embalmer of the still midnight,

Shutting, with careful fingers and benign,

Our gloom-pleas'd eyes, embower'd from the light,

Enshaded in forgetfulness divine:

O soothest Sleep! if so it please thee, close

In midst of this thine hymn my willing eyes,

Or wait the "Amen," ere thy poppy throws

Around my bed its lulling charities.

Then save me, or the passed day will shine

Upon my pillow, breeding many woes,—

Save me from curious Conscience, that still lords

Its strength for darkness, burrowing like a mole;

Turn the key deftly in the oiled wards,

And seal the hushed Casket of my Soul.





Martin Boykan studied composition with Walter Piston, Aaron Copland, and Paul Hindemith, and piano with Eduard Steuermann. He received a B.A. from Harvard University in 1951 and an M.M. from Yale University in 1953. From 1953 to 1955 he was in Vienna on a Fulbright Fellowship, and upon his return founded the Brandeis Chamber Ensemble whose other members included Robert Koff (Juilliard Quartet), Nancy Cirillo (Wellesley), Eugene Lehner (Kolisch Quartet), and

Madeline Foley (Marlborough Festival).

Boykan has written for a wide variety of instrumental combinations including four string quartets, a concerto for large ensemble, many trios, duos, and solo works, song cycles for voice and piano, as well as instrumental ensembles and choral music. He received the Jeunesse Musicales award for his String Quartet No.1 in 1967 and the League ISCM award for *Elegy* in 1982. Other awards include a Rockefeller grant, NEA award, and Guggenheim Fellowship, as well as a recording award and the Walter Hinrichsen Publication Award from the American Academy and National Institute of Arts and Letters. In 1994 he was awarded a Senior Fulbright to Israel. He has received numerous commissions from chamber ensembles as well as commissions from the Koussevitzky Foundation in the Library of Congress and the Fromm Foundation. In 2011 Boykan was elected to the American Academy of Arts and Letters, New York.

At present Boykan is an emeritus professor of music at Brandeis University. He has been composer-in-residence at the Composer's Conference in Wellesley and the University of Utah, visiting professor at Columbia University, New York University, and Bar Ilan University (Israel), and has lectured widely in institutions such as Harvard, Yale, Princeton, and the



CHRISTIAN STEINER

Curtis Macomber, violin, is one of the most versatile soloists/chamber musicians before the public today, equally at home in repertoire from Bach to Babbitt. A member of the New World String Quartet from 1982–93, he performed in virtually all the important concert series in this country, as well as touring abroad. Mr. Macomber has for many years been recognized as a leading advocate of the music of our time. He has performed in hundreds of premieres, commissions, and first recordings of solo violin and chamber works by, among others: Elliott Carter, Mario Davidovsky, George Perle, Charles Wuorinen, and Steven Mackey. He is the violinist of Da Capo, a founding member of the Apollo Trio, and the newest member of both the Manhattan String Quartet and

the Walden Chamber Players. His most recent recordings include: a solo recording (*Casting Ecstatic*) on CRI; the complete Grieg Sonatas on Arabesque; an all Steven Mackey record (*Interior Design*) on Bridge; and the complete Brahms Sonatas, also for Bridge. Mr. Macomber is presently a member of the chamber music faculty of the Juilliard School, where he earned his B.M., M.M., and D.M.A. degrees as a student of Joseph Fuchs. He is also on the violin faculty of the Manhattan School of Music, and has taught at the Tanglewood, Taos, and Yellow Barn Music Festivals.



Sanford Sylvan, baritone, has achieved acclaim for his singing in opera, with orchestras and in recital in the world's leading concert halls and opera houses. He has collaborated with many of the most prominent conductors, opera directors, and composers throughout the world. Deeply committed to the art of the vocal recital, his performances and recordings have earned five Grammy nominations including three for Best Vocal Performances.

Mr. Sylvan's portrayals of Mozart roles in Peter Sellars's productions of *Le nozze di Figaro* and *Così fan tutte* have been seen internationally on DVD and on PBS's *Great Performances*. He has premiered works written for him by

John Harbison, Steven Stucky, Christopher Rouse, and several important pieces by John Adams: the role of Chou En-Lai in *Nixon in China* (Emmy and Grammy Awards), and the title roles in *The Death of Klinghoffer* and *The Wound Dresser*. He portrays Klinghoffer in the BBC film adaptation of the opera which won numerous awards including the 2003 Prix d'Italia as Best Arts Film. He sang John Adams's *A Flowering Tree* in Chicago and New York City, conducted by the composer, and also at the Perth International Festival, which won Australia's 2009 Helpmann Award for Best Symphony Orchestra Performance.

Sanford Sylvan has appeared at such festivals as Glyndebourne, Edinburgh, London's BBC Proms, Tanglewood, Vienna, the Holland Festival, and the Carmel Bach Festival. He can be heard on numerous recordings for Nonesuch, Decca, Harmonia Mundi, Virgin Classics, and Koch International, and on DVDs for Phillips and Decca. His recording of Charles Fussell's *Wilde* with the Boston Modern Orchestra Project was nominated for a 2009 Grammy for Best Classical Vocal Performance. Mr. Sylvan is on the music faculty of McGill University in Montreal.



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 and earned the orchestra fourteen ASCAP awards for adventurous programming as well as the John S. Edwards Award for Strongest Commitment to New American Music.

Mr. Rose maintains a busy schedule as a guest conductor on both the opera and symphonic platforms. He made his Tanglewood debut in 2002 and in 2003 he 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 National Orchestra of Porto.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. He joined Opera Boston as its music director 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*, Weber's *Der Freischütz*, and Hindemith's *Cardillac*. 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 also served as the artistic director of Opera Unlimited, a contemporary opera festival associated with Opera Boston. With Opera Unlimited, he led the world premiere of

Elena Ruehr's *Toussaint Before the Spirits*, the New England premiere of Thomas Ades's *Powder Her Face*, as well as the revival of John Harbison's *Full Moon in March*, and the North American premiere of Peter Eötvös's *Angels in America*.

Mr. Rose and BMOP recently 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.

In 2012 he was appointed Artistic Director of the Monadnock Music Festival in historic Peterborough, NH, and led this longstanding summer festival through its 47th season conducting several premieres and making his opera stage directing debut in two revivals of operas by Dominick Argento.

As an educator Mr. Rose served five years as director of Orchestral Activities at Tufts University and in 2012 he joined the faculty of Northeastern University as Artist-in-Residence and returned to his alma mater Carnegie Mellon University to lead the Opera Studio in a revival of Copland's *The Tender Land*. 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 three-time Grammy Award nominee.



The **Boston Modern Orchestra Project** (BMOP) is widely recognized as the leading orchestra in the United States dedicated exclusively to performing new music, and its signature record label, BMOP/sound, is the nation's foremost label launched by an orchestra and solely devoted to new music recordings.

Founded in 1996 by Artistic Director Gil Rose, BMOP affirms its mission to illuminate the connections that exist naturally between contemporary music and contemporary society by reuniting composers and audiences in a shared concert experience. In its first twelve seasons, BMOP established a track record that includes more than eighty performances, over seventy world premieres (including thirty commissioned works), two Opera Unlimited festivals with Opera Boston, the inaugural Ditson Festival of Contemporary Music with the ICA/Boston, and thirty-two commercial recordings, including twelve CDs from BMOP/sound.

In March 2008, BMOP launched its signature record label, BMOP/sound, with the release of John Harbison's ballet *Ulysses*. Its composer-centric releases focus on orchestral works that are otherwise unavailable in recorded form. The response to the label was immediate

and celebratory; its five inaugural releases appeared on the “Best of 2008” lists of the *New York Times*, the *Boston Globe*, National Public Radio, *Downbeat*, and *American Record Guide*, among others. BMOP/sound is the recipient of five Grammy Award nominations: in 2009 for *Charles Fussell: Wilde*; in 2010 for *Derek Bermel: Voices*; and three nominations in 2011 for its recording of *Steven Mackey: Dreamhouse* (including Best Classical Album). The *New York Times* proclaimed, “BMOP/sound is an example of everything done right.” Additional BMOP recordings are available from Albany, Arsis, Cantaloupe, Centaur, Chandos, ECM, Innova, Naxos, New World, and Oxingale.

In Boston, BMOP performs at Jordan Hall and Symphony Hall, and the orchestra has also performed in New York at Miller Theater, the Winter Garden, Weill Recital Hall at Carnegie Hall, and The Lyceum in Brooklyn. A perennial winner of the ASCAP Award for Adventurous Programming of Orchestral Music and 2006 winner of the John S. Edwards Award for Strongest Commitment to New American Music, BMOP has appeared at the Bank of America Celebrity Series (Boston, MA), Tanglewood, the Boston Cyberarts Festival, the Festival of New American Music (Sacramento, CA), and Music on the Edge (Pittsburgh, PA). In April 2008, BMOP headlined the 10th Annual MATA Festival in New York.

BMOP’s greatest strength is the artistic distinction of its musicians and performances. Each season, Gil Rose, recipient of Columbia University’s prestigious Ditson Conductor’s Award as well as an ASCAP Concert Music Award for his extraordinary contribution to new music, gathers together an outstanding orchestra of dynamic and talented young performers, and presents some of the world’s top vocal and instrumental soloists. The *Boston Globe* claims, “Gil Rose is some kind of genius; his concerts are wildly entertaining, intellectually rigorous, and meaningful.” Of BMOP performances, the *New York Times* says: “Mr. Rose and his team filled the music with rich, decisive ensemble colors and magnificent solos. These musicians were rapturous—superb instrumentalists at work and play.”

FLUTE

Sarah Brady* [2]
Rachel Braude* [1]
Zachary Jay [2]
Jessica Lizak (piccolo) [1]
Jessi Rosinski (piccolo) [2]

OBOE

Nancy Dimock [2]
Laura Pardee [1]
Jennifer Slowik* [1, 2]

ENGLISH HORN

Barbara LaFitte [2]

CLARINET

Amy Advocat
(bass clarinet) [1, 2]
Gary Gorczyca
(bass clarinet) [1]
Jan Halloran* [2]
Rane Moore [2]
Michael Norsworthy* [1]

BASSOON

Ronald Haroutunian* [1, 2]
Adrian Morejon [2]
Margaret Phillips
(contrabassoon) [1, 2]

HORN

Dana Christensen [1]
Alyssa Daly [1, 2]
Eli Epstein [1]

Whitacre Hill* [1, 2]
Ken Pope [2]
Lee Wadenpfohl [2]

TRUMPET

Eric Berlin [2]
Terry Everson* [1, 2]
Richard Watson [1, 2]

TROMBONE

Hans Bohn* [1]
Robert Couture [1]
Alexei Doohovskoy [2]
Angel Subero [1]
Martin Wittenberg* [2]

BASS TROMBONE

Chris Beaudry [2]

TUBA

Don Rankin [1, 2]

TIMPANI

Craig McNutt [1, 2]

PERCUSSION

Robert Schulz* [2]
Nicholas Tolle* [1]
Mike Williams [1]

HARP

Tomina Parvanova [1]
Ina Zdorovetchi [2]

VIOLIN

Elizabeth Abbate [2]
Melanie Auclair-Fortier [1, 2]
Colleen Brannen [1, 2]
Piotr Buczek [1, 2]
Sasha Callahan [1]
Julia Cash [1, 2]
Lois Finkel [2]
Colin Davis [2]
Gabriela Diaz [1, 2]
Charles Dimmick* [1, 2]
Lori Everson [1]
Rohan Gregory [1, 2]
Rebecca Katsenes [1]
Annegret Klaua [1, 2]
Anna Korsunsky [2]
Oana Lacatus [1, 2]
Shaw Pong Liu [2]
Christina Day Martinson [1]
Miguel Perez-Espejo [2]
Annie Rabbat [2]
Krista Buckland Reisner [1, 2]
Amy Rosenthal [1]
Elizabeth Sellers [1, 2]
Megumi Stohs [2]
Sarita Uranovsky [1]
Angel Valchinov [1]
Brenda van der Merwe [1, 2]
Katherine Winterstein [2]
Edward Wu [1]
Liza Zurlinden [2]

VIOLA

Mark Berger [2]
Abigail Kubert Cross [2]
Stephen Dyball [2]
Joan Ellersick* [1, 2]
Nathaniel Farny [1, 2]
David Feltner [1, 2]
Dimitar Petkov [1]
Emily Rideout [2]
Dolores Thayer [1]
Willine Thoe [1]
Alexander Vavilov [1]
Kate Vincent [1, 2]

CELLO

Miriam Bolkosky [1]
Nicole Cariglia* [1, 2]
Leo Eguchi [1]
Holgen Gjoni [2]
David Huckaby [1]
Katherine Kayaian [1, 2]
Jing Li [2]
Rafael Popper-Keizer* [2]
David Russell [2]
Rebecca Thornblade [1]

BASS

Tony D'Amico* [1, 2]
Pascale Delache-Feldman [1]
Scot Fitzsimmons [1, 2]
Liz Foulser [1]
Robert Lynam [2]
Bebo Shiu [2]

[1] Concerto for Violin and
Orchestra

[2] Symphony for Orchestra

*Principals

Martin Boykan

Concerto for Violin and Orchestra
Symphony for Orchestra

Producer Gil Rose
Recording and editing Joel Gordon and David Corcoran

Concerto for Violin and Orchestra and *Symphony for Orchestra* are published by the Association for the Promotion of New Music (APNM).

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NATIONAL
ENDOWMENT
FOR THE ARTS



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