

An abstract painting by Jeremy Gill, titled 'Before the Wrestling Tides'. The artwork is a dense, complex composition of overlapping geometric shapes, primarily triangles and polygons, in a wide range of colors including deep blues, greens, yellows, reds, and purples. The overall effect is one of intense energy and movement, with various forms suggesting architectural structures, organic growth, or perhaps a chaotic scene of conflict. The painting is divided into two main sections by a diagonal line, with the left side being darker and more textured, and the right side being brighter and more geometric. The word 'PARK' is faintly visible in the lower left corner of the painting.

**BMOP**  
*sound*

**JEREMY GILL: BEFORE THE WRESTING TIDES**

SERENADA CONCERTANTE | NOTTURNO CONCERTANTE

**JEREMY GILL** b. 1975

BEFORE THE WRESTING TIDES  
SERENADA CONCERTANTE  
NOTTURNO CONCERTANTE

**CHRIS GRYMES** clarinet

**ERIN HANNIGAN** oboe

**CHING-YUN HU** piano

**MARSH CHAPEL CHOIR**

Scott Allen Jarrett, director

**BOSTON MODERN ORCHESTRA PROJECT**

Gil Rose, conductor

[1] **BEFORE THE WRESTING TIDES** (2012) 16:11

Ching-Yun Hu, piano

MaryRuth Lown, soprano

Kim Leeds, mezzo-soprano

Ethan DePuy, tenor

Junhan Choi, bass

Marsh Chapel Choir

[2] **SERENADA CONCERTANTE** (2013) 18:38

Erin Hannigan, oboe

[3] **NOTTURNO CONCERTANTE** (2014) 21:53

Chris Grymes, clarinet

**TOTAL** 56:44

## By Jeremy Gill

My earliest exposures to music came through participation in large ensembles. I was nine or ten years old when I started saxophone lessons through an in-school music program, and I was soon playing in all manner of large ensembles—town bands, church orchestras, college wind ensembles. When I picked up the oboe, my cachet as a local ringer improved exponentially, and before long I was playing in as many ensembles as there were days of the week. When I started composing (at 12), it was for these various makeshift orchestras.

It wasn't until I was 16, during a summer at the Interlochen Arts Camp, that I wrote for a traditional, large orchestra of triple winds, full brass, harp, percussion, and a full complement of strings. That work—a five-minute tone poem—was read only once, by the World Youth Symphony Orchestra, so it's amazing how vividly that experience stays with me. So much time and energy went into physically writing out the score and parts alone—by hand, of course—that the ratio of time spent manufacturing it to hearing it live was absurd. Of course, this is the way writing for large ensembles goes: months, years of hard work reduce to 10 or 20 minutes of sounds in the air, striking ear drums, engendering and eliciting emotions. With this first recording of my orchestral music, I'm delighted by the idea that these three works in these excellent performances can sound long beyond their respective premieres.

*Before the Wrestling Tides* (2012) was concocted by pianist Ching-Yun Hu and myself. We met in early 2011 and immediately began scheming ways to work together. We both were friendly with Alan Harler, the long-time Artistic Director of the Mendelssohn Club of Philadelphia, and met with him to suggest that we three collaborate on performances of

Beethoven's *Choral Fantasy*, paired with a new companion work by me. He loved the idea but thought it would likely be years off. What a surprise when, a few short months later, Executive Director Janelle McCoy called to say that an unexpected gift from the Archie W. and Grace Berry Foundation had materialized, and could I write such a piece to be premiered the following season!

Ultimately, *Before the Wrestling Tides* was commissioned through the support of the Mendelssohn Club of Philadelphia Alan Harler New Ventures Fund, and Concert Artists Guild through a gift from the Lois Lehrman Grass Foundation and Martin L. and Lucy Miller Murray, along with that original gift from the Berry Foundation. The premiere performances were on February 23 and 24, 2013 with Ching-Yun as soloist, the Mendelssohn Club chorus, and the Black Pearl Chamber Orchestra at Philadelphia Episcopal Cathedral. Regrettably, Alan developed a nasty stomach flu during rehearsals and had to bow out of the premiere performances—the first time since taking over the Mendelssohn Club in 1988, he told me, that he had to miss a concert! I stepped in to conduct my premiere and the Beethoven *Choral Fantasy*.

*Tides* was my last major premiere in Philadelphia, where I had made my home for 17 years, and *Serenada Concertante* (2013) was written during a period of major transition: the first movement was composed in Philadelphia, the second at the MacDowell Colony in Peterborough, NH, and the concerto was completed in Boston, where I moved when I married Sudha Arunachalam, a professor at Boston University.

Oboist Erin Hannigan and I had spent several years talking about a concerto. We both studied oboe with Richard Killmer at the Eastman School of Music, and—though we weren't acquainted then—grew up in the same area around Harrisburg, PA. I have admired her playing for as long as I've known her; it was a joy to write a concerto for an instrument I knew so well, for a player whose work I'd long loved and with whom I shared a general

philosophy of music-making. I was thrilled when we learned, in 2012, that Erin had received a grant from the Dallas Symphony's Fund for Principal Musicians to commission *Serenada*.

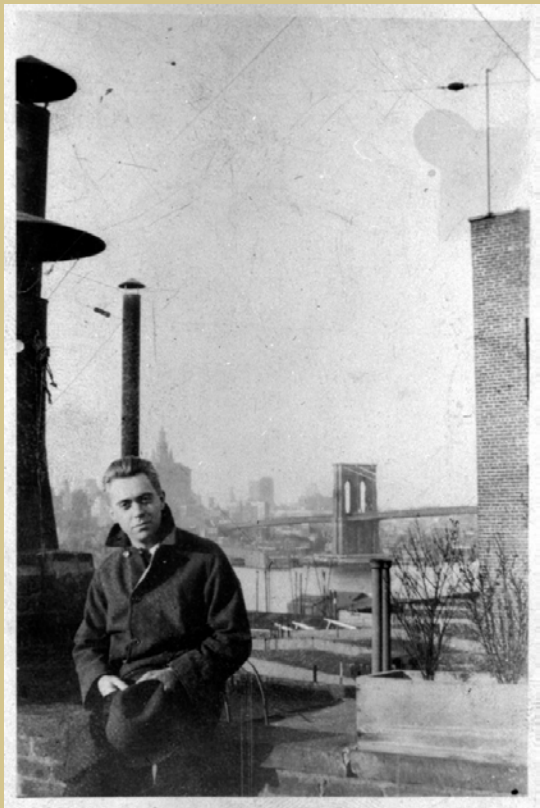
As is sometimes the case with major orchestras, this promise to commission did not, however, come with a promise to *premiere*. Only after *Serenada* was completed, and Erin performed the entire piece (with my piano reduction) for Music Director Jaap van Zweden, was *Serenada* programmed. The premiere performances took place with Erin as soloist and the Dallas Symphony, conducted by Jaap van Zweden, on January 29, 30, and 31, 2016 at the Meyerson Symphony Center in Dallas, TX. The first rehearsal on January 27 came with a surprise: Maestro van Zweden had just been named the Music Director-elect of the New York Philharmonic that very morning, and he, of course, was in NYC for the announcement! The first reading of *Serenada*, as a result, was led by the DSO's Assistant Conductor Karina Canellakis, who graciously introduced me and my work to the orchestra.

*Serenada* had me writing a concerto for an old friend and a new (to me) orchestra, but *Notturmo Concertante* (2014) presented the inverse. I grew up listening to the Harrisburg Symphony—the first orchestral concert I remember attending featured Jorge Bolet playing Liszt with the HSO—and while I was in graduate school at the University of Pennsylvania I was invited by then-Music Director Richard Westerfield to join the HSO staff as his Assistant Conductor. During the 2002–03 season, I was awarded a Music Alive composer residency with the HSO and their current Music Director Stuart Malina. They have since premiered or performed three major works of mine, with a fourth coming in early 2018. I have no closer friend among large ensembles, and no greater orchestral advocate than Maestro Malina!

*Notturmo Concertante* was really the brainchild of Lois Grass, whose Lois Lehrman Grass Foundation commissioned it. Chris Grymes is her grandson-in-law, and Lois and I have been close friends since 1993, when she sent me—a freshman at the Eastman School with zero experience of the wider world—to Fontainebleau to study at the school that Nadia Boulanger founded many decades earlier. Lois has, since then, been my greatest advocate

and supporter, and is, along with my wife, the closest and dearest of my “elected” family. Her foundation is the means whereby this recording exists, and her support has literally made my life in music what it is. Chris and I became acquainted through this commission, and we have since built a deep friendship and have collaborated on a number of projects, with many more to come. The premiere performances of *Notturmo* featured Chris as soloist with the Harrisburg Symphony under Stuart Malina on November 8 and 9, 2014 at the Forum in Harrisburg, PA.

It brings me tremendous joy that these works are finding a continuing existence in these wonderful performances by the Boston Modern Orchestra Project under Artistic Director Gil Rose, along with the fabulous Marsh Chapel Choir, prepared by Music Director Scott Allen Jarrett. And I am delighted and honored to preserve the original creative and expert accounts of these works that my three friends—Ching-Yun, Erin, and Chris—have so lovingly fashioned.



HART CRANE IN COLUMBIA HEIGHTS, NEW YORK CITY, C. 1928. CRANE PAPERS, RARE BOOK AND MANUSCRIPT LIBRARY, COLUMBIA UNIVERSITY

## NOTES

*BEFORE THE WRESTING TIDES* is scored for solo piano, chamber orchestra, and choir. A joint commission by the Mendelssohn Club of Philadelphia and the Concert Artists Guild, it was premiered by Ching-Yun Hu, the Mendelssohn Club of Philadelphia, and the Black Pearl Chamber Orchestra under the baton of Jeremy Gill on February 23, 2013 at Philadelphia Episcopal Cathedral in Philadelphia, PA.

*SERENADA CONCERTANTE*, for solo oboe and small orchestra, was commissioned by oboist Erin Hannigan with the support of generous donors of the Dallas Symphony Orchestra and the Fund for Principal Musicians. Hannigan premiered the work with the Dallas Symphony under conductor Jaap van Zweden on January 29, 2016 at the Morton H. Meyerson Symphony Center in Dallas, TX.

*NOTTURNO CONCERTANTE*, for solo clarinet and large orchestra, was commissioned by the Lois Lehrman Grass Foundation and premiered by Chris Grymes and the Harrisburg Symphony Orchestra, conducted by Stuart Malina, on November 8, 2014 in Harrisburg, PA.

### By Laurie Shulman

Jeremy Gill is enthralled by the past. In an era when many composers embrace minimalism, neo-romanticism, or the fusion of popular music with more traditional classical elements, Gill stands out. He is focused on history, finding his impetus in the music of the past. He views that heritage through widely varied lenses, and his music is not derivative. Gill's distinctive personal style combines arresting harmonic language with an innovative approach to form.

This recording is representative of the varied ways in which Gill explores and plumbs music of earlier eras. *Before the Wrestring Tides* was specifically modeled on the performing forces

of Beethoven's *Choral Fantasy*, Op. 80. *Notturmo Concertante* includes both references to and quotations from earlier music, while *Serenada Concertante* adopts oboe concerti in the standard repertoire as points of departure. Collectively, these three works—all recorded for the first time on this CD—reflect a composer whose keen ear for arresting sonorities and intimate knowledge of both wind instruments and piano have served him extraordinarily well.

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Some composers would be daunted if asked to write a companion piece for a major Beethoven work. Jeremy Gill thrives on precisely that sort of challenge, which arrived when the Mendelssohn Club of Philadelphia commissioned him to compose something to complement Beethoven's *Choral Fantasy*. An inaptly named work, the *Choral Fantasy* is a series of free variations for piano and orchestra with a surprise choral ending. Unique among Beethoven's compositions, it really falls into no category. Technically it is not a piano concerto, although it features an extraordinary piano solo role. Nor is it strictly speaking a choral work, since the voices do not enter until 15 minutes into the 20-minute duration.

Jeremy Gill made the project his own in several ways. To begin with, he chose a text of high literary caliber: "Voyages II," by Hart Crane (1899–1932). (Gill's title, *Before the Wrestling Tides*, is a paraphrase of a line from another Crane poem, "Ave Maria" from *The Bridge* [1930], Crane's sole completed epic.) Second, Gill sought a more judicious balance between chorus and piano, conceiving them as alternating primary voices. Finally, his piece reflects thoughtful assimilation of Crane's poetic structure and a gift for text painting. Gill's attention to text setting is a natural outgrowth of a lifelong love of poetry. Since 2009, he has written a considerable amount of vocal music, always choosing his texts with care. He is particularly drawn to dense, thorny poetry, which made Hart Crane a natural choice.

The structure of *Before the Wrestling Tides* [1] has an internal logic that correlates closely with "Voyages II." Crane's poem comprises five stanzas of five lines each. The chorus sings the first, third, and final stanzas. The second is a dialogue between soprano and tenor solo-

ists, while the fourth is shared by bass and alto, joined in the final couplet by full chorus. Gill frames the sung text with instrumental passages, opening with a substantial introduction for piano and orchestra, including a solo cadenza; he closes with an instrumental meditation on Crane's final line, "The seal's wide spindrift gaze toward paradise," as postscript. Between stanzas, piano and orchestra provide commentary, at once delineating musical and psychological sections and furnishing transitions.

Gill has intentionally incorporated multiple iterations of threes, an implicit reference to the Trinity. He drew on three Crane poems (in addition to the two cited above, Gill says the beginning of "The Broken Tower" is "secretly" set before the first choral entrance). Three principal aural concepts inform the music: waves, bells, and chant. He evokes waves through recurrent bell sounds throughout the piece, and as waves of sound emulating the shifting surface of the ocean.

The piano makes a striking impression in *Before the Wrestling Tides*. From its initial entrance, the piano part delivers in-your-face, take-no-prisoners music. Clangorous chords—sometimes in strident tone clusters—engage in dialogue with pulsing strings, punctuating brass, and shrieking winds. Contrasting with these harsh chords—which are sometimes Gill's harmonization of the Ave Maria chant—are swirls of restive arpeggios. The cadenza embedded in the extended introduction unfolds from these waves, ceding to insistent repeated chords, then a combination of swirling left hand arpeggios and angular fifths and tritones in the right hand. Together, they seem to embody the conflicted spirit of Hart Crane, whose life ended in suicide at age 32.

\* \* \*

In mid-2013, Gill received two commissions almost simultaneously. The Lois Lehrman Grass Foundation asked him to write a clarinet concerto for Chris Grymes and the Harrisburg Symphony Orchestra, and Dallas Symphony Orchestra principal oboist Erin Hannigan



requested a concerto to premiere with that orchestra. Gill knew immediately that he wanted them to form a “pair.”

Drawing on the 18th-century heritage of wind music intended for outdoor performance, he opted for two Classical-era “forms,” the *serenata* and the *notturmo*. Gill focused on the nocturne’s association with night, contrasting the serenade as a reflection on the diurnal world. Here again, his interest in literature played a role, since the two pieces correspond to James Joyce’s focus on day and night in, respectively, *Ulysses* and *Finnegan’s Wake*.

From the outset of the clarinet commission, *Notturmo Concertante*, [3] Gill had dreams in mind. His thinking crystallized after Chris Grymes related a dream about a clarinetist who refused to play anything outside of diatonic C major. “He ignored accidentals, playing only the natural note attached to them,” Grymes recalls. “But he played so well, and with such beautiful phrasing, that you just *had* to hear him.”

“What was he playing?” Gill demanded. Grymes responded, “top of the second page of the Nielsen concerto”—one of the most chromatic passages in the standard literature. The Nielsen fragment became the germ for almost all of the piece’s material, and resurfaces as a quotation in the orchestral clarinets toward the end of *Notturmo Concertante*.

Gill’s preoccupation with the dreams conceit took shape as a broad organizational platform for the piece: introduction (lullaby), dream sequence, and coda (an alarm clock jolting the dreamer awake). The opening section dwells in the chalumeau register, a nod to the clarinet’s historical predecessor. A paraphrase from Vivaldi’s *Juditha Triumphans* underscores references to the past: in an aria from Vivaldi’s oratorio, obbligato chalumeau represents a lovesick turtledove. In contrast, for the concluding section of *Notturmo Concertante*, Gill situates the soloist primarily in the high clarino register, acknowledging the instrument’s dual function playing trumpet parts in some Classical-era repertoire. These opening and closing segments are bookends to the piece’s substantial central portion.

In the extended middle section, the orchestra’s instrumental families correspond to different levels of sleep. Gill’s variations on simple harmonic vocabularies underscore these shifting stages. The winds play chromatically, the brass favor whole-tone scales and harmonies, and strings play white notes. An absence of harmony in unpitched percussion signals the stages of REM sleep, with corresponding flights of fancy in the clarinet part. One of the REM passages introduces an extended reference to Salieri’s *La Follia di Spagna*, which Gill chose because it is the earliest extant set of free-standing variations for orchestra. It also suggests the unexpected figures that surface in dreams.

Throughout this middle section, the clarinet plays “follow the leader.” As winds, brass, strings, and percussion herald each stage of sleep, the clarinet responds or reacts, following their harmonic language, often with elaborate and virtuosic figuration. A brief remembrance of the Vivaldi aria, this time in a duet with solo viola, heralds the coda, with the soloist playing trumpet-like fanfares. Mr. Grymes describes the ending as a “gladiator circus...my alarm refusing to go off until I finally awoken in a crash of sound.”

\* \* \*

“Which pieces in the oboe concerto repertoire do you love?” Jeremy Gill posed this question to Erin Hannigan before beginning *Serenada Concertante* [2]. Her reply was unhesitating: Mozart, Strauss, and Goossens. Aspects of all three earlier composers found their way into Gill’s piece. His title evokes Mozart’s serenades. Both melodic phrases and form recall Strauss’s 1945 Concerto. Gill’s placement of the large solo cadenza is similar to the Goossens.

Gill set about writing a work that was both for and about Erin Hannigan, whom he has known since their days at the Eastman School of Music. (As an undergraduate, Gill studied composition, piano, and oboe, as a member of Richard Killmer’s oboe studio.) “One of the main reasons I asked Jeremy to compose a piece for me was his first-hand understanding

of the oboe and what fits best, both technically and musically,” says Hannigan. Elements of humor and caprice balance the more introspective moments.

Structurally, *Serenada Concertante* is the most traditional of the three works recorded here. Gill adopted a conventional fast-slow-fast structure played without pause, like the Strauss. His opening oboe melody, which follows a brief, cloudy introduction, is clearly modeled on the Strauss. The lengthy, acrobatic cadenza is interpolated between the second and third movements. Ms. Hannigan believes it may be the most extended cadenza in the oboe literature. Its drama derives, in part, from the soloist’s seeming awareness of being alone. Gill reprises most of the primary thematic figures that we have heard earlier: short staccatos that suggest a woodpecker, up and down swoops, and undulating triplets. In the first two movements, she plays all these figures with the orchestra, but in the cadenza, she flies solo: both the child whose imagination has taken flight, and the young adult who is forging out on her own.

The overall atmosphere in *Serenada Concertante* is playful, particularly in the outer sections. Gill emphasizes wind sonorities; the strings are sometimes silent, elsewhere playing sustained notes for extended periods. He uses the small orchestra effectively, engaging in quirky duets that provide chamber-music-like moments. One such moment for wood blocks and oboe makes the percussion sound like insects, an out-of-doors reference both in keeping with the serenade tradition and a bow to Bartók, evoking his atmospheric percussion writing and his *Out of Doors* piano suite. (The concept of night music, and the ties to nature it represents, were important to Bartók too and appear repeatedly in his large ensemble works.) Gill borrowed these brief moments in *Serenada Concertante* from his own *Soglie, Serenate, Sfere* (2009) for oboe and two percussion, a set of variations on an aria from Agostino Steffani’s *Alarico*—another affectionate salute to the past, Gill’s inexhaustible source of inspiration.

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Laurie Shulman is an author and program annotator who works frequently with living composers. She holds a PhD in musicology from Cornell.

## [1] **Voyages II**

By Hart Crane (1899–1932)

—And yet this great wink of eternity,  
Of rimless floods, unfettered leewardings,  
Samite sheeted and processioned where  
Her undinal vast belly moonward bends,  
Laughing the wrapt inflections of our love;

Take this Sea, whose diapason knells  
On scrolls of silver snowy sentences,  
The sceptred terror of whose sessions rends  
As her demeanors motion well or ill,  
All but the pieties of lovers’ hands.

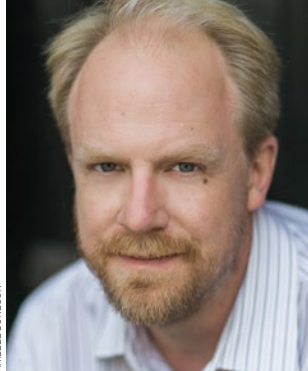
And onward, as bells off San Salvador  
Salute the crocus lustres of the stars,  
In these poinsettia meadows of her tides,—  
Adagios of islands, O my Prodigal,  
Complete the dark confessions her veins spell.

Mark how her turning shoulders wind the hours,  
And hasten while her penniless rich palms  
Pass superscription of bent foam and wave,—  
Hasten, while they are true,—sleep, death, desire,  
Close round one instant in one floating flower.

Bind us in time, O Seasons clear, and awe.  
O minstrel galleons of Carib fire,  
Bequeath us to no earthly shore until  
Is answered in the vortex of our grave  
The seal’s wide spindrift gaze toward paradise.

“Voyages II” from *Complete Poems of Hart Crane* by Hart Crane, edited by Marc Simon.  
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**Jeremy Gill's** music, described as “vividly colored” (*The New York Times*), “replete with imaginative textures” (*The Dallas Morning News*), and “exhilarating” (*The Philadelphia Inquirer*), has earned him residencies and fellowships with American Opera Projects, the Bogliasco Foundation, Chautauqua Opera, Copland House, and the MacDowell Colony, as well as major grants from Chamber Music America, the League of American Orchestras, and New Music USA.

In November 2015, Jeremy traveled to Havana, Cuba as part of a select group of composers assembled by the American Composers Forum as the first US Artist Delegation to the Havana Contemporary Music Festival, a historic trip documented by ACF and National Public Radio.

Jeremy has received major commissions from the American Guild of Organists, American Opera Projects, Chamber Music America, Chautauqua Opera, Concert Artists Guild, the Dallas Symphony, Dolce Suono Ensemble, the Harrisburg Symphony, the Kimmel Center for the Performing Arts, and Network for New Music. He has served as Composer-in-Residence with Chautauqua Opera and the Harrisburg Symphony.

The Grammy-winning Parker Quartet recorded Jeremy's hour-long *Capriccio* on the Innova Recordings label, which Classical Minnesota Public Radio listed as one of five “must hear” releases for August 2015. Albany Records has released two discs of Jeremy's music: *Chamber Music*, featuring flutist Mimi Stillman, pianist Charles Abramovic, the Extension Ensemble, and the Parker Quartet; and *Book of Hours/Helian*, featuring baritone Jonathan Hays and pianist Peter Orth, which was honored as a “Top Ten Classical Releases of 2011” by *Philadelphia City Paper*.

Jeremy is an active pianist and conductor, and has appeared in concert with such major artists as Anthony Roth Costanzo, Eric Owens, and Lucy Shelton, and as a featured performing artist at prominent venues including the Mansion at Strathmore, Merkin Hall, and National Sawdust. Upon his appearance with the Dolce Suono Ensemble and Lucy Shelton in music of his own, alongside works by Olivier Messiaen and Shulamit Ran on the Ear Heart Music series in Brooklyn, *The New York Times* deemed him “a fine pianist.” Particularly devoted to the performance of music by his contemporaries, he has conducted over 35 world premieres. In 2012, he edited *A Dance of Polar Opposites*, a theoretical-philosophical work written between 1955 and 2005 by his former teacher George Rochberg, published by the University of Rochester Press.



HEATHER WARAKSA PHOTOGRAPHY

**Chris Grymes** is a powerfully virtuosic and multifaceted clarinetist whose playing is “eloquent...animated and free of any interpretive self-indulgence” (*The Strad*) and “scintillating in its energy and technique” (*The Clarinet*). Chris is a musician with a stunningly broad portfolio: a tenured professor, a principal orchestral clarinetist, a concert soloist, a chamber musician, a dedicated commissioner and performer of new music, and now the founder of his own indie classical label, Open G Records.

At Open G Records ([opengrecords.com](http://opengrecords.com)), Chris oversees and curates a collective of musicians, composers, and recording engineers dedicated to the old-school craft of creating and performing serious classical music. Open G produces recordings, live performances, newly-commissioned works, podcast interviews, and essays about music, art, life, and much more. Chris is a presenting partner at National Sawdust, New York City's newest classical music hall, where he designs and produces concerts featuring both established performers and composers as well as emerging artists.

Chris grew up in Virginia Beach, VA, where his first clarinet teacher was F. Edward Knakal. He went on to study with Eli Eban, Elsa Ludewig-Verdehr, and Nathan Williams. He now lives in New York City with his wife Rachel and his son Saul. Chris prefers his bourbon single-barrel, his Radiohead loud, and his basketball Hoosier red.



HEATHER WARAUSA PHOTOGRAPHY

**Erin Hannigan** is Principal Oboe of the Dallas Symphony Orchestra. Before coming to Dallas, she was a member of the Rochester Philharmonic from 1994 to 2001. During the summer, she performs with the Music in the Mountains Festival in Durango, CO. Recent performances outside Dallas include engagements as guest principal oboist with the Chicago Symphony Orchestra, Saint Paul Chamber Orchestra, St. Louis Symphony, Atlanta Symphony, and Los Angeles Philharmonic. Hannigan has performed as a soloist with the Dallas Symphony, Shreveport Symphony, the Hershey (PA) Symphony, the Music in the Mountains Festival Orchestra, and the Meadows Symphony Orchestra of Southern Methodist University.

Hannigan has been a member of the Southern Methodist University faculty, where she is Adjunct Associate Professor of Oboe, since 2002. She was previously a faculty member at the Eastman School of Music as Instructor of Baroque Oboe from 1996 to 2001. She is on the faculty of the Festival Institute at Round Top in Round Top, Texas, and gives annual master classes for the National Repertory Orchestra in Breckenridge, CO. Recent master classes include those at the University of Texas at Austin, Baylor University, University of Southern Mississippi, and University of Nebraska at Lincoln, among others.

In 2012 Hannigan organized and recorded two CDs of the complete Zelenka sonatas, available through Crystal Records (CD821 and CD822). In June 2008, Hannigan's first solo CD, *From Hafiz to Firewing (and Beyond)*, was released, also on the Crystal Records label (CD 820).

Hannigan attended the Oberlin Conservatory, where she studied with James Caldwell. She received her master's degree and the prestigious Performer's Certificate from the Eastman School of Music, where she was a student of Richard Killmer.



HANSHUN WANG

**Ching-Yun Hu**, distinguished Taiwanese-American pianist declared a "first-class talent" (*The Philadelphia Inquirer*) and "superstar quality, musical, energetic and full of flair" (*The Jerusalem Post*), is recognized and acclaimed worldwide for her dazzling technique, deeply probing musicality, and directly communicative performance style. Her concert career has flourished with a host of engagements on five continents after winning the top prize and Audience Favorite Prize at the 2008 Arthur Rubinstein International Piano Master Competition in Tel Aviv, as well as the 2009 Concert Artists Guild International Competition in New York City. During the 2016–17 season, Ms. Hu gave the world premiere of Yiu-Kwong Chung's Piano Concerto "The Red Cliff" with the Chamber Orchestra of Philadelphia and Dirk Brossé at the Kimmel Center. She recently performed in a chamber series of the Daejeon Philharmonic Orchestra in South Korea, and will make her fourth appearance with the Taipei Chinese Orchestra in Taiwan and return to Germany at the Frankfurt Opera House and the Weilburger Schlosskonzerte, performing Beethoven's Concertos No. 1 and No. 2 with Staatskapelle Halle. Other upcoming engagements include Rachmaninoff concerti with the Xiamen Philharmonic Orchestra, the National Taiwan Symphony Orchestra, and extensive recital tours in Taiwan, China, and the United States.

Ms. Hu made her Philadelphia Orchestra debut at age 17. She received her musical training at The Juilliard School, and counts among her mentors Herbert Stessin and Sergei Babayan. A passionate promoter of classical music, she founded the Yun-Hsiang International Music Festival in Taipei and the Philadelphia Young Pianists' Academy (pypa.info). Ms. Hu serves on the piano faculty at Boyer College of Music, Temple University. [chingyunhu.com](http://chingyunhu.com).



**The Marsh Chapel Choir**, considered to be one of the most vibrant parts of the greater Boston University community, enjoys a rich heritage of quality music-making, both in worship and concert. Because the Chapel's weekly Sunday service is broadcast on public radio station WBUR 90.9 FM, the Chapel Choir enjoys a reception and reputation extending far beyond our Charles River Campus.

Members are selected by audition and represent the broader University community, including graduate and undergraduate students, alumni, staff, and members of the Chapel's community chapter. Connected by our regular responsibility at Marsh Chapel and our attentive care for the best in music, the Chapel Choir sings as the musical heart of the University—a diverse community of voices with a shared pursuit for music's unifying and enlivening possibility. Each year, the Chapel Choir presents an extensive and ambitious program of repertoire, drawn largely from the European classical tradition. The works of Johann Sebastian Bach have long been central to our experience, with regular performances of the Bach Passions during Holy Week and, since 2006, a survey of cantatas in liturgical context in our Bach Experience series.

**Scott Allen Jarrett** is the Director of Music at Boston University's Marsh Chapel; Resident Conductor of the chorus of the Handel and Haydn Society, and Music Director of Boston's Back Bay Chorale. He is a regular guest conductor with Bach Collegium San Diego, with Miami-based Seraphic Fire, and at Manhattan's Trinity Wall Street and NOVUS New York, conducting performances as part of the Bach at One series, Twelfth Night Festival, and the MATA Festival of new music. In the summers, Jarrett serves as Director of the Vocal Fellows Program and Assistant Chorus Master at the Oregon Bach Festival. He has served on the faculties of Boston University and Shenandoah Conservatory, and, from 2004–2015, was Director of Choruses and Assistant Conductor of the Charlotte (NC) Symphony.



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 fifteen 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 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. In 2015, he made his Japanese debut substituting for Seiji Ozawa at the Matsumoto Festival conducting Berlioz's *Béatrice et Bénédict*, and in March 2016 made his debut with New York City Opera at the Appel Room at Jazz at Lincoln Center.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. He founded Odyssey Opera, a company dedicated to presenting eclectic operatic repertoire in a variety of formats, in September 2013. Prior to Odyssey Opera, Mr. Rose led Opera Boston as its Music Director starting in 2003, and in 2010 was appointed the company's first Artistic Director. He led Opera Boston in several

premieres including the world premiere of Zhou Long's *Madame White Snake*, which won the Pulitzer Prize for Music in 2011. With Opera Unlimited, a contemporary opera festival associated with Opera Boston, 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 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.

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.

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, he 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

Michael Avitabile [2]  
Sarah Brady\* [1]  
Vanessa Holroyd (piccolo) [3]  
Meghan Jacoby [3]  
Jessica Lizak\* [1, 3]  
Jessi Rosinski\* (piccolo) [2]

## OBOE

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

## CLARINET

Amy Advocat (bass clarinet)  
[2-3]  
Gary Gorczyca [1]  
Jan Halloran [2-3]  
Michael Norsworthy\*  
(E-flat clarinet) [1-3]

## BASSOON

Ronald Haroutunian\* [1]  
Adrian Morejon [1]  
Gregory Newton\* [3]  
Wren Saunders [2-3]  
Susie Telsey\* (contrabassoon)  
[2-3]

## HORN

Alyssa Daly\* [2-3]  
Eli Epstein\* [3]  
Neil Godwin [1-3]  
Clark Matthews [3]  
Lee Wadenpfuhl\* [1]

## TRUMPET

Joseph Foley\* [1]  
Tony Gimenez [1]  
Richard Kelley\* [3]  
Dana Oakes [3]  
Richard Watson [2-3]

## TROMBONE

Hans Bohn\* [3]  
Alexei Doohovskoy [3]

## BASS TROMBONE

Christopher Beaudry [3]

## TUBA

Kenneth Amis [3]

## PERCUSSION

Jonathan Hess [3]  
William Manley [2-3]  
Craig McNutt (timpani) [1, 3]  
Nicholas Tolle\* [2-3]

## HARP

Franziska Huhn [2]

## CELESTA

Linda Osborn [3]

## VIOLIN I

MaeLynn Arnold [1]  
Sarah Atwood [2-3]  
Colleen Brannen\* [3]  
Piotr Buczek [1]  
Sonia Deng [2-3]  
Gabriela Diaz\* [1]  
Tudor Dornescu [2-3]  
Marjorie Gere [2-3]  
Abigail Karr [2-3]  
Sean Larkin [2-3]  
Mina Lavcheva [2-3]  
Megumi Stohs Lewis\* [2]  
Klaudia Szlachta [1]  
Zoya Tsvetkova [1]  
Katherine Winterstein [1]

## VIOLIN II

Elizabeth Abbate [2-3]  
MaeLynn Arnold [2-3]  
Breana Bauman [3]  
Colleen Brannen [1]  
Heidi Braun-Hill\* [1]  
Micah Brightwell [2-3]  
Julia Cash [1]  
Lois Finkel [1]  
Lisa Goddard [3]  
Morena Kalziqi [2]  
Annegret Klaua [2]

Judith Lee [1]  
Megumi Stohs Lewis [1]  
Yumi Okada [2]  
Kay Rooney Matthews [3]  
Nivedita Sarnath [2-3]  
Klaudia Szlachta\* [2-3]

#### **VIOLA**

Abigail Kubert Cross [3]  
Joan Ellersick\* [1-2]  
Nathaniel Farny [1]  
David Feltner [1]  
Noriko Futagami [3]

#### **MARSH CHAPEL CHOIR** [1]

Scott Allen Jarrett, director

#### **SOPRANO**

Heather Bachelder  
Xing Hu  
MaryRuth Lown\*  
Phoebe Oler  
Katie Quigley Mellor  
Emily Regier  
Erin Sanborn  
Kasey Shultz  
Carey Shunskis  
Margaret Weckworth

#### **ALTO**

Candace Brooks

Ashleigh Gordon [2]  
Dimitar Petkov [3]  
Emily Rideout [2-3]  
Emily Rome [2-3]  
Peter Sulski\* [1-3]  
Alexander Vavilov [2]

#### **CELLO**

Brandon Brooks [2]  
Nicole Cariglia [1, 3]  
Ariana Falk [2-3]  
Ariel Friedman [3]  
Katherine Kayaian [1-2]

Meredith Cler  
Liz Eschen  
Kira Garvie  
Clare McNamara  
Katie Moore  
Kim Leeds\*  
Caroline Olsen

#### **TENOR**

Ethan DePuy\*  
Steven Merrill  
Eric Perry  
Patrick T. Waters  
Sean Watland

Jing Li [2-3]  
Velleda Miragias [2-3]  
David Russell\* [1-3]

#### **BASS**

Anthony D'Amico\* [3]  
Scot Fitzsimmons\* [1-3]  
Kate Foss [1, 3]  
Michael Hartery [2-3]  
Julianne Russell [2]  
Bebo Shiu\* [2]

#### **BASS**

Junhan Choi\*  
Jake Cooper  
Dan Fallu  
Alex Handin  
Sam Horsch  
Matt Reese  
David Tinervia

#### **KEY:**

[1] Tides  
[2] Serenada  
[3] Notturmo

\*Principals/~~soloists~~

#### **Jeremy Gill**

Before the Wrestling Tides  
Serenada Concertante  
Notturmo Concertante

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

All works on this disc are published by the composer. Scores and parts available from the Edwin A. Fleisher Collection of Orchestral Music.

*Notturmo Concertante* and *Serenada Concertante* were recorded on May 13, 2016, and *Before the Wrestling Tides* was recorded on February 19, 2017, at Jordan Hall in Boston, MA.

This recording was made possible by the Lois Lehrman Grass Foundation.

I am grateful to all the fine musicians heard on this disc: to Ching-Yun Hu, Erin Hannigan, and Chris Grymes for their artistry and enthusiastic creation of the starring roles in their respective concerti; to MaryRuth Lown, Kim Leeds, Ethan DePuy, and Junhan Choi for their solo work in *Before the Wrestling Tides*; to Scott Allen Jarrett for his careful preparation of the Marsh Chapel Choir and their beautiful rendering of the Crane, and to Gil Rose for suggesting this recording in the first place and shepherding the wonderful BMOP players through my works and the recording process.

Thanks, too, to all those who helped with the physical presentation of these works and otherwise behind the scenes: to Joel Gordon for working with Gil and me to capture and refine everyone's best sounds; to Laurie Shulman for putting my work in a wider context through her fine notes; to Zoe Kemmerling for her expert editing; to Sudha

Arunachalam for tirelessly listening with me to take after take, assembled performance after assembled performance; to Benjamin C.S. Boyle for suggesting Hart Crane to me; to all the original commissioning and presenting parties named in my notes; to the MacDowell Colony for the time and space granted me to work on *Serenada Concertante*, and to Lois Grass for making this recording possible.

—Jeremy Gill



Cover image: Joseph Stella (1877–1946)  
*Battle of Lights, Coney Island, Mardi Gras* (1913–14)  
Oil on canvas, (77 x 84¾ in). Yale University Art Gallery

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Design: John Kramer  
Editor: Zoe Kemmerling



