



BMOP
sound

**NANCY GALBRAITH: EVERYTHING FLOWS —
CONCERTO FOR SOLO PERCUSSION AND ORCHESTRA**

CONCERTO FOR FLUTE AND ORCHESTRA |
VIOLIN CONCERTO NO. 1

NANCY GALBRAITH b.1951

CONCERTO FOR FLUTE AND ORCHESTRA

VIOLIN CONCERTO NO. 1

EVERYTHING FLOWS: CONCERTO FOR
SOLO PERCUSSION AND ORCHESTRA

LINDSEY GOODMAN flute

ABBY LANGHORST percussion

ALYSSA WANG violin

BOSTON MODERN ORCHESTRA PROJECT

Gil Rose, conductor

**CONCERTO FOR FLUTE
AND ORCHESTRA** (2019)

- [1] I. 6:16
- [2] II. Nocturne 6:34
- [3] III. 6:06

Lindsey Goodman, flute

VIOLIN CONCERTO NO. 1 (2016)

- [4] I. 5:46
- [5] II. Eggshell White Night 5:43
- [6] III. 6:04

Alyssa Wang, violin

- [7] **EVERYTHING FLOWS:
CONCERTO FOR SOLO PERCUSSION
AND ORCHESTRA** (2019) 18:20

Abby Langhorst, percussion

TOTAL 54:51



By Nancy Galbraith

These three concerti were all premiered by soloists, conductors, and musicians with whom I have enjoyed personal relationships as friends and/or colleagues at Carnegie Mellon University and elsewhere in the Pittsburgh area. The three soloists on this recording are the women who performed those premieres.

Concerto for Flute and Orchestra features my good friend and colleague, Lindsey Goodman, who is a musical force of nature and a truly radiant light, both in person and on the concert stage. As a masterful performer of classical repertoire, she eagerly invites composers to go ahead and explore absolutely everything a flute can do beyond the ordinary. And she brings that music to life with beauty, strength, and steadfast conviction, which are prominently on display in movement two, with its amplified echoes, winds, whistles, and pops.

Violin Concerto No. 1 is a work that was just waiting around in my mind for a rare talent like Alyssa Wang to appear; and collaborating with her was one of the most rewarding moments in my musical life. Alyssa performed and recorded a few works of mine with CMU ensembles while she was an undergrad, where I was captivated by her consummate virtuosity, as well as her graciousness and enthusiasm. Her performance of the premiere was electric and thrilling, and I'm so excited that it has been recreated on this recording for all to hear.

Everything Flows: Concerto for Solo Percussion and Orchestra features Abby Langhorst, who has performed in ensembles for several of my works, both as a student at CMU and

later as an A-list professional. This work was initially conceived in three movements, which I later merged into one continuous flow with three distinct sections, all featuring a colorful display of drums, gongs, and mallets. As I am known for my love of writing for percussion, I was excited to create a work that features its abundance of possibilities, both overt and subtle, but with an overarching feeling of rhythmic power and excitement. Abbey delivers all that and more, with strength, mastery, and an intriguing air of quiet poise. I'm so grateful to Abby for sharing her tremendous talent, and for investing her whole heart and soul into bringing this work to life. I rarely use subtitles for movements of my works, but movement two is titled "Eggshell White Night" in memory of my cherished friend Pastor George Mendis, who passed away quite suddenly in 2016.

This collaboration with the incomparable Gil Rose/BMOP family of musicians has lived in my imagination for over two decades. It is so rewarding to unite them with these three great solo artists, and to share their tremendous talents with music lovers everywhere.

CONCERTO FOR FLUTE AND ORCHESTRA is scored for solo flute and orchestra, and was premiered on May 11, 2019 by Lindsey Goodman, flute, and Resonance Works chamber ensemble, conducted by Daniel Nesta Curtis at the Kelly Strayhorn Theater, Pittsburgh, Pennsylvania.

VIOLIN CONCERTO NO. 1 is scored for solo violin and full orchestra, and was premiered on February 8, 2017 by Alyssa Wang, violin, and the Carnegie Mellon Contemporary Ensemble, conducted by Daniel Nesta Curtis at the Kelly Strayhorn Theater, Pittsburgh, Pennsylvania.

EVERYTHING FLOWS: CONCERTO FOR SOLO PERCUSSION AND ORCHESTRA is scored for solo percussion and full orchestra, and was premiered on February 16, 2019 by Abby Langhorst, percussion, and the Carnegie Mellon Contemporary Ensemble, conducted by Daniel Nesta Curtis at the Kelly Strayhorn Theater, Pittsburgh, Pennsylvania.

By Alexa Woloshyn

Galbraith composed the three concertos on this recording for musicians who lived and studied in Pittsburgh, including two (Wang and Langhorst) who studied at Carnegie Mellon University, where Galbraith teaches. The works accurately represent Galbraith's compositional style. The fast sections contain swift tempi and infectious, syncopated grooves weaving alongside and counter to the layered orchestration. These grooves are rarely reliant on just the percussion section: every section in the orchestra contributes to the musical dance. Galbraith's melodic writing is varied, sometimes folk-like with pentatonic colorings and other times romantic and expressive. Her pitch material remains close to the world of tonality, with rich harmonic progressions. Galbraith judiciously incorporates dissonance, typically in moments of tension and uncertainty. The mysterious and magical moments

of reprieve contrast with the sections of driving energy with carefully curated orchestral textures. Galbraith makes room in each concerto for the soloist to show off her virtuosic abilities, sans orchestra, with cadenza or cadenza-like sections.

Galbraith's *Violin Concerto No. 1* was composed for CMU alumna, composer, conductor, and performer Alyssa Wang. The first movement [4] opens with a persistent pulse while the orchestra presents layers of rhythm as foundation for the solo violin's jaunty, folksongy melody. The vibrant energy is sustained throughout the movement with hints of tango, a switch to a jovial and jaunty 5/4 meter, and chromatic figurations. Following a brief, solo violin passage, the mood transforms to a mysterious hush. After a short cadenza, the buoyancy returns. As the movement arrives at its final moments, the key signature volleys between E major and E minor. The movement ends with octave Es, leaving the major vs. minor question unanswered.

The second movement [5] opens with a dreamscape of lush harp and piano duet. This is the only movement in the concerto with a title: "Eggshell White Night (for my friend)," and Galbraith describes it as "an ethereal, loving tribute to my very dear friend Pastor George Mendis, who died suddenly and quite unexpectedly in October of 2016." Both love and grief are expressed in the violin's sigh-like gestures that open the work and recur throughout the movement in various voices. The violin sings above the harp and piano's arpeggiated passage work, while supported by long tones in the strings and winds. A contrasting section brings some levity with an abundance of syncopation. The harp and piano return to their previous arpeggiations underneath a long-tone melody. As the movement nears conclusion, Galbraith highlights the wind section and hints at the rhythmic quality of the first movement.

The energy returns with the third and final rhythm-focused movement [6]. The solo violin jumps between varied rhythmic material including syncopations, triplet figurations, and a duple feel with virtuosic sixteenth-note passages. The movement is texturally interesting,

with each part contributing short motivic layers. This movement recalls recognizable historical styles, such as Baroque string writing and then a grand minimalist section that is reminiscent of Philip Glass, though without imitating Glass's signature additive approach.

Concerto for Flute and Orchestra was premiered by Lindsey Goodman and the Resonance Works chamber ensemble in 2019. It showcases the flute's expressive and technical range, including evocative extended techniques. The energetic first movement [1] has a percussive focus, with piano, harp, and percussion textures. Galbraith incorporates elements of Central/South American dance styles with the percussive and corporeal articulations.

The second movement [2] contrasts the first in tempo and mood. A plaintive figure in the strings and presence of crotales creates a sense of mystery. The solo flute opens with the same sighing figuration, though quickly turns to virtuosic technical passagework as the orchestra supports with a dense homorhythmic texture. The crotales return, but this time, the flute performs with a recording delay effect, adding to the mystery.

The final movement [3] allows the flute to show off its timbral range with several extended techniques, including flutter tonguing. The percussion, harp, and piano are central to the movement, creating groove and momentum to the movement's surprising conclusion.

Everything Flows: Concerto for Solo Percussion and Orchestra [7] was premiered by Abby Langhorst in 2019 with the Carnegie Mellon Contemporary Ensemble under conductor Daniel Nesta Curtis. Written as one continuous movement in three sections, *Everything Flows* is an impressive demonstration of a percussionist's wide-ranging timbres and virtuosities. In addition to the percussion's long list of instruments (including marimba, glockenspiel, temple blocks, castanets, and almglocken), the work also includes a pre-recorded audio, adding a timbral layer to the piece.

The work's opening pace is fast; the groove is infectious. The orchestra continues to play in homorhythm with syncopated chords, all while the solo features a dominating snare drum. The score's inclusion of tom-toms is reminiscent of a drum line, with the orchestra filling the role of the marching band. A key change welcomes a melody on glockenspiel, performed at breakneck speed. A flute solo provides another contrast to the vigorous djembe line before the ensemble returns to its opening homorhythmic chords. The percussion rarely stops its pace of sixteenth notes. However, Galbraith varies the texture with short motifs and an insatiable groove. The mood shifts with the entrance of triplets in the piano and long tones in strings and winds, followed by a radiant vibraphone solo. Galbraith recalls the rhythmic drive from earlier in the movement with a softer energy.

The subtle prerecorded audio enter in the work's middle section. The violins provide a siren-like accompaniment, while the crotales provide a magical base for the flute and oboe on which to sing. A marimba melody emerges above the long tones of the strings and winds. The marimba presents a new, triplet-laden theme. The listener is confronted by more mystery as the action stops, with soft layers in the piano and percussion above long tones. A thrilling percussion cadenza includes bongos, timbales, and toms, with the ensemble percussion section providing a kaleidoscope of rhythmic color.

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Alexa Woloshyn is Associate Professor of Musicology at Carnegie Mellon University.



INTUCUMAN, ARGENTINA, 1992. PHOTO BY MARTHA TALLEWRIGHT



Nancy Galbraith is known worldwide for her compositions for instrumental and choral ensembles. Her music has earned praise for its rich harmonic texture, rhythmic vitality, emotional and spiritual depth, and wide range of expression. She is Head of Composition at the Carnegie Mellon University School of Music and holds the Vira I. Heinz Professorship of Music endowed chair at the College of Fine Arts.

Galbraith's symphonies have been performed multiple times by the Pittsburgh Symphony Orchestra, including works led by Gennady Rozhdetsvensky, Mariss Jansons, Donald Runnicles, and Manfred Honeck. Her *Piano Concerto No. 1* was recorded by Keith Lockhart and the Cincinnati Chamber Orchestra.

Galbraith's prolific and eclectic works of chamber music have been performed and recorded by members of the Pittsburgh Symphony Orchestra, the New York Philharmonic, and a wide array of chamber orchestras and ensembles. Two recordings for Centaur Records—*Other Sun* and *Strange Travels*—include four electro-acoustic works composed for world renowned Baroque flutist Stephen Schultz, including a collaboration with Pittsburgh's popular electric cello trio, Cello Fury. A recent CD—*Dancing Through Time*—features a double concerto with Shultz and violist David Harding performing with amplification and other electro-acoustic effects. Schultz and Harding paired up again in 2023 for the premiere of *Transcendental Shifts* with the Carnegie Mellon Contemporary Ensemble.

Galbraith has compiled an extensive catalog of choral works, including two commissions from Grammy® Award-winner Robert Page—*Missa Mysteriorum* and *Requiem*—for performances by the Mendelssohn Choir of Pittsburgh. *Requiem* was commissioned for Maestro Page's farewell concert in 2005. She has also enjoyed commissions from the NEA, the Providence Singers (RI), the Pittsburgh Camerata, the Lutheran Theological Seminary at Gettysburg, the

Benedictine monks of St. Procopius Abbey (Lisle, IL), and the Harvard Glee Club / Radcliffe Choral Society. As a native of Pittsburgh, Pennsylvania, Galbraith was chosen by the Bach Choir of Pittsburgh to compose a work that commemorates the city's once thriving steel industry. *Smoke and Steel*, featuring the poem by Carl Sandburg, was premiered at the Carrie Blast Furnace historic site in nearby Braddock in 2016.

Her works for wind ensembles have become standard repertoire for concert bands around the world and appear on numerous recordings by college and professional ensembles. Her most popular work for this genre, *Danza de los Duendes*, appears on four recordings, most notably the North Texas Wind Symphony's Klavier CD, *Dream Catchers*. In 2009, the Yale Concert Band featured *Danza de los Duendes* in its concert tour of Mexico. In 2010, the composer's *Streaming Green*, was featured in a Christmas recital in the East Wing of the White House. Galbraith's *Luminosity* for brass band was recently featured as a required work for the 2023 Queensland State Championships in Australia.

The composer is also an accomplished pianist and organist and has written a number of works for those instruments. Her *Piano Sonata No. 1* is a familiar component of contemporary piano literature, and her *Three Preludes for Piano* was premiered in Seoul in 2013. In 2018, the Chamber Orchestra of Pittsburgh premiered her *Piano Concerto No. 3* with pianist Sung-Im Kim, and her *Piano Concerto No. 4* was premiered in 2023 by Brian Gilling and the Pittsburgh chamber orchestra, Nat 28.

Concurrent with her concert music career, Galbraith has enjoyed great success as a composer of sacred music. Drawing upon her experience as music director and organist at a Lutheran church in Pittsburgh, she has produced a sizable collection of vocal and organ liturgical music. A performance of her anthem *In Unity and Love* has been a frequent event at the Gettysburg Lutheran Theological Seminary's graduation ceremonies.

Composer Galbraith is also a renowned pedagogue of composition at Carnegie Mellon University with a studio of over twenty undergrad and grad students from around the world.

Born into a musical family in Pittsburgh, Pennsylvania, on January 27, 1951, Nancy Galbraith began piano studies at age four. She later earned degrees in composition from Ohio University (BA) and West Virginia University (MA), and continued studies in composition, piano, and organ at Carnegie Mellon University. Her works are published by Subito Music in Verona, New Jersey.



PERRY BENNETT

Lindsey Goodman is a soloist, recording artist, chamber collaborator, orchestral musician, educator, and clinician whose “palette of tone colors includes cool silver, warm chocolate, the bright colors of a sunrise, and the deep blue of midnight.” (*The Flutist Quarterly*) Renowned for her “energy and artistry, conveying her exuberance and creativity” (*Pittsburgh in the Round*), Lindsey has performed solo and chamber concerts, taught masterclasses, and given presentations at countless series, festivals, and universities. Performances “played with conviction” (*New York Times*) have been heard across three continents, including at Carnegie Hall, Eastman School of Music, Edinburgh Festival

Fringe, Oberlin Conservatory of Music, Google headquarters, University of Cincinnati College–Conservatory of Music, several National and Canadian Flute Association conventions, across China, and on the *Nobody Listens to Paula Poundstone* podcast.

A committed advocate for living composers and electroacoustic music, Lindsey “appears to know no fear in tackling the most demanding music” (*Pittsburgh Tribune–Review*) and is an active commissioner of new works with over 200 world premieres to her credit. On her debut solo album, *reach through the sky* (New Dynamic Records), Lindsey “performs impeccably with superlative elegance and flair” (*The Flute View*), and her second solo release, *returning to heights unseen* (PARMA Recordings), is “a feast of sound and texture, showcasing her skill as a flutist and an interpreter of contemporary music”. (*The Flutist Quarterly*) Both feature all commissioned pieces. Her third solo album, *Etereo* (PARMA Recordings), is “an enthralling

album of new works for flute” (*The Flute View*), and she can also be heard in solo, chamber, vocal, and orchestral performances on the New World, Albany, and New Focus labels, among others. Lindsey has given multiple professional recitals in New York City, performed concertos from Mozart to commissioned works across the United States and Canada, and been featured in live and recorded radio broadcasts on stations around the world.

Lindsey, “a flutist who has it all” (*The Whole Note*), is principal flutist of the West Virginia Symphony Orchestra, instructor of flute at Otterbein University and Glenville State University, artist faculty member of the Mostly Modern Festival, and solo flutist of the new music ensemble What Is Noise. She is a founding member of flute quartet PANdemonium4 and of Chrysalis, a singing flutist and singing pianist duo, showcasing her training as a classical mezzo–soprano. For over 18 seasons, she performed as solo flutist of the Pittsburgh New Music Ensemble. A student of Robert Langevin and Walfrid Kujala, Lindsey received degrees from the Manhattan School of Music, Northwestern University, and Duquesne University. She resides in central Ohio with her husband, percussionist, composer, and educator Chris Carmean.



ANASTASIA CHERNYAVSKY

Alyssa Wang is a passionate and versatile violinist, conductor, and composer. A recipient of the 2023 Solti Foundation Career Assistance Award and the 2022 St. Botolph Emerging Artist Award, Alyssa has enjoyed exploring diverse creative paths across several areas, with a focus on audience inclusivity and engagement. She is the co–founder, artistic director, and principal conductor of the Boston Festival Orchestra, where she leads a summer orchestra, chamber music series, opera production, and a variety of music education and community service programs. As a violinist, she is the newest member musician of the Boston Chamber Music Society, and has had recent performances for the Library of Congress and the Celebrity Series of Boston. She has soloed with ensembles

across the country and has been featured in numerous contemporary recording projects, such as Carlos Simon's Grammy®-nominated album, *Requiem for the Enslaved* (Decca) and David Post's Violin Sonata (Centaur). As a composer, she premiered her own violin concerto, *Swept Away*, with the Chamber Orchestra of Pittsburgh in 2023, and looks forward to future composition projects. In addition to cover conducting for orchestras such as the Dallas Symphony, Alyssa has served as the assistant conductor of Boston Ballet since 2021, where she regularly conducts full-length productions and serves as Music Director for the annual Next Generation project with Boston Ballet School.

She is the winner of the Carnegie Mellon School of Music Concerto Competition and the Silbermann Chamber Music Competition, and is the recipient of the Pittsburgh Female College Association Prize, the Carnegie Mellon Women's Award, the Senior Leadership Award, and the Presser Undergraduate Scholar Award. During her senior year at Carnegie Mellon she helped to run the Heritage Scholarship Campaign, which raised over \$180,000 to start a substantial undergraduate merit scholarship for future School of Music students. Alyssa is also an Andrew Carnegie Scholar.

In addition to her life in music, Alyssa is an avid photographer, writer, and social dancer.



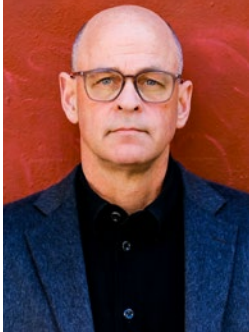
ANASTASIA CHERNYANSKY

Abby Langhorst is a freelance percussionist in the Pittsburgh area. A native of Cincinnati, Ohio, she has performed with the Pittsburgh Symphony Orchestra, River City Brass, the Erie Philharmonic, the Johnstown Symphony Orchestra, the Butler County Symphony Orchestra, the Westmoreland Symphony Orchestra, the Brass Roots, Resonance Works, Alia Musica Pittsburgh, Chamber Orchestra of Pittsburgh, and NAT 28. She has additionally performed with the Chattanooga Symphony Orchestra in Tennessee and the Eastern Music Festival Orchestra in North Carolina, under the direction of Gerard Schwarz. Abby earned her Master of

Music degree from Carnegie Mellon University in 2014, where she studied with Jeremy Branson, Chris Allen, and Paul Evans. In 2012, she received her Bachelor of Music degree from DePaul University in Chicago, where she studied with Eric Millstein, Marc Damoulakis, Michael Green, Michael Kozakis, and Al Payson.

When not performing, Abby works as a music educator, inspired by her parents who are also music educators. She is the percussion instructor with the River City Brass School of Brass, teaching students in kindergarten through 12th grade.

In addition to playing and teaching percussion, Abby works as the assistant director of operations and personnel manager for the River City Brass, where she brings her considerable performance experience to administration and provides support to the organization behind the scenes. When she has some free time, she enjoys watching copious amounts of Netflix, solving puzzles of all kinds, and spending time with friends, family, and her husband David.



Gil Rose is one of today's most trailblazing conductors, praised as "amazingly versatile" (*The Boston Globe*) with "a sense of style and sophistication" (*Opera News*). Equally at home performing core repertoire, new music, and lesser-known historic symphonic and operatic works, "Gil Rose is not just a fine conductor, but a peerless curator, sniffing out—and commissioning—off-trend, unheralded, and otherwise underplayed repertoire that nevertheless holds to unfailingly high standards of quality. In doing so, he's built an indefinable, but unmistakable, personal aesthetic" (WXQR).

A global leader in American contemporary music, Rose is the founder of the performing and recording ensemble the Boston Modern Orchestra Project (BMOP), who "bring an endlessly curious and almost archaeological mind to programming... with each concert, each recording, an essential step in a better direction" (*The New York Times*), as well as the founder of Odyssey Opera, praised by *The New York Times* as "bold and intriguing" and "one of the East Coast's most interesting opera companies."

Since its founding in 1996, the "unique and invaluable" (*The New York Times*) BMOP has grown to become the premier orchestra in the world for commissioning, recording, and performing music of the twentieth and twenty-first centuries. Under Rose's leadership, BMOP has won seventeen ASCAP Awards for Adventurous Programming, been selected as *Musical America's* Ensemble of the Year in 2016, and in 2021 was awarded a *Gramophone* Magazine Special Achievement Award in recognition of its extraordinary service to American music of the modern era. Under Rose's baton, BMOP has been featured at numerous festivals including the Festival of New American Music (Sacramento, CA), Concerts at the Library of Congress (Washington, DC), and the MATA Festival in New York.

In 2013, Gil Rose expanded his musical vision with the founding of Odyssey Opera, a company dedicated to eclectic and underperformed operatic repertoire from all eras. Working with an international roster of singers and directors, Odyssey has presented more than 35 operas in Boston, with innovative, thematically linked seasons. The company has also established

itself as a leader of modern opera in the United States, having given three world premieres and numerous U.S. premieres.

In addition to his role as conductor, Rose is leading the charge for the preservation and advancement of underperformed works through recordings. BMOP/sound, the independent record label Rose founded in 2008, has released over 90 recordings of contemporary music by today's most innovative composers, including world premieres by John Cage, Lukas Foss, Chen Yi, Anthony Davis, Lisa Bielawa, Steven Mackey, Eric Nathan, and many others. With Rose as executive producer, the label has secured eight GRAMMY® nominations and a win in 2020 for Tobias Picker's opera *Fantastic Mr. Fox*. Odyssey Opera's in-house label has released five CDs, most recently a complete version of Camille Saint-Saëns's *Henry VIII*.

Beyond Boston, Gil Rose enjoys a busy schedule as a guest conductor and educator. Equally at home on the podium in both symphonic and operatic repertoire, Rose has led performances by the Tanglewood Opera Orchestra, the Netherlands Radio Symphony, the American Composers Orchestra, the National Symphony of Ukraine, the Matsumoto Festival of Japan, the New York City Opera, and the Juilliard Symphony among others. In addition to being former faculty at Tufts University and Northeastern University, Rose has worked with students across the U.S. at institutions such as Carnegie Mellon University, MIT, New England Conservatory, and the University of California at San Diego. He is a visionary curator of music, inaugurating the Ditson Festival of Music at Boston's Institute of Contemporary Art and programming three seasons for the Fromm Concerts at Harvard series.

In recent seasons, Gil Rose led Odyssey Opera in a concert performance of three one-act operas by Rachmaninoff and brought John Corigliano and Mark Adamo's new opera *The Lord of Cries* to Boston audiences. In addition, he and BMOP traveled to Carnegie Hall in April 2023 for the orchestra's debut performance and culmination of their 25th season. Future seasons include a BMOP and Odyssey co-production of *Harriet Tubman: When I Crossed That Line to Freedom*, the second opera in *AS TOLD BY: History, Race, and Justice on the Opera Stage*, a five-year initiative highlighting Black composers and vital figures of Black liberation and thought.



TINA FALLON

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. Described by *The New York Times* as “one of the most artistically valuable” orchestras in the country, BMOP is a unique institution in today’s musical world, disseminating exceptional orchestral music “new or so woefully neglected that it might as well be” via performances and recordings of the highest caliber.

Founded by Artistic Director Gil Rose in 1996, BMOP has championed composers whose careers span over a century. 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, with programming that is “a safe haven for, and champion of, virtually every *ism*, and every genre- and era-mixing hybrid that composers’ imaginations have wrought” (*Wall Street Journal*). 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*, Charles Wuorinen’s *Haroun and the Sea of Stories*, and Lei Liang’s *A Thousand Mountains, A Million*

Streams. The composers performed and commissioned by BMOP contain Pulitzer and Rome Prize winners, Grawemeyer Award recipients, and MacArthur grant fellows.

From 1997 to 2013 the orchestra won thirteen ASCAP Awards for Adventurous Programming. BMOP has been featured at festivals including Opera Unlimited, the Ditson Festival of Contemporary Music with the ICA/Boston, Tanglewood, the Boston Cyberarts Festival, Concerts at the Library of Congress (Washington, DC), 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 released over 90 CDs on the label, bringing BMOP’s discography to over 100 titles. BMOP/sound has garnered praise from the national and international press; it is the recipient of a 2020 GRAMMY® Award for *Tobias Picker: Fantastic Mr. Fox*, eight 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

Ashley Addington (piccolo) [3]
Sarah Brady [2]

OBOE

Jennifer Slowik [2,3]

CLARINET

Jan Halloran* [2,3]
Amy Advocat [2]
Gary Gorzcyca [3]

BASSOON

Ronald Harourunian [2,3]

HORN

Whitacre Hill [2]
Kevin Owen [3]

TRUMPET

Terry Everson [3]

TROMBONE

Hans Bohn [3]

PERCUSSION

Robert Schulz* [1,2,3]
Craig McNutt [1,2]
Matt Sharrock [1]
Nick Tolle [1,3]

PIANO

Yoko Hagino [1,3]
Linda Osborn [2]

HARP

Krysten Keches [1]
Amanda Romano [3]
Ina Zdorovetchi [2]

GUITAR

Scotty Johnson [3]

BASS GUITAR

Anthony D'Amico [3]

VIOLIN I

Heidi Braun-Hill* [1]
Gabriela Diaz* [3]
Omar Chen Guey* [2]
Piotr Buczek [3]
Jae Young Cosmos Lee [2]
Colin Davis [1,3]
Tudor Dornescu [1]
Lilit Hartunian [1]
Susan Jensen [1,2]
Janny Joo [2]
Alexsandra Labinska [1]
Amy Sims [3]
Megumi Stohs [3]
Alyssa Wang [3]

VIOLIN II

Colleen Brannen* [1,2,3]
Paola Caballero [1,3]
Lilit Hartunian [2,3]
Annagret Klaua [1]
Yumi Okada [1,3]

Nicole Parks [2]
Kay Rooney [1]
Sarita Uranovsky [1]
Matthew Vera [3]

VIOLA

Peter Suski* [1,2,3]
Mark Berger [1,3]
Abigail Cross [2]
Noriko Futagami [1,3]
Emily Rideout [2]
Alexander Vavilov [1,3]

CELLO

David Russell* [1,2,3]
Darry Dolezal [1]
Hyunji Kwon [3]
Jing Li [1,2,3]

BASS

Anthony D'Amico* [1,2]
Bebo Shiu [1,3]
Randell Zigler [3]

KEY

[1] Concerto for Flute and Orchestra
[2] Violin Concerto No. 1
[3] Everything Flows: Concerto for
Solo Percussion and Orchestra

*principal

Nancy Galbraith

Concerto for Flute and Orchestra
Violin Concerto No. 1
Everything Flows: Concerto for Solo Percussion and Orchestra

All works on this disc are published by Subito Music.

Producer: Gil Rose
Recording and postproduction engineer: Joel Gordon
Assistant engineer: Peter Atkinson
SACD authoring: Brad Michel

Concerto for Flute and Orchestra was recorded on June 16, 2021 at Mechanics Hall in Worcester, MA. *Violin Concerto No. 1* was recorded on November 29, 2021 at Mechanics Hall in Worcester, MA. *Everything Flows: Concerto for Solo Percussion and Orchestra* was recorded on August 25, 2022 at Jordan Hall in Boston, MA.

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Editor: Dianne Spoto

