

Michael Udow (b. 1949), a Fulbright-Hayes Fellow, was Composer-in-Residence with the Colorado Chamber Orchestra 2014-2015 season. Michael has composed operas, film scores, orchestral and wind ensemble works as well as numerous chamber music and solo compositions. His distinctive compositional voice eludes categorization. Michael's rhythmically-engaging, often complex contrapuntal lines with imaginative timbres, weave effortlessly with memorable melodic lines. Having retired after a distinguished

career at The Santa Fe Opera (Principal Percussion 1968 — 2009) and the University of Michigan (1982 — 2011, Emeritus Professor), Michael devotes his full time energies toward composing and continues to provide short term composition and percussion residencies at conservatories and universities around the world, most recently in China, Japan, Korea and the United States. His inspiring composition teachers included Warren Benson, Herbert Brün, Edwin London, Thomas Fredrickson, Thomas Wirtel, Paul Steg, Włodzimierz Kotoński; he also credits Salvatore Martirano, Ben Johnston, Gordon Binkerd, Morgan Powell and Neely Bruce for their informative contributions. Michael's exceptional percussion education began with Doc Meyer and continued with Bob Lee, F. Michael Combs, Jack McKenzie, Russell Hartenberger, Michael Ranta, Alan Abel, Fredrick Fairchild and his BM, MM and DMA professor, Thomas Siwe. www.michaeludow.com

Special Thanks

Boulder Philharmonic: Kevin Shuck, Executive Director; Shelley Sampson, Artistic Administrator & Patron Services
Kim Peoria, Orchestra Manager; Michael Allen, Orchestra Librarian; Glenn Ross, Production Manager

Colorado Chamber Orchestra: Naomi Sue Smith, Personnel Manager

Madison Philharmonia: Alexis Carreon, Personnel Manager

Rhode Island Philharmonic Orchestra: David Beauchesne, Executive Director;

David Gasper, Artistic Administrator; Francisco Noya, Resident Conductor;

Jean Gress, Orchestra Librarian; Gene Crisafulli, Personnel Manager

Arvada Center for the Arts and Humanities: Philip C. Sneed, Executive Director;

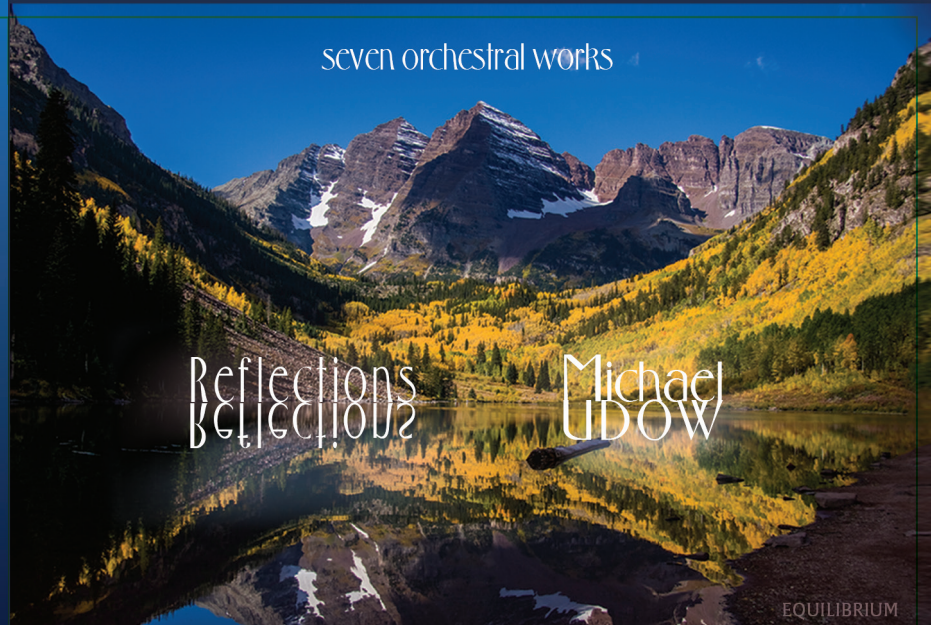
Jacob A. Kenworthy, Assistant Production Manager

SABIAN, Nick Petrella - Sabian Thunder Sheet in *Remembrance*

AIM Hatchfund: Erin Cooper, Program Officer www.hatchfund.org



seven orchestral works



Rhode Island Philharmonic Orchestra – Larry Rachleff, Conductor

David Barron, Baritone

Dave Alcorn, Multiple Percussion

Colorado Chamber Orchestra – Thomas Blomster, Conductor

Anthony Di Sanza, Multiple Percussion

Madison Philharmonia – Scott Teeple, Conductor

Brian Jones - Timpani

Boulder Philharmonic Orchestra – Michael Buttermann, Conductor

Design within the green line but extend the background to the red line as bleed.

Reflections

Michael UDOW

This CD project is dedicated to Nancy and Rachel.

The Shattered Mirror Suite, Electric Silence, Seven Textural Settings of Japanese Poetry and Moon Shadows are poetry-based works while *Bayou Reflections* is a suite from my opera based on Solomon Northup's autobiography, *Twelve Years a Slave*. The three concerti, *Moon Shadows, Remembrance* (multiple percussion) and *Apparition* (timpani), provide a pedestal elevating the art of percussion performance. *Moon Shadows* bridges this thematic intersection as this percussion concerto is based on ten Haiku about the moon.

The Shattered Mirror Suite (1995/2014): The impetus for the opera *The Shattered Mirror* is based upon universal themes occurring in global mythology as discussed in Joseph Campbell's work, "The Meaning of Myth." The opera explores a universal theme: a protagonist character, Sun, is implored by the Four Grandfathers to search for the meaning of life. Moon, a wizard, with the elusive character, Wind, and the chorus of All Living Creatures aid Sun during his quest which successfully ends with Sun, Moon and Wind ultimately ascending to the mountaintop soaring above it like the Wild Hawk.

The poetic libretto, rather than narrative text, provides an opportunity for the audience to become fully engaged in the interpretive meaning of the opera scenario. While there is no text in this orchestral suite, the pacing and rhythmic flow are a direct result of the rhythmic cadence of the poetry. The orchestration also has a direct corollary to the poetic imagery as conveyed by each character in the opera.

seven orchestral works

Apparition (2012) begins with four intervals based on the principal trumpet's initial entrance in Dimitri Shostakovich's *Symphony No. 11* (The Year 1905). The work also pays homage to Johann Sebastian Bach's contrapuntal genius, quoting four successive intervals from The Art of the Fugue. These two thematic motives are intertwined throughout the work. My intent is to honor these two composers, as well as the art of timpani performance-practice, by pushing the technical and musical boundaries to the extreme pinnacle of what is associated with "Baroque virtuosity" as Bach did with his violin, cello and keyboard repertory. The heroic technical and musical skills required of the soloist meld precise pedal tuning with the feet while the melodic phrase contours demand sensitive, lyrically flowing lines produced by the hands.



While I was Composer-in-Residence for the 2014-2015 season with the Colorado Chamber Orchestra, Thomas Blomster selected these four of my works to be performed.

Electric Silence (1971) is a setting of poems written by Winfield Townley Scott after the assassination of John F. Kennedy. I was introduced to W. T. Scott's poetry in 1970 by his son, Joel, a horn player and colleague in The Santa Fe Opera orchestra. David Barron premiered this work in the spring of 1971 in Urbana, Illinois and, 43 years later, it was an honor to have David once again present my settings of this poignant text in collaboration with Maestro Blomster and the Colorado Chamber Orchestra. *Electric Silence* highlights my interest in twelve-tone music during a time period in which I was also absorbed with the great standard opera repertory and cutting edge Avant-garde music of the late 1960's and 1970's.

Electric Silence – Winfield Townley Scott

“There was electrical silence of the President’s heart.”

-Kemp Clark, M.D., Parkland Hospital, Dallas, 22 November 1963

1

When the fathers died we kept moving toward them
Each of us taller than we had been.
This is a different death.

It leaves less in us to die.

2

The slain man-beautiful, virile, young-
Goes into earth only to rise for us.
Not in cheers we know our need for a hero-

In electric silence.

3

There is necrology even among the stars.
“We shall mourn this death until the day of our own.”
Grief, prolific begetter of pride;

We suffer as at a drama.

4

From the gush of red roses in the car
To the useless hospital
To the flags in the wind
To the horses’ clatter
To the drums the drums the drums
To the silent flame
And autumn night swiftly over it all.

That hurtful peace.

5

O with his Irish that night, we cried-down the rain.

Seven Textural Settings of Japanese Poetry (1971) is a series of “sonic-text-paintings.”

Soloist David Barron described my intent as “a wanderer’s encounter with the natural world around him, painted in vivid and unique orchestral colors.” This work invites the listener to experience sound much the same way as viewing a painting; the entire image may be perceived in its totality, spatially, with less emphasis on the temporal nature of the music. The melodic contours are fleeting and the dense harmonic motion evolves slowly. Reflecting upon this time period in my life, I recall studying the music of both György Ligeti and Toru Takemitsu; the melding of their individual compositional approaches within this work is evident to me at this juncture in my life. ***Seven Textural Settings of Japanese Poetry*** received a Broadcast Music, Inc. Award in 1971. The original poems and their translations by Kenneth Rexroth are reprinted from ***ONE HUNDRED POEMS FROM THE JAPANESE***, © 1955 by New Directions Publishing Corp. Used with permission of New Directions Publishing Corporation.

Mist floats on the Spring meadow.

My heart is lonely.

A nightingale sings in the dusk.

YAKAMOCHI

天

Haru no nu ni

天

Kasumi tanabiki

天

Ura ganashi

天

Kono yū kage ni

天

Uguisu naku mo

The wind rustles the bamboos

By my window in the dusk.

YAKAMOCHI

天

Waga yado no

天

Isasa muratake

天

Fuku kaze no

天

Oto no kasoeki

天

Kono yūbe kamo

Autumn has come invisibly

Only the wind’s voice is
ominous.

TOSHIYUKI

天

Aki kinu to

Me ni wa sayaka ni

Miene domo

Kaze no oto ni zo

Odorokarenuru

The cricket cries

In the frost.

On my narrow bed,

In a folded quilt,

I sleep alone.

THE REGENT

FUJIWARA NO GO-KYŌGOKU

Kirigirisu

Naka ya shimo yo no

Sumu shiro ni

Koromo katashiki

Hitori ka mo nemu

The hanging raindrops

Have not dried from the

needles

Of the fir forest

Before the evening mist

Of Autumn rises.

THE MONK JAKUREN

Murasame no

Tsuyu mo mada hinu

Maki no ha ni

Kiri tachi noboru

Aki no yugure

I go out of the darkness

Onto a road of darkness

Lit only by the far off

Moon on the edge of

the mountains.

IZUMI

Kuraki yori

Kuraki michi ni zo

Irinu beki

Haruka ni terase

Yama no hi no tsuki

The cicada sings
in the rotten willow.

Antares, the fire star,
Rolls in the west.

ANONYMOUS

Kare yanagi

Semi shigure shite

Nishizora wa

Akaboshi hitotsu

Hikari sometaru



Bayou Reflections (2013) is an orchestral suite from my second opera, **Twelve Years a Slave**, composed in 1994. The opera is based on the Solomon Northup autobiography of the same title. Thematic materials were selected from the opera to portray the hopes and dreams, the conflict and violence, the pathos and moments of repose that Solomon Northup experienced during his enslavement. Timbres and colors of the orchestral instruments were assigned to specific melodic lines and harmonies to enhance and to convey the sensibility of the libretto and the emotional impact of the opera.

Remembrance, (1984/2013) is a concerto written in memory of my father, Jack Udow, who, in 1922 came to America through Ellis Island from Russia with my grandmother, uncle and two aunts. My father enjoyed listening to the “bread & butter” Romantic Period orchestral repertory such as Tchaikovsky’s *Symphony No. 4*. While he never truly understood my passion for contemporary music, there was always a twinkle in his eyes and a joyous smile when we would meet backstage after a concert where I was either performing or featured as a composer. **Remembrance** is my way of melding my dad’s musical predilections while staying true to my personal passions. The original 1984 version of the work for solo percussion and wind ensemble was written for and beautifully performed by both Christopher Shultis (University of New Mexico Wind Ensemble) and Larry Snider (University of Akron Wind Ensemble). In revisiting this work in 2013, I elected to make substantive changes, so much so that I consider this orchestral concerto to be a new work.

Moon Shadows (2012) The poetic form, haiku, seems to have a parallel sensibility with many of the smaller gardens I have visited throughout Asia. In particular, the tiny gardens within the very small Daisenin Temple located in Kyoto, Japan, remind me of the purity of this poetic form. The orchestration is intended to imbue this sensibility in ways similar to moonlit reflections of a graceful Yew branch over a moonlit pond, which is further transformed with shifts in the direction and intensity of the evening breeze as Koi fish, unaware of “the pure essence of the moment”, unabashedly swim by.

The opening music is based on my “poem homage”, *Children of the World*, representing pensiveness, hope and despair for children who have suffered and then ultimately succumbed to famine in times of draught and conflagration. These reflections then meld into varied moods based on the following ten haiku selected from CRICKET SONGS Japanese haiku translated by Harry Behn. copyright ©1964 Harry Behn. ©Renewed 1992 Prescott Behn, Pamela Behn Adam, and Peter Behn. And from MORE CRICKET SONGS Japanese haiku translated by Harry Behn. ©Renewed 1999 Prescott Behn, Pamela Behn Adam, and Peter Behn. Used by permission of Marian Reiner.

Children of the World – Michael Udow

children of the world, lying there for all to see
children of the world, lying there in misery
tell me that your life’s worth living
tell me that you can go on
tell me of your pain and sorrow
tell me that I haven’t wronged

tell me that it’s not my doing
tell of your hopes to be
children of the world, are you waiting to be free

leaders look upon your suffering
turn their backs and plan their wars
they won’t listen to your crying
from those far off distant shores

children of the warsaw ghetto
children of the afghan hills
children of mǎ lai and chile
know that hunger waits to kill

children of apartheid tell me
of your ghettos, of your fears,
of oppression by oppressors,
never changing year to year

children of draught stricken landscapes
motionless and filled with pain
silos cover surplus harvests
protecting profits from the rain

memories of forgotten children
memories of the holocaust
people clutching fragile memories
memories clear and never lost

history comes back to haunt us
history that’s all to clear y lai and chile,
children fleeing from oppression
running from the pain and fear

world leaders play with power
power grips the heart and mind
children die while world leaders
think about it one more time

yes, we can control our future
simple words are 'right' and 'wrong'
world peace must be forever
then the children can go on

from *Cricket Songs and More Cricket Songs* – translated by Harry Behn

Lightly a new moon
brushes a silver haiku
on the tips of waves.

--Kyoshi

The ragged phantom
of a cloud ambles after
a slim dancing moon.

--Bosho

Turning from watching
the moon, my comfortable old
shadow leads me home.

--Shiki

Cuckoo, if you must,
cry to the moon, not to me.
I've heard your story.

--Soseki

children of the world
did our efforts come too late
children of the world
there's no time to hesitate

starving children know no future
withered bodies racked with pain
distant memories fade to silence
another life is gone again

-- Michael Udow

Low clouds are shattered
into small distant fragments
of moonlit mountains.

--Basho

If my complaining wife
were alive, I might be
out watching the moon.

--Issa

Moon moves down the sky westward.
as tree shadows flow
eastward and vanish.

--Buson

Broken and broken again
on the sea, the moon
so easily mends.

--Teitoku



Dave Alcorn is a contemporary percussionist and founding member of the percussion group, Clocks in Motion, committed to performing classic percussion literature and chamber music, as well as commissioning new repertoire. He was the principal timpanist/percussionist of the Wyoming Symphony Orchestra and has performed on a regular basis with the Lansing Symphony Orchestra and Ann Arbor Symphony Orchestra. As guest artist, Dave performed the demanding solo part in Michael Udow's *Black Shogun II* with the NYU Percussion Ensemble.

Dave has already distinguished himself as a quality dedicated music educator having held substantive positions with Casper College and the Huron Valley Catholic School. During the summer, Dave is the senior faculty member of the percussion program at the New England Music Camp and also co-directs the percussion program at Music con Brio in Madison, Wisconsin.

Dave's diverse background includes video and audio recording and editing of live concerts, closed studio sessions, and documentaries.

As a recipient of the Paul Collins Fellowship, Dave matriculated with a Master of Music degree in Percussion Performance from the University of Wisconsin-Madison and received his Bachelor of Music degree in Percussion Performance and Music Education from the University of Michigan. Dave hails from Pittsburgh, Pennsylvania.

Website: davealcorn.com



David Barron, baritone, has had a varied career on the opera, concert and music-theatre stages, performing throughout the United States and Europe in such venues as the Kennedy Center, Brooklyn Academy of Music, Royal Albert Hall and the Concertgebouw. He has performed over forty opera roles with such companies as Glimmerglass, Virginia, Cleveland, Philadelphia, Madison, Omaha, Chautauqua, Santa Fe, Lake George and the Opéra Comique in Paris. On Broadway Mr. Barron was Judge Turpin in the Tony-nominated revival of Sweeney Todd.

He has performed the dramatic microtonal monologue US Highball by Harry Partch with the Kronos Quartet both here and abroad. US Highball was recorded and issued by Nonesuch. He has also appeared in numerous performances of John Cage's Song Books, including at Lincoln Center. He has specialized in the songs of Charles Ives with the pianist and composer Neely Bruce, recording and performing them in the United States, Germany and at the Warsaw Autumn Festival.

His education includes degrees from Yale where he studied composition with Elliott Carter, the University of Illinois where he earned a PhD in musicology, and Baylor University. He is a contributor on American music to the New Grove Dictionary of Music and Musicians.



Thomas A. Blomster is Music Director of the Colorado Chamber Orchestra, the Youth Orchestra of the Rockies (Fort Collins), and the Douglas County Youth Orchestra (Castle Rock), as well as a freelance percussionist throughout Colorado. He writes and arranges music, plays drum set for Stickman's Microtonal Power Trio, jazz vibes with the Utopian Futurist Society, and has performed in New Zealand with Tempist Fujit, a rock and roll band. He has performed with the Louisville (KY) Orchestra, the Colorado Symphony, the Colorado Springs Philharmonic, and was artist in residence at St. John's Episcopal Church in Denver. He recorded extensively with the Louisville Orchestra and St.

John's Episcopal Church Choirs. His composition, A Brighton Serenade, is the title cut for The Mercury Ensemble's CD for Sonora Productions. His most recent CD and DVD is an orchestration of German composer Markus Reuter's Todmorden513 with the Colorado Chamber Orchestra. Thomas resides in Denver, Colorado with his wonderful wife pianist Noriko Nikki Tsuchiya and enjoys cycling, hiking, and gardening when he gets a break from his many demanding musical roles. He feels fortunate to have worked with Aaron Copland, Elliot Carter, Krystof Penderecki, Karel Husa, Morton Gould, Michael Colgrass, Lukas Foss, David Amram, and Claude Baker.

<http://cochamberorchestra.org/>



Michael Buttermann serves as Music Director for three orchestras: the Boulder Philharmonic, the Shreveport Symphony, and the Pennsylvania Philharmonic. In addition, he is Resident Conductor of the Jacksonville Symphony Orchestra and Principal Conductor for Education and Community Engagement for the Rochester Philharmonic Orchestra.

As a guest conductor, he has led the Cleveland Orchestra, Detroit Symphony, Houston Symphony, Colorado Symphony, Oregon Symphony, Phoenix Symphony, Kansas City Symphony, Colorado Music Festival Orchestra, Charleston Symphony, Hartford Symphony, San Antonio Symphony, Syracuse Symphony, New Mexico Symphony, California Symphony, Louisiana Philharmonic, Spokane Symphony, Victoria Symphony, Santa Fe Symphony, and many others. Summer appearances include Tanglewood, the Bravo! Vail Valley Music Festival and the Wintergreen Music Festival.

Previously, Mr. Buttermann served as Music Director of Opera Southwest in Albuquerque and was the Director of Orchestral Studies at the LSU School of Music. He also held conducting posts with the the Ohio Light Opera, Columbus Pro Musica Orchestra, and at the Indiana University School of Music.

His work has been featured in five nationwide broadcasts on public radio's Performance Today and can be heard on two CDs recorded for the Newport Classics label and a new disc in which he conducts the Rochester Philharmonic and collaborates with actor John Lithgow.

www.michaelbuttermann.com



Anthony DiSanza has performed and presented master classes throughout North America, Europe and Asia. He has appeared as a visiting artist at over 45 colleges, universities, and conservatories and has performed internationally in some of the world's most important concert halls. Active in a variety of Western and non-Western percussive styles, he can be heard on many internationally distributed CD recordings with various artists. In review of his 2011 solo CD, On the nature of..., All Music Guide writes; "Di Sanza dazzles not only in the assurance and polish of his playing but in his tremendous vitality and spontaneity." In addition, Anthony serves as principal percussionist with the

Madison Symphony Orchestra.

Also a percussion composer, Di Sanza has works published with Alfred and HoneyRock, which have been performed internationally. His handbook on alternative approaches to practicing titled Improvisational Practice Techniques is published by RGM music. Additionally, Encore Mallets carries his signature line of marimba mallets and he has collaborated with Black Swamp Percussion on the Di Sanza Triangle Trigger.

Currently Professor of Percussion at the University of Wisconsin-Madison, Anthony endorses Black Swamp Percussion, Encore Mallets, Sabian Cymbals and Remo Drumheads, and is an educational endorser for Pro-Mark Drumsticks.

www.anthonysanza.com



Brian Jones is the Principal Timpanist of the Dallas Symphony Orchestra, having been appointed in 2011, and began teaching at Southern Methodist University in 2015. Prior to his current posts, he was Principal Timpanist of the Detroit Symphony for thirteen seasons, and was a University of Michigan professor for ten years. His former students include musicians in the Metropolitan Opera Orchestra, the Grand Rapids Symphony, the New York City Ballet, the Fort Wayne Philharmonic, and the United States Navy Band.

Mr. Jones has performed as Guest Principal Timpanist with the Chicago Symphony, the Philadelphia Orchestra, and the Boston Symphony, and has also served as a percussionist with the Chicago Symphony, the Boston Symphony, and the San Francisco Symphony. He has premiered solo timpani works by Michael Udow and Michael Daugherty, and has recorded extensively in the classical, jazz, and studio/pop idioms. Brian has collaborated on chamber music projects with Randy Hawes, Ian Ding, Chris Deviney, and Ryan Anthony. Jones has toured and recorded with the Empire Brass, appeared on NBC's The Today Show, was both a drummer and bass trombonist with the University of North Texas 1:00 Lab Band, and was featured in a command performance for Prince Ranier of Monaco.



Nineteen seasons ago **Larry Rachleff** became the Music Director of the Rhode Island Philharmonic Orchestra. He also serves as Director of Orchestras and holds the Walter Kris Hubert Chair at Rice University's Shepherd School of Music in Houston. During his career, he also served as Music Director of the San Antonio Symphony. Two reviews highlight Maestro Rachleff's recent accomplishments: "Music Director Larry Rachleff, a superb conductor with seasoned leadership skills, conducts everything with deep musical understanding. . ." (John von Rhein Classical music critic, Chicago Tribune) and "... make no mistake about it, Rachleff is an incredibly accomplished conductor and an incredibly accomplished musician." (OpusColorado.com)

Larry is a regular guest conductor with the orchestras of Colorado, Utah, Indianapolis and Kansas City, with recent appearances at Charlotte, Ft. Worth, Columbus, Houston, Rochester, Buffalo Florida, Grand Rapids, Seattle, the Julliard School and Phoenix, among many other fine orchestras. In 2013, he brought the Shepherd School Symphony Orchestra on an East Coast tour, culminating with a performance at Carnegie Hall. His summers are spent guest conducting at the Music Academy of the West, the Aspen Music Festival and School, where Larry served as guest director of their summer conducting academy, the Sarasota Music Festival, the Chautauqua Music Festival and the Grand Teton Festival. Other summer festival engagements have included Tanglewood, Interlochen, Brevard Music Festival and Opera Theatre of Lucca, Italy.



Scott Teeple, Professor of Music, serves on the conducting faculty at the University of Wisconsin-Madison. He conducts the Wind Ensemble, shares conducting duties for the Concert Band, teaches undergraduate and graduate conducting. He conducts the Winds of Wisconsin, an honors band comprised of high school musicians from around the state and conducts the MATC Municipal Band. Professor Teeple continues to be in demand as a clinician and guest conductor, leading All-State Bands throughout the United States and abroad.

He has served on the executive board of the Wisconsin Music Educators' Association and on the Arts Alliance Executive Board. Currently he serves as president-elect of the Big Ten Band Director's Association. Professor Teeple received degrees in Music Education and Conducting from the University of Michigan. He is a member of the College Band Director's National Association, the Music Educator's National Conference, and the World Association of Symphonic Bands and Ensembles. He is the recipient of the first Edna Weicher's Award recognizing a UW-Madison faculty member's contribution to outreach and the Wisconsin Idea. Other honors include the William D. Revelli Scholarship, "Who's Who", and membership in Phi Mu Alpha, Kappa Kappa Psi, Pi Kappa Lambda and Phi Eta Sigma.

Boulder Philharmonic Orchestra - Michael Buttermann, Music Director

Flute: Elizabeth Sadilek, Caitlyn Phillips **Oboe:** Sarah Bierhaus, Max Soto **Clarinet:** Jacob Beeman, Bronwyn Fraser **Bass Clarinet in B^b:** Michelle Orman **Bassoon:** Taylor Smith, Kim Peoria **Horn:** Michael Yopp, Jeffrey Rubin **Trumpet:** Brian Brown, Ken Aikin **Trombone:** Bron Wright **Bass Trombone:** Lindsey Gardner **Percussion:** Peter Hellyer, Valerie Smalley **Violin I:** Annamaria Karacson, Yenlik Weiss, Debra Holland, Chris Jusell, Susie Peek, Gyongyi Petheo, Veronica Pigeon, Leslie Sawyer, Takatori Sugishita, Malva Tarasewicz **Violin II:** Sharon Park, Regan Kane, Therese Bakker, Sarah Delevoryas, Miriam Linschoten, Brett Omara, Christine Short, Robyn Sosa, Paul Trapkus, Lori Walker **Viola:** Michael Brook, Matthew Diekman, Aniel Caban, Brian Cook, Megan Edrington, Claire Figel, Carrol Lee, Stephanie Mientka **Cello:** Charles Lee, Marcelo Sanches, Anne Brennand, Sara Fier, Trevor Minton, Bryan Scafuri, Shirley Stephens-Mock, Eleanor Wells **Bass:** David Crowe, Brian Knott, Christina Boyer, Mitchell Montealegre, Matthew Pennington

Colorado Chamber Orchestra - Thomas Blomster, Music Director

Flute: Alaunde Copley-Woods, principal, Sandra Tiemans 1, Elizabeth Sadilek 2
Piccolo: Alaunde Copley-Woods 1, Olga Shylayeva 1, Nicole Riner 2 **Oboe:**nelly Williams, principal, Kim Brody 1, Elizabeth Telling 2 **English Horn:** Elizabeth Telling **Clarinet:** Mary Jungerman, principal, Debbie Davidson-Stanfill **Bass Clarinet:** Michael Weaver **Bassoon:** Deborah Torp, principal, Bruce Orr **French Horn:** Catherine Verbyla, principal 1, Marian Hesse, principal 2, David Wood 1, Katherine Smith 1, Devon Park 2, Susan McCullough 2, Steve Simpson 2 **Trumpet:** Bruce Barrie, principal 2, Rick Grassler 2, & principal 1, Roberta Goodall 1, Daniel Leavitt 2 **Trombone:** Andrew Wolfe, principal, Jeff Craig 2 **Bass Trombone:** Pete Vriesenga **Tuba:** Michael Horsford 1, Michael Allen 2 **Timpani:** Peter Cooper **Percussion:** Peter Cooper, principal, Bob Jurkscheit 1, James McKenzie 2 **Piano:** Noriko Tsuchiya 1 **Violin:** Naomi Sue Smith, concertmaster, Deborah Fuller, principal second, Giga Romero, Kay Kireilis, Ingrid Peoria 1, Lionel Young 1, Steve Erickson 1, Javan Carson 1, Hong An 1, Lian Emmerling 2, Alexandra Eddy 2, Phyllis Carlson 2, Susie Peek 2, Christine Short 2, Therese Bakker 1, Vincent Lemoine 1 **Viola:** Matthew Diekman, principal, Katherine Mason, Mary Anne Lemoine 1, Laura Seay 1, Aniel Caban 2, James Shaw 2 **Cello:** David Short, principal, Nick Rossi, Beth Rosbach 1, James Todd 1, Eleanor Wells 2, Kari Epstein 2 **Bass:** Ron Bland, principal, Nathan Kahn 1, Robin Olschner 2
1 = Electric Silence, Seven Textural Settings of Japanese Poetry, Bayou Reflections 2 = Remembrance

Madison Philharmonia - Scott Teeple, Music Director

Flute: Elizabeth Marshall, Dawn Lawler **Piccolo:** Linda Pereckstra **Alto:** Scott Metlicka **Oboe:** Marc Fink, Holly Bobula **English Horn:** Jennifer Morgan **Clarinet:** Joseph Morris, Bernard Parish, Nancy Mackenzie (E^b) **Bass Clarinet:** Gregory Smith **Bassoon:** Cynthia Cameron-Fix, Amanda Szczys **Horn:** Anne Aley, Ricardo Almeida, Daniel Grabis, Matthew Beecher **Trumpet:** John Aley, Robert Rohlfing, Jessica Jensen, Kyle Frost **Trombone:** Adam Luker, Matthew Wilbur, Michael Allsen **Tuba:** Joshua Biere **Timpani:** Sean Kleve **Percussion:** Thomas Ross, Todd Hammes, Tim Patterson **Violin I:** Leanne Kelso League, Alice Bartsch, Tim Kamps, Olga Draguieva, Olga Pomolova, Laura Burns **Violin II:** Wes Luke, Valerie Sanders, Rachel Hauser, Matthew Dahm, Geri Nolden, Michelle Kaebisch **Viola:** Christopher Dozoryst, Katrin Talbot, Diedre Buckley, Alexis Carreon **Cello:** Madeleine Kabat, Lindsey Crabb, Derek Handley, Laurie Riss **Bass:** August Jirovec, Rose Gear

Rhode Island Philharmonic Orchestra - Larry Rachleff, Music Director

Flute: Susan Thomas, Krysia Tripp, Jackie DeVow **Oboe:** Cheryl Bishkoff, Denise Plaza-Martin, Jane Murray
Clarinet: Ian Greitzer, Aline Benoit, Tom Parchman **Bassoon:** Ron Haroutunian, Brooke Allen, Margaret Phillips
Horn: Kevin Owen, Lee Wadenpfuhl, Whit Hill, Elizabeth Gates **Trumpet:** Joe Foley, Gene Crisafulli,
Mary Lynne Bohn **Trombone:** Gregory Spiridopoulos, Alexei Doohevskoy, Gabriel Langfur **Tuba:** Greg Fritz
Timpani: Rob McEwan **Percussion:** Joe Demarco, Steve Petersen, Chris Smith **Piano:** Gary Chapman
Harp: Hyunjung Choi **Violin I:** Charles Dimmick, Katherine Winterstein, Alexey Shabalin, Omar Guey,
Sophia Herman, Etsuko Ishizuka, Annie Rabbat, Hee-Guen Song, Zoya Tsvetkova, Noemi Miloradovic, Megumi Stohs,
Zoia Bologovsky, Nicki Payne, Minna Choi **Violin II:** Amy Rawstron, Lois Finkel, Antoaneta Antgulova, Tera Gorsett,
Laura Guley, Ella Leone, Jenny Ahn, Mina Lavcheva, Natalie Favaloro, Viktoria Tchertchian, Joyce Ryu,
Emmalee Holmes-Hicks **Viola:** Susan Culp, Christine Orio, Willine Thoe, Harold Lieberman, Jason Fisher,
Frank Shaw, Emily Rome, Consuelo Sherba, Sharon Bielik **Cello:** Arisitdes Rivas, Melanie Dyball, Steve Laven,
Rebecca Thornblade, Jan Pfeiffer, Jing Li, Emileigh Vandiver, Eleanor Blake, Dan Harp
Bass: Barry Boettger, Robert Caplin, Eliot Porter, Anthony D'Amico, Joseph Higgins, Nancy Kidd, Mark McCormick

RECORDING INFORMATION

Rhode Island Philharmonic Orchestra: March 22, 2014
Veterans Memorial Auditorium, Providence, Rhode Island
Recording Engineer: **Pierre Paquin**

Madison Philharmonia: May 22, 2014
Mills Concert Hall Madison, Wisconsin
Recording Engineer: **Lance Ketterer**

Boulder Philharmonic Orchestra: October 11, 2014
Mackay Auditorium, Boulder, Colorado
Recording Engineer: **Michael Quam**

Colorado Chamber Orchestra:
Arvada Center for the Arts and Humanities, Main Stage Theater, Arvada, Colorado
October 6, 2014 Recording Engineer: **Scott 'Gusty' Christensen**
March 30, 2015 Recording Engineer (Remembrance): **Kevin Harbison**
Editing/Mixing/Mastering: **Kevin Harbison, Threshold Audio Recording**, Boulder, Colorado

"Photograph of the **Maroon Bells** near Aspen, Colorado by **Rick Spitzer** – Rick Spitzer is a Colorado native. His book, **"Colorado Mountain Passes,"** is available in stores across the state. The book provides panoramic views of most of the well known passes in the state and includes photos and text about the history, lore, wildlife, and scenery that makes each pass unique. <http://spitzerphoto.com>"

Graphic Design: **Leanne Koonce**

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