

A close-up photograph of a marble sculpture. The central figure is a woman's head and shoulders, shown in profile facing right. She has long, wavy, flowing hair and is wearing a laurel wreath. Her right arm is raised, holding a branch of laurel leaves. To the left, another marble head is partially visible, looking towards the central figure. The background is dark and out of focus.

**BMOP**  
*sound*

**LEWIS SPRATLAN: APOLLO AND DAPHNE VARIATIONS**

A SUMMER'S DAY

CONCERTO FOR SAXOPHONE AND ORCHESTRA

**LEWIS SPRATLAN** b. 1940

A SUMMER'S DAY  
CONCERTO FOR SAXOPHONE AND ORCHESTRA  
APOLLO AND DAPHNE VARIATIONS

**ELIOT GATTEGNO** soprano and tenor saxophones

**BOSTON MODERN ORCHESTRA PROJECT**

GIL ROSE, CONDUCTOR

**A SUMMER'S DAY** (2008)

- [1] Hymn to the Summer Solstice 0:38
- [2] Pre-Dawn Nightmare 3:27
- [3] High Humidity, Moist Sheets 1:46
- [4] Pick-up Basketball Game at the Park 1:48
- [5] Nap 1:40
- [6] At the Computer 1:40
- [7] Serene Evening, Soft Breezes, Crickets, a Distant Storm 4:04
- [8] Starry Night 1:08

**CONCERTO FOR SAXOPHONE AND ORCHESTRA** (2006)

Eliot Gattegno, soprano and tenor saxophones

- [9] I. 6:34
- [10] II. Ballad for Billy and Mary Virginia 6:34
- [11] III. Quirky, impetuous 8:04

**APOLLO AND DAPHNE VARIATIONS** (1987)

- [12] Introduzione – Apollo and Daphne 7:40
- [13] Variation I – Appassionata 1:12
- [14] Variation II – Vivace 0:31
- [15] Variation III 0:29
- [16] Variation IV – Presto precipitoso 0:27
- [17] Variation V – Serene 2:46
- [18] Variation VI – Marcia pomposa 1:21
- [19] Variation VII – Presto 1:14
- [20] Variation VIII – Fuga 4:47
- [21] Variation IX – Presto 0:36
- [22] Variation X and Coda 2:54

**TOTAL** 61:22

**By Lewis Spratlan**

## A SUMMER'S DAY

Staring out the window, wondering how to get started on this BMOP commission, I suddenly realized that I could find no higher fascination than to capture musically the glorious summer evening in front of me: soft breezes, crickets, a distant storm. And I made the decision to go for it, however difficult. Soon it occurred to me that fifteen minutes of the sublime could get pretty boring and I decided to use this as the close of a piece that made the rounds through a whole summertime day. I made a list of possible topics, maybe twenty. I ended up discarding about half, including "Finally Fixing the Bike," "At the Laundromat," and "Taking Cassandra to be Spayed." That left the current batch (see Charles Warren's program note), which I was happy about, but I still felt the need to tie them all together with something pervasive. That gave rise to the first music we hear, "Hymn to the Summer Solstice (in Celtic Style)." This provided some simple music, easily recognized, and loaded with a mythic dimension that could appear in various guises and keep the piece centered.

## CONCERTO FOR SAXOPHONE AND ORCHESTRA

Two questions crowded my head in the early stages of composing this piece: will we ever stop killing each other in the name of our beliefs (yet another Middle East war was raging) and how to write a fresh sax concerto? The first colored the whole of the piece, mainly in

the guise of the soloist first as perplexed onlooker, later as prophet of joy and liberty. The second brought up a number of issues. Approximately 98.99% of sax concertos in captivity are for alto sax. So—avoid that. Bearing in mind that this was a consortium commission involving 30 saxophonists, I couldn't reasonably write for soprano, baritone, bass, or contra-bass saxes, so avoid that. That left soprano and tenor saxes as solo options. A long work for soprano could get whiny, so avoid that. A long work for tenor could get soporifically mellow, so avoid that. The solution became a piece for both, alternating. The first movement, where our onlooker is introduced, is for soprano. The second, a frank reference to the jazz ballad, with a nightmare middle section about the premature, ugly deaths of two favorite cousins, is for tenor. The third begins with soprano, segues to tenor, and closes with a soprano coda, recalling the onlooker, now with a somewhat greater understanding of it all.

## APOLLO AND DAPHNE VARIATIONS

I was teaching Schumann "character pieces" and assigned the class to write short piano works that used alphabet notes (e.g., Asch = A-E $\flat$ -C-B or = A $\flat$ -C-B, using the German note-naming style), as Schumann often did. There was a fellow in the class whose surname was saturated with alphabet notes: B $\flat$ -A-E $\flat$ -B-F-D. I suggested that he try to exploit this richness in his piece. He made an attempt that didn't quite rise to the occasion, and as a kind of friendly joke I wrote one overnight that dug a little deeper. It was a straightforward 16-bar waltz—though melodically and harmonically complicated—the first eight bars rather grandiose, the second decidedly "feminine" and alluring. On the way into class the next day, I decided the piece needed a name, and given its pronounced binary character, chose—impetuously—"Apollo and Daphne." We had a good laugh over the incident and I forgot about it. Months later I decided to write an orchestra piece for a competition being mounted by the Brooklyn Philharmonic Orchestra. The little waltz popped into my head as a good subject for variations. As the idea churned, it grew into a large, ambitious piece

with an extended introduction and conclusion surrounding the central variations. It took on dramatic momentum and finally transformed itself into a full-fledged tone poem, mirroring in its history and realization Daphne's own transformation into a laurel tree.



A SUMMER'S DAY, scored for full orchestra, was commissioned and premiered by the Boston Modern Orchestra Project, Gil Rose, conductor. The premiere was held on May 22, 2009, at New England Conservatory's Jordan Hall, Boston.

CONCERTO FOR SAXOPHONE AND ORCHESTRA is scored for soloist, alternating between soprano and tenor saxophones, and full orchestra. It was commissioned through a consortium of 30 saxophonists from across the US, headed by Ryan Janus. Johannes Müller-Stosch led Janus and the Holland Symphony Orchestra at the premiere in 2007 in Holland, Michigan.

APOLLO AND DAPHNE VARIATIONS is scored for full orchestra and received its premiere in 1989 in Kislovodsk, Russia, by the Kislovodsk State Philharmonic Orchestra under the baton of Sergei Vlasov.

## By Charles Warren

Lewis Spratlan was born in 1940 in Miami, Florida, to parents originally from Alabama. He grew up in Miami, then studied music at Yale University at both the undergraduate and graduate levels, working with Mel Powell, Gunther Schuller, and Yehudi Wyner. For decades Spratlan taught in the Music Department at Amherst College, where his composition students included Martin Brody, Scott Wheeler, Harold Meltzer, and Eric Wubbels. In those years he achieved remarkable success as a conductor, leading the Amherst-Mount Holyoke Orchestra, and also played oboe in various small and large ensembles, all the while writing and getting performed a great deal of music—vocal, chamber, and orchestral works. In 1989 he toured the Soviet Union for performances of several of his pieces. He has been awarded

many prestigious fellowships, and received commissions from prominent ensembles and soloists across the country.

Spratlan is perhaps best known for the opera *Life is a Dream*, written with librettist James Maraniss—an operatic version of the Calderón play. This work won the 2000 Pulitzer Prize in Music for a concert performance of Act II, and received a very successful, widely noticed full staging in 2010 at The Santa Fe Opera. Spratlan has written other dramatic works: the one-act *Earthrise*, based on the Faust story but with a female protagonist, for San Francisco Opera; and *Architect*, about Louis Kahn, recently released as a CD/DVD. And he is now working on another full-scale opera, a setting of the Medea story on a French Caribbean island around 1930. There is an important dramatic element to all of Spratlan's music, which strongly paints situations (as in the wonderful small-ensemble piece *When Crows Gather*, 1986), tells stories (as in all three of the pieces presented here), and often incorporates elements or styles of jazz, folksong, or other referenced music into strict compositional schemes that are Spratlan's own. His music is very sophisticated, with great compositional integrity, and is at the same time strikingly human.

*A Summer's Day* (2008, commissioned by BMOP) begins with a Celtic-style flute melody [1], then gives us a series of scenes, indicated in the score as: Pre-Dawn Nightmare [2]; High Humidity, Moist Sheets [3]; Pick-Up Basketball Game at the Park [4]; Nap [5]; At the Computer [6]; Serene Evening, Soft Breezes, Crickets, a Distant Storm [7]; and Starry Night [8]. The composer has called the flute melody “a hymn to the summer solstice,” and it indeed gives a mythic or folk/traditional overtone to what is otherwise a succession of very contemporary experiences, where we hear a male chorus (orchestra members) quote music from the television series *The Sopranos* during an anxiety dream, and hear a basketball bouncing, and hear rapid notes in the strings imitating electricity. The Celtic melody comes back a few times as a fragment, and the Nap music and the later Serene Evening and Starry Night music move out of the realm of the everyday and connect back

to the mythic. There are pauses along the way that ask us to wonder where we are exactly, or where we are going.

The piece presents a series of vividly depicted episodes and ties the present to the past—and to the vast space of the universe—but it makes a strong impression also if simply *listened to*, without thinking of episodes and titles. It then becomes a wonderful abstraction, a pure experience of the nerves, *all a dream* (not just one or two sections). This dreaminess comes about in part because of the musical structure that pervades everything, or takes everything into itself. If one listens hard, one hears the Celtic tune, with its falling intervals, in the violence of the Nightmare and in the slowed-down or playful music elsewhere, and indeed the tune is given sonata-like development in the protracted Evening section. Structure and compositional integrity provide deep ties among experiences and make a road to the pre-conscious.

The Concerto for Saxophone and Orchestra (2006) is a very personal work—as indicated, for a start, by the naming of the second movement as “Ballad for Billy and Mary Virginia,” which the composer has explained as a lament for two beloved Alabama cousins who died early and tragically. Spratlan has also explained that the deeply uneasy first movement [9] of the piece was conceived with the summer, 2006 Hezbollah–Israeli conflict on his mind. At any rate, the soloist in the first movement, on soprano sax, comes off as a person, a consciousness, puzzled by the world, entreating it, asking questions, trying to fall in with it or be part of it and yet remaining at a certain alienated distance. The very sound, still strange, of the saxophone placed against a symphony orchestra contributes to this. And the sound of the soprano instrument conjures up a very alert, spiritual, even fragile sort of subjectivity. The piece opens with dissolving string sonorities, which can be heard both as ominous, unanswerable chaos and as repose or peace from which everything departs. This opening material comes back a number of times, right up to the coda of the final movement, and takes on different inflections in different contexts—towards the end of the

first movement it interrupts and seems to try to stop the voice of the sax. Meanwhile, the soloist tries to speak up in various ways, seems to hear things—a horn or trumpet solo, for example—and to try to repeat them, seems to suffer violence and surprises and changes in mood in the “world” of the orchestra and to remain at a loss.

The concerto’s second and third movements take the soloist on a journey, the composer says, through lament to “guarded exuberance” and a final peaceful, positive recasting of the work’s opening. The movements are separated not by breaks but by brief cadenzas for the soloist. For the first cadenza [10] the soloist changes to the earthy, sometimes husky tenor sax—trying to speak in a new way? falling into his true voice?—and then leads the orchestra in the soulful jazz-style bass-and-sax Ballad, where only the handling of the large orchestra reminds us that this traditional world cannot be entered completely. A middle section, generated by the piece’s opening chords, rages and vigorously distorts things—perhaps a loss of control and a fall into raw grief; perhaps the world’s rebuke to the Ballad—before the original material resumes, taking back its ground. A second cadenza moves from tenor back to soprano sax, and leads into the upbeat finale [11], which alternates between two fast tempos: a jaunty, playful, sometimes *oom-pah* fast dance, as of crazed harlequins or goblins, and an explosive presto with super-fast notes from the sax à la John Coltrane. Tenor comes back and alternates with soprano. It is all a bit mad, the soloist trying to get into a new game with the world, but repeatedly exploding into what?—the extremes that the world drives one and itself into? protest? The slow coda brings back the first movement’s opening, the Ballad, and much other music from the piece in what can feel like a merge and reconciliation, or an open-ended puzzlement.

*Apollo and Daphne Variations* (1987) is a grand, rich, splashy symphonic work that focuses on metamorphosis. Metamorphosis is at the heart of music. A set of variations and a piece such as this make explicit something always going on in music, as shapes and what is momentarily graspable shift and are transformed. Schopenhauer says that music points us

to a deeper reality, the same deeper reality that the whole phenomenal world points us to. Music thus acknowledges, and reacts to, metamorphosis as the basis of the universe and of human experience. Ovid's great narrative poem *Metamorphoses*—one of whose strongest and most moving episodes is the Apollo and Daphne story—shows the phenomenal world and human relations again and again taken over by and revealing deep down this powerful determining fact of metamorphosis.

Spratlan's piece takes root in the story of the sun god Apollo's amorous pursuit of the reluctant nymph Daphne, whose fear, along with the influence of higher powers, turns her into a laurel tree as a means of escape. The piece falls into three sections: an extended introduction [12]; a pronounced theme and set of variations that proceed for a while in traditional tonal harmony [13–21]; and a turbulent coda [22]. The opening, in dark, minor key sonorities, gives a sense of the uncertainty and chaos that make ripe for metamorphic experience. Then an extended atonal brass fanfare delivers the full force of the sun god and a sense of sexual trauma and ecstasy. A milder theme featuring flutes follows, suggesting Daphne, and then there is fluttering and skittering-away music. Suddenly the solo piano plays a parody-Schumann theme (expanding on part of the just-heard Daphne music), which will serve as the basis for the variations, with a cadence up to a sixth and back like the Strauss of *Rosenkavalier*. The variations use the two-part structure of the theme to suggest, over and over, Apollo's pursuit and then Daphne's resisting reply and flight—all quite easy to hear. The variations begin light-hearted and become more serious, flashing into musical violence at times. Late in the set they move into a double fugue that is sonorous and sublime, suggesting, almost, a reconciliation or merger of desires. It can seem as if the piece's introduction gives the whole story: the male's overwhelming advances and the female's assertion of identity, or answering-back, and/or submission, happy or otherwise. The strange Romantic-era theme and then the set of variations can seem a re-play in memory of what has already happened, or a reconsideration of what the experience means—sillier, more deep-reaching, ultimately more sublime than it at first seemed. The coda, violent, with

much running-away music, then resolving into the Schumann-esque theme on the piano, suggests at once fatality, the surreal strangeness of where it is one may go in this life, and the possibility that all may be well. Metamorphosis, and music itself, can be profoundly unsettling—notably in its juxtapositions of modes and styles, in Spratlan's manner—but it is the way we live, who we are. Listen. Don't be afraid.

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*Charles Warren teaches film studies at Boston University and in the Harvard Extension School. He writes frequently on music for the online journals New York Arts and Berkshire Review.*



GGI MAEBER

**Lewis Spratlan**, recipient of the 2000 Pulitzer Prize in music, was born in 1940 in Miami, Florida. His music, often praised for its dramatic impact and vivid scoring, is performed regularly throughout the United States, Canada, and Europe. From 1970 until his retirement in 2006 he served on the music faculty of Amherst College, and has also taught and conducted at The Pennsylvania State University, Tanglewood, and the Yale Summer School of Music.

He is the recipient of an American Academy of Arts and Letters Award in Composition, as well as Guggenheim, Rockefeller, Bogliasco, NEA, Massachusetts Cultural Council, and MacDowell Fellowships. In October 1989 Spratlan toured widely in Russia and Armenia as a guest of the Soviet Composers' Union. *Toccapsody*, for solo piano, and *Apollo and Daphne Variations* for orchestra were premiered on this tour and *Penelope's Knees*, double concerto for alto saxophone and bass, was presented in Moscow's Rachmaninoff Hall under Emin Khatchaturian.

Recent works include the one-act opera *Earthrise*, on a libretto by Constance Congdon, commissioned by San Francisco Opera; a piano quartet, *Streaming*, commissioned by the Ravinia Festival for its centennial celebration; *Sojourner* for ten players, commissioned for Dinosaur Annex Music Ensemble by the Koussevitzky Music Foundation in the Library of Congress; *Zoom*, for chamber orchestra, commissioned by the New York ensemble Sequitur; *Wonderer*, commissioned for pianist Jonathan Biss by the Borletti-Buitoni Trust; *Shadow*, commissioned by cellist Matt Haimovitz; and Concerto for Saxophone and Orchestra, a consortium commission by thirty saxophonists across the country. *A Summer's Day*, commissioned by

the Boston Modern Orchestra Project, Gil Rose, conductor, was premiered at Jordan Hall in May of 2009.

Spratlan's opera *Life is a Dream*, on a libretto by James Maraniss, received its world premiere and four additional performances by The Santa Fe Opera in July and August 2010, under the baton of Leonard Slatkin. He has recently completed *Architect*, a chamber opera on a libretto by Jenny Kallick that is based on the life and work of the architect Louis Kahn. This work appears on a CD/enhanced DVD recently released by Navona Records. Commissioned jointly by Philadelphia's Crossing Choir and Network for New Music, his *Vespers Cantata: Hesperus is Phosphorus* was premiered in June 2012, and will also be released on CD in the winter of 2014. In the spring of 2013 he completed *Shining: Double Concerto for Cello and Piano*, commissioned by cellist Matt Haimovitz and pianist Christopher O'Riley, and scheduled for performances during the 2013–14 season with multiple orchestras. He is currently at work on a new opera, a black French–Caribbean *Medea*, c. 1930, on a libretto by Michael Miller.

Lewis Spratlan lives with his wife Melinda in Amherst, Massachusetts. His works are published by G. Schirmer/AMP ([schirmer.com](http://schirmer.com)) and by Oxingale Music ([oxingalemusic.com](http://oxingalemusic.com)). His website is [lewisspratlan.com](http://lewisspratlan.com). Recordings of his works can be found on the Albany, Koch International Classical, Oxingale, Navona, Gasparo, and Opus One labels.



**Eliot Gattegno**, saxophones, is a dedicated performer of the music of our time, armed with a diverse spectrum of repertoire and eclectic musical interests. In 2008, he became the first saxophonist and one of the few Americans to ever win the “Kranichsteiner Musikpreis” of the International Music Institute Darmstadt, widely considered the most prestigious prize for the interpretation of new music. Equally comfortable with traditional repertoire, Eliot has been invited to the Marlboro, Tanglewood and Yellow Barn Music Festivals and performed with James Levine, Michael Tilson Thomas, and Kurt Masur. Previously a Fellow at Harvard University, he holds a doctorate from the University of California, San Diego and is a graduate of Interlochen Arts Academy and New England

Conservatory. A Selmer Paris and Rico Performing Artist, he lives in New York and Chengdu, China where he is Professor of Saxophone at the Sichuan Conservatory of Music.



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 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 recently announced the formation of Odyssey Opera, a company dedicated to presenting eclectic operatic repertoire in a variety of formats. The company debuted in September 2013 to critical acclaim with a concert production of Wagner's *Rienzi*. Prior to 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*, 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 Adès'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 and 48th seasons 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 eighteen seasons, BMOP established a track record that includes more than one hundred performances, over a hundred world premieres (including forty commissioned works), two Opera Unlimited festivals with Opera Boston, the inaugural Ditson Festival of Contemporary Music with the ICA/Boston, and fifty-three commercial recordings, including thirty-four 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\* (piccolo) [2, 3]  
Rachel Braude (piccolo,  
alto flute) [3]  
Jessica Lizak (piccolo) [3]

#### **OBOE**

Nancy Dimock [3]  
Laura Pardee (English horn) [3]  
Jennifer Slowik\*  
(English horn) [1-3]

#### **CLARINET**

Amy Advocat (bass clarinet)  
[2, 3]  
Karen Heninger [3]  
Michael Norsworthy\* [1, 3]

#### **BASS CLARINET**

Gary Goczycza [1]

#### **BASSOON**

Ronald Haroutunian\* [1-3]  
Greg Newton [1, 3]

#### **CONTRABASSOON**

Margaret Phillips [3]

#### **HORN**

Alyssa Daly [1]  
Eli Epstein [3]  
Meredith Gangler [3]

Whitacre Hill\* [1-3]  
Kevin Owen [3]

#### **TRUMPET**

Eric Berlin [1]  
Terry Everson\* [1, 3]  
Joe Foley [3]  
Richard Watson [2, 3]

#### **TROMBONE**

Hans Bohn\* [1-3]  
Alexei Doohovskoy [1, 3]

#### **BASS TROMBONE**

Chris Beaudry [3]

#### **TUBA**

Don Rankin [1-3]

#### **PERCUSSION**

Bill Manley [3]  
Craig McNutt\* (timpani) [1, 2]  
Nicholas Tolle\* [1-3]  
Aaron Trant (timpani) [1, 3]

#### **HARP**

Judy Saiki Couture [3]  
Ina Zdorovetchi [1]

#### **PIANO**

Linda Osborn-Blaschke [2, 3]

#### **VIOLIN I**

Melanie Auclair-Fortier [1, 3]  
Colleen Brannen [3]  
Piotr Buczek [1-3]  
Sasha Callahan [1]  
Miki-Sophia Cloud [2]  
Colin Davis [2, 3]  
Gabriela Diaz\* [1, 2]  
Charles Dimmick\* [1, 3]  
Rose Drucker [2]  
Sue Faux [3]  
Annegret Klaua [3]  
Oana Lacatus [1, 2]  
Miguel Perez-Espejo [2, 3]  
Amy Rawstron [1]  
Elizabeth Sellers [1]  
Amy Sims [3]  
Megumi Stohs [2, 3]  
Sarita Uranovsky [1]  
Katherine Winterstein [1]

#### **VIOLIN II**

Elizabeth Abbate [1-3]  
Colleen Brannen [2]  
Julia Cash [1-3]  
Lori Everson [3]  
Lois Finkel [1, 3]  
Tera Gorsett [2, 3]  
Rohan Gregory [1, 2]  
Jodi Hagen [1]

Rebecca Katsenes [1]  
Annegret Klaua [1]  
Anna Korsunsky [3]  
Mina Lavcheva [2, 3]  
Annie Rabbat\* [2, 3]  
Krista Buckland Reisner\* [1]  
Brenda van der Merwe [1-3]  
Edward Wu [1, 3]

#### VIOLA

Mark Berger [1, 2]  
Abigail Kubert Cross [1, 3]  
Stephen Dyball [1]  
Adrienne Elisha [1, 3]  
Joan Ellersick\* [2, 3]  
Nathaniel Farny [1-3]

David Feltner [2, 3]  
Jonina Mazzeo [3]  
Dimitar Petkov [1-3]  
Emily Rideout [2, 3]  
Alexander Vavilov [1]  
Kate Vincent\* [1]

#### CELLO

Nicole Cariglia [1, 3]  
Holgen Gjoni [1-3]  
Katherine Kayaian [1, 3]  
Jing Li [2, 3]  
Marc Moskovitz [1]  
Rafael Popper-Keizer\* [1-3]  
David Russell [1-3]

#### BASS

Anthony D'Amico\* [2, 3]  
Pascale Delache-Feldman [1]  
Scot Fitzsimmons\* [1-3]  
Nancy Kidd [1]  
Reginald Lamb [3]  
Robert Lynam [1]  
Bebo Shiu [3]

#### KEY

[1] *A Summer's Day*  
[2] *Concerto for Saxophone and Orchestra*  
[3] *Apollo and Daphne Variations*

\*Principals

#### Lewis Spratlan

*A Summer's Day*  
Concerto for Saxophone and Orchestra  
*Apollo and Daphne Variations*

Producer Gil Rose  
Recording and editing Joel Gordon

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—Lewis Spratlan



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