



BMOP
sound

ELENA RUEHR: O'KEEFFE IMAGES

SHIMMER | VOCALISSIMUS | CLOUD ATLAS

ELENA RUEHR b. 1963

SHIMMER

VOCALISSIMUS

CLOUD ATLAS

O'KEEFFE IMAGES

JENNIFER KLOETZEL cello

BOSTON MODERN ORCHESTRA PROJECT

GIL ROSE, CONDUCTOR

[1] **SHIMMER** (1995) 11:33

[2] **VOCALISSIMUS** (1991) 7:50

[3] **CLOUD ATLAS** (2011) 16:56
Jennifer Kloetzel, cello

O'KEEFFE IMAGES

[4] Summer Days (2013) 11:45

[5] Sky Above Clouds (1993) 9:31

[6] Ladder to the Moon (2003) 11:45

TOTAL 69:22

By Elena Ruehr

This volume offers a compilation of my orchestral music, including those works that I composed as a graduate student at the Juilliard School (*Sky Above Clouds*) and the University of Michigan (*Vocalissimus*), during my early career (*Shimmer, Ladder to the Moon*), and relatively recently (*Cloud Atlas, Summer Days*).

In retrospect, it seems to me that there are a few things that have consistently motivated my work.

First, there is a sense of variation arising from a small, concrete set of principles. In *Sky Above Clouds*, a short five-note motive controls the whole piece, *Shimmer* has a ten-note “row” from which all the ideas are derived, and *Cloud Atlas* springs from the sound of two perfect fifths a half step apart. I think this idea of structural integrity comes from my father, a mathematician, who instilled in me a love of logic stemming from basic sources.

Another aspect that ties these works together is my love for art beyond traditional Western music: I am inspired by painting (*O’Keeffe Images*), literature (*Cloud Atlas, Vocalissimus*), and non-Western music (*Ladder to the Moon*).

Another shared aspect of these works is my interest in melody as the most complex and human of musical experiences. I grew up learning hundreds of melodies from my mother, who sang folk music and early jazz standards. When I was studying in school during the late 1980s, melody as part of modern music remained virtually unmentioned in 20th-

century music theory classes, but was still highly emphasized in studies of 19th-century music through Schenkerian Analysis. But in contrast to the prevailing wisdom, one of my great teachers, George Balch Wilson, encouraged me to develop what he thought was my natural lyrical, melodic voice. Later studies with mentors Vincent Persichetti and William Bolcom encouraged me to center my ideas on the melodic, and my training in Schenker added sophistication to this innate tendency. For me a melodic line is harmonic material pulled over time, expanded, and given breath.

Finally, my early training as a dancer influences all my work, continually infusing it with a carefully crafted rhythmic pulse.

SHIMMER is scored for string orchestra and was commissioned by Scott Yoo and the Metamorphosen Chamber Orchestra for their inaugural season; they premiered the work in 1995 in Boston.

VOCALISSIMUS, for chamber orchestra, was premiered by the Omaha Symphony in 1990.

CLOUD ATLAS, for solo cello, harp, and string orchestra, is named after the novel by David Mitchell. It was written for Barbara Day Turner and the San Jose Chamber Orchestra and dedicated to cellist Jennifer Kloetzel, who gave the premiere in January 2012 in San Jose, CA.

O'KEEFFE IMAGES comprises three works for full orchestra. Sky Above Clouds is dedicated to the composer's husband, Seward Rutkove, and was premiered in 1998 by Ossia New Music Ensemble at the Eastman School of Music in Rochester, NY.

Ladder to the Moon and Summer Days were both commissioned by the Boston Modern Orchestra Project, who gave the premieres in Jordan Hall in Boston in March 2003 and January 2014, respectively.

By Robert Kirzinger

Elena Ruehr's music pulses with many-layered connections to life outside itself—styles of music supposedly far removed from the concert hall, processes and ideas from the natural world, and other artistic media, including literature and the visual arts. Its immediacy, our “way in,” is provided by its flow and energy, which is deeply connected to dance, and also to the melodic and narrative directness of song. Maybe a little less apparent on a conscious level but reaching us via instinct or reflection is the structural and procedural integrity of

these pieces, providing much of its expressive potency and certainly its staying power. The six orchestral pieces on this disc, representing Ruehr's complete orchestral music to date (not including dramatic and vocal pieces), span most of her professional career and illustrate not only the central ideas of her music but also the progression of her compositional voice.

Ruehr draws on analogies with nature, for example comparing her flexible approach to rhythm and phrase to periodic (that is, cyclically repeating) natural phenomena, such as ocean waves encountering the shore, or the rhythms of breathing or walking. Her experience as a performer also informs the physical nature of her music. Born in northern Michigan and based in Brookline, Massachusetts, Ruehr learned piano from her mother from the age of five; as a child she was also obsessed with dance, and as a teenager immersed herself in jazz. She has also been a member of a gamelan ensemble and studied African drumming. Her receptiveness to stylistic variety sometimes shows itself explicitly in the exotic sensuousness of her melodic writing. On a different level, her sense of harmonic and narrative architecture is rooted firmly in the Western European tradition. She studied composition at the University of Michigan and earned her doctorate at the Juilliard School, working with such composers as William Bolcom and Vincent Persichetti. Since 1991 she has taught at the Massachusetts Institute of Technology.

Elena Ruehr has worked extensively and intimately with the Boston Modern Orchestra Project as well as with many of its individual players. She was the orchestra's first composer-in-residence (2000–2005); during her tenure, BMOP and Gil Rose commissioned and premiered *Ladder to the Moon* and were the pit orchestra for the first performance of her opera *Toussaint Before the Spirits*, which they also recorded. More recently she wrote *Summer Days* for the orchestra, which premiered the piece in January 2014. Ruehr also has ongoing relationships with many other performers and groups, including baritone Stephen Salters, who played *Toussaint*, and the conductor Julian Wachner, whose Trinity Choir recorded her cantata *Averno*. She wrote three of her six string quartets for the San Francisco-based



Georgia O'Keeffe (1887/1986), *Ladder to the Moon* (1958), Oil on canvas, 40 3/16 x 30 1/4 x 1 3/8 in. (102.1 x 76.8 x 3.5 cm), Whitney Museum of American Art, New York; promised gift of Emily Fisher Landau P.2010.216ab. Photograph by Tim Nighswander/Imaging 4Art

Cypress String Quartet, and it was for that ensemble's cellist, Jennifer Kloetzel, that she wrote her concerto *Cloud Atlas*. Kloetzel is also soloist on this recording of the piece.

Cloud Atlas takes its title from the innovative novel by David Mitchell, only one example of the frequent literary connections that appear in Ruehr's work, even aside from vocal music. Visual arts have also catalyzed her music, as with the three works on this disc titled after paintings by Georgia O'Keeffe. This is not to say that those pieces *rely* on the visual or literary image for their identity; the music has its own completeness and integrity, as it does in *Vocalissimus* and *Shimmer*. O'Keeffe's paintings, in particular, resonate with Ruehr because of their strong, organic, sometimes outwardly simple imagery, which suggests almost mystical narratives with several possible layers of interpretation. O'Keeffe's juxtaposition of recognizable objects and landscapes (as in *Summer Days*) or, less familiarly, austere, archetypal icons (as in *Ladder to the Moon* and *Sky Above Clouds*) parallels Ruehr's use of directly evocative melodic and rhythmic surfaces; less tangible concepts lie deeper. The combination of spontaneity with careful construction results in pieces that speak to us on several different levels at once.

Composed for the Metamorphosen Chamber Orchestra, *Shimmer* [1] for string orchestra takes its title from its vibrating, evolving surface. Ruehr points to Vivaldi's music as a precedent for this piece, and draws on several different techniques to achieve its effect. The near-constant presence of an eighth-note pulse maintains a state of energetic anticipation. The ebb and flow is controlled by the careful use of contrast: abrupt or gradual change, using register, density, articulation (staccato versus legato, for example), dynamics, and harmony. In spite of its internal variety there is a sense of organic, developing unity.

Expansion from a fairly narrow range to a very wide one, e.g. from the middle register outward to encompass both high and low, happens at the very start of the piece and at several points throughout (but never the same way twice). At the start the second violins present an initial underlying idea, which is taken up in imitation by the violas; a new fragment is

given to the first violins at a higher octave, and both motifs are picked up by the cellos and basses in the lower register. To further articulate large-scale form, Ruehr varies the texture from full orchestra all the way down to a small handful of players. These moments also tend to correspond to harmonic change. *Shimmer*'s tonally centered pitch language, at any given moment, is highly constrained, but evolves over time to encompass the entire chromatic range. Instead of using traditional major and minor scales, or for that matter a total chromatic pitch world, Ruehr creates the harmonic world of *Shimmer* via ten-note diatonic "row." Even in passages of the densest counterpoint, such as the five-voice concluding section, the harmony remains fundamentally clear and transparent.

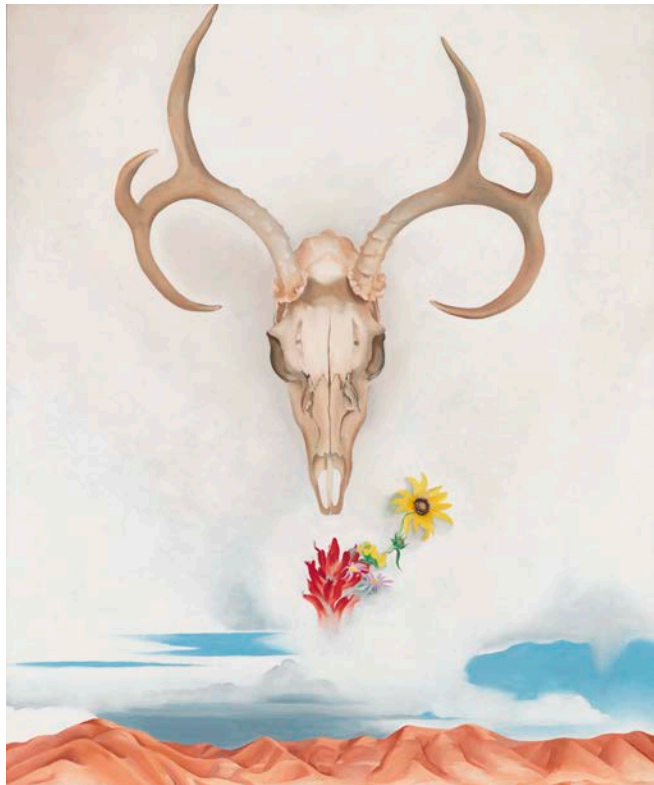
Ruehr's *Vocalissimus* [2] dates from 1991, the year she earned her doctorate from the Juilliard School. The title comes from the Wallace Stevens poem "To the Roaring Wind." *Vocalissimus* is a sparkling mobile of small motifs, each characteristic of its instrument but related within the large, slowly changing harmonic landscape. Presented in imitation and overlap, these fragments sound like call-and-response from one section of the orchestra to another—trumpet to clarinet to horns to strings, and so on. The piece is a process of coalescing, Sibelius-like: initially somewhat free and rhapsodic, after two minutes or so it's anchored by a subtle but clear pulse. The small motifs come together and grow into longer melodies. Following the grand culmination, an introspective coda.

David Mitchell's 2004 novel *Cloud Atlas* is presented in eleven sections, an arch form that's also a palindrome: each of the first six sections takes place in a different time period (moving forward chronologically into the future) and is related in a different voice. The sixth, central episode is set far in the future; in chapters 7–11 the voices and time periods of chapters 1–5 are reversed, each completing the story begun in its earlier half. The voices, times, and locales vary widely—the South Pacific in the mid-19th century; Denmark in the 1920s; a (semi-fictional) California city in the 1970s; Korea in a speculative, conceivable future, and Hawaii in the distant future.

The stylistically varied episodes of the concerto [3] evoke the book's six different locales and time periods. Of the distinct voices in the novel, Ruehr chose to represent the "goddess" Sonmi-451 explicitly by the pervasively melodic solo cello. The instrument/character's omnipresence in the concerto diverges from the novel, where Sonmi-451 appears in only three chapters, but Ruehr's projection of her through the six "stories" of her concerto lends the piece a philosophical cohesion paralleling that of Mitchell's book. A melodic motif of two perfect fifths a half-step apart provides further long-term continuity.

The three "O'Keeffe Images" were written twenty-five years apart, but as a triptych the final work, *Summer Days*, comes first, the earliest, *Sky Above Clouds*, second, and *Ladder to the Moon* last. O'Keeffe's 1936 painting *Summer Days* is part of the collection of the Whitney Museum in New York City. The deer's skull and the landscape behind it were part of a strongly identifiable iconography O'Keeffe returned to again and again; the skull also appears in *Deer's Skull with Pedernal*, and the butte that appears in the landscape of *that* painting recurs in the much later *Ladder to the Moon*. O'Keeffe was a student of sensual form potentially independent of meaning, and frequently blurred distinctions between the abstract and the figurative, beautiful and harsh, the living and the dead. One may relate the skull here to the more traditionally beautiful subjects of her floral works.

Ruehr's *Summer Days* [4] takes O'Keeffe's artistic perspective, sidestepping the question of the skull's representing a nihilistic and negative portent. Although the music makes no attempt to "describe" the image, a few parallels between listening to a musical work and viewing a painting that might be useful: the possibility of shifting focus from foreground to background, for example, the analogy of active versus passive space, and the idea of line (i.e., melody in a musical work). Ruehr's piece layers activity in different tempos—sustained lines over patterns, for example—creating subtle transformations that suggest we hear one or the other as the "main" idea. Save for a breathless suspension of forward motion in the middle of the piece, the rhythmic impulse is nearly constant: we "feel" the underlying sixteenth notes even when they're not explicitly present.



Georgia O'Keeffe (1887/1986), *Summer Days* (1936), Oil on canvas, 36 1/8 x 30 1/8 in. (91.8 x 76.5 cm), Whitney Museum of American Art, New York; gift of Calvin Klein 94.171. Digital Image © Whitney Museum of American Art

Sky Above Clouds [5] is based on one of a series of O'Keeffe paintings by that title. Among the painter's most abstract works, the *Sky Above Clouds* are grid paintings of massive scope, dating from the early 1960s. *Sky Above Clouds IV* (1965), Ruehr's direct inspiration, is in the collection of the Art Institute of Chicago. The composer was awed by the scope and impact attained in this remarkably minimalist painting, which gives the impression of a consistent pattern without resorting to genuine repetition of shapes. Ruehr underlies her 1989 orchestral work with a mutable ostinato that runs throughout the piece, providing a flexible grid analogous to O'Keeffe's. Over this eighth-note pulse, sustained melodies (motivically related to the ostinato) expand, contract, and sustain in several layers at once. (Each instance of the basic motif might be thought of as a different-sized cloud, although this, of course, oversimplifies the idea.)

O'Keeffe's *Ladder to the Moon*, painted in 1958, is minimalist to the point of abstraction, almost entirely lacking in the sensuality common to most of O'Keeffe's floral and desert paintings. While her irises and landscapes had their transcendental aspects, *Ladder* is simultaneously prosaic and mystically ascetic. The ladder itself is similar to those of the Navajo dwellings of O'Keeffe's Santa Fe: both a useful tool and representation of access to the heavens. The bottom part of the painting shows the silhouette of the Cerro Pedernal butte, a frequent presence in her work and here simplified into archetype. In Elena Ruehr's *Ladder to the Moon*, [6] composed in 2005 for BMOP, O'Keeffe's unusual juxtaposition of images is paralleled by Ruehr's use of a European orchestra and Western-traditional compositional techniques blended with non-Western hand drums and ornamented melodies in dancing, asymmetrical rhythms, evoking a kind of elemental spirit. Like the painting, Ruehr's piece seems continually to strive upward, but its exuberant, fanfare-like ending suggests still-unanswered questions.

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Composer and writer Robert Kirzinger has been the primary annotator for the Boston Modern Orchestra Project since 2006. He is on the staff of the Boston Symphony Orchestra as a writer, editor, and lecturer, and has taught writing at Northeastern University. He holds degrees in music composition from Carnegie Mellon University and the New England Conservatory.



Elena Ruehr is an American composer known for her lyrical and rhythmically vibrant music, described as “sumptuously scored and full of soaring melodies” (*The New York Times*), and “unspeakably gorgeous” (*Gramophone*). Her music has an organic, breathing flow, derived from its origin in the movement of the body and the vitality of the natural world; her melodies often incorporate details and figurations of improvised performance, sometimes with exotic touches. Ruehr says of her music “the idea is that the surface be simple, the

structure complex.”

An award-winning faculty member at MIT since 1992, she has also been a Guggenheim fellow, a fellow at Harvard’s Radcliffe Institute, and was the first composer-in-residence with the Boston Modern Orchestra Project (BMOP) from 2000–2005, where the orchestra performed her pieces *Shimmer* and *Sky Above Clouds*, and premiered *Ladder to the Moon* as well as her acclaimed opera *Toussaint Before the Spirits* in collaboration with Opera Boston (Arsis Records, 2005).

Ruehr’s oeuvre includes compositions for chamber ensemble, orchestra, chorus, wind ensemble, instrumental solo, opera, dance and silent film. Her six string quartets have been championed by the Cypress, Biava, Borromeo, Lark, ROCO and Shanghai string quartets. In addition, she has written works for the Metamorphosen Chamber Ensemble, the San Jose Chamber Orchestra, the Rockport Chamber Music Society, Dinosaur Annex, the Lorelei Ensemble, and the Radcliffe Chorus, and many others. She has also written two scores for silent films: *Manhattan Trade School for Girls* and *Deschutes Driftwood*.

In addition to her work with BMOP/sound, her recordings include *Averno* (Avie Records, Trinity Choir, 2012), *How She Danced: String Quartets of Elena Ruehr* (Cypress String Quartet,

2010), and *Jane Wang considers the dragonfly* (Albany, various artists, 2009). Ruehr’s pieces are often inspired or suggested by work from other artistic spheres, and she is known for her collaborations with the writers Louise Glück, Elizabeth Alexander, Margaret Atwood, Ann Patchett, and Adrienne Rich, among others.

Current projects include a new chamber work, *it’s about time*, for the San Francisco Contemporary Music Players; *Eve*, a work for chorus and orchestra for Cantata Singers; and the opera *Cassandra in the Temples* for the Grammy-winning, eight-voice singing ensemble *Roomful of Teeth*—all set to premiere in November of 2014.

Dr. Ruehr lives in Boston with her husband and daughter.



Jennifer Kloetzel, cello, has concertized across the United States, Europe and Asia. A founding member of the Cypress String Quartet, Ms. Kloetzel has toured the world and performed at outstanding venues such as the Kennedy Center for the Performing Arts, the Chautauqua Institute, and the Ravinia Festival, as well as leading colleges nationwide.

Ms. Kloetzel is noted for her elegant playing and has given numerous recitals, including concerts for San Francisco Performances and on WQXR in New York. This past year, she gave two world premieres for solo cello: the Cello Suite by Daniel Asia and a work written and dedicated to her by composer Elena Ruehr called *Lift*, which she has recorded for the Avie label to be released as the title track of an all-Ruehr CD

in November 2014. Ms. Kloetzel premiered Elena Ruehr’s Cello Concerto *Cloud Atlas* in 2012, which prompted the *San Jose Mercury News* to proclaim her a “terrific soloist...with a robust and earthy sound.” She is a winner of the Juilliard School’s top award, the Peter Mennin Prize for Outstanding Leadership and Achievement in Music, and a Presser Music Award, as well

as a Fulbright Grant to England. In 2004 she was honored with the McGraw-Hill Companies' Robert Sherman Award for Music Education and Community Outreach in recognition of years of outreach work in schools and community centers. She has appeared at the Santa Fe Chamber Music Festival, the Sarasota and Aspen Music Festivals, the Britten-Pears School, and the Prague Mozart Academy, and performed as cellist of the Cassatt Quartet during the 1995-96 season.

From 2003-2009, Ms. Kloetzel taught cello and chamber music at San José State University, where the Cypress String Quartet was Ensemble-in-Residence. She has given master classes at the Juilliard School, the San Francisco Conservatory, and at universities throughout the U.S.

Together with her colleagues in the Cypress String Quartet, she has been broadcast on radio stations from coast to coast, and has been featured numerous times on National Public Radio's "Performance Today." The Cypress String Quartet has received the Copland Award for championing living American composers and has also commissioned and premiered more than thirty works. Ms. Kloetzel has recorded 15 CDs with the CSQ, most recently an all-Schubert disc on the Avie label. She has performed as principal cellist of the Concert Artists of Baltimore, the Baltimore Opera and the Juilliard Orchestra (under Maestro Kurt Masur), and has performed as soloist with numerous orchestras, performing concertos by Brahms, Dvořák, Elgar and Haydn. Ms. Kloetzel plays a cello by Hieronymus Amati II, made in Cremona in 1701.



LIZ LINDER

Gil Rose is a conductor helping to shape the future of classical music. His dynamic performances and many recordings have garnered international critical praise.

In 1996, Mr. Rose founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording symphonic music of the twentieth and twenty-first centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim and earned the orchestra fourteen ASCAP awards for adventurous programming as well as the John S. Edwards Award for

Strongest Commitment to New American Music.

Mr. Rose maintains a busy schedule as a guest conductor on both the opera and symphonic platforms. He made his Tanglewood debut in 2002 and in 2003 he debuted with the Netherlands Radio Symphony at the Holland Festival. He has led the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of the Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana, and National Orchestra of Porto.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. He recently announced the formation of Odyssey Opera, a company dedicated to presenting eclectic operatic repertoire in a variety of formats. The company debuted in September 2013 to critical acclaim with a concert production of Wagner's *Rienzi*. Prior to Odyssey Opera, he led Opera Boston as its Music Director starting in 2003, and in 2010 was appointed the company's first Artistic Director. Mr. Rose led Opera Boston in several American and New England premieres including Shostakovich's *The Nose*, Weber's *Der Freischütz*, and Hindemith's *Cardillac*. In 2009, Mr. Rose led the world premiere of Zhou Long's *Madame White Snake*, which won the Pulitzer Prize for Music in 2011.

Mr. Rose also served as the artistic director of Opera Unlimited, a contemporary opera festival associated with Opera Boston. With Opera Unlimited, he led the world premiere of Elena Ruehr's *Toussaint Before the Spirits*, the New England premiere of Thomas Adès's *Powder Her Face*, as well as the revival of John Harbison's *Full Moon in March*, and the North American premiere of Peter Eötvös's *Angels in America*.

Mr. Rose and BMOP recently partnered with the American Repertory Theater, Chicago Opera Theater, and the MIT Media Lab to create the world premiere of composer Tod Machover's *Death and the Powers* (a runner-up for the 2012 Pulitzer Prize in Music). He conducted this seminal multimedia work at its world premiere at the Opera Garnier in Monte Carlo, Monaco, in September 2010, and also led its United States premiere in Boston and a subsequent performance at Chicago Opera Theater.

An active recording artist, Gil Rose serves as the executive producer of the BMOP/sound recording label. His extensive discography includes world premiere recordings of music by John Cage, Lukas Foss, Charles Fussell, Michael Gandolfi, Tod Machover, Steven Mackey, Evan Ziporyn, and many others on such labels as Albany, Arsis, Chandos, ECM, Naxos, New World, and BMOP/sound.

He 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.

As an educator Mr. Rose served five years as Director of Orchestral Activities at Tufts University and in 2012 he joined the faculty of Northeastern University as Artist-in-Residence and returned to his alma mater Carnegie Mellon University to lead the Opera Studio in a revival of Copland's *The Tender Land*. In 2007, Mr. Rose was awarded Columbia University's prestigious Ditson Award as well as an ASCAP Concert Music Award for his exemplary commitment to new American music. He is a three-time Grammy Award nominee.



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

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

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

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

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

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

FLUTE

Ann Bobo (piccolo)* [5-6]
Sarah Brady* [4-5]
Rachel Braude (piccolo) [2, 4-5]
Lisa Hennessey* [6]

OBOE

Chikao Inomata [5]
Barbara LaFitte* [5-6]
Kathy Lord [2]
Jennifer Slowik* [4]

CLARINET

Bruce Creditor [5]
Gary Gorczyca [5]
Ian Greitzer* [5-6]
Michael Norsworthy* [2, 4]

BASSOON

Ronald Haroutunian* [4-6]
Gregory Newton [2]
Margaret Phillips [5]

HORN

Dana Christensen [4]
Justin Cohen [5]
Neil Deland* [5-6]
Neil Godwin* [4]
Whitacre Hill* [2, 5]
Kevin Owen [6]
Ken Pope [2, 5]

TRUMPET

Eric Berlin [4-5]
Terry Everson* [4-6]
Jeffrey Work* [2, 6]

TROMBONE

Darren Acosta [6]
Hans Bohn* [2, 4-5]
Brian L. Diehl [5]
Martin Wittenberg [4]

BASS TROMBONE

Mark Cantrell [6]

TUBA

Don Rankin [5]

PERCUSSION

Nathan Davis* [6]
Aya Kaminaguchi [2, 5]
Douglas Lippincott [6]
Craig McNutt (timpani) [5-6]
Robert Schulz* [2, 5]
Nicholas Tolle* [4]
Aaron Trant [4]

PIANO

Nina Ferrigno [5-6]
Linda Osborn [4]

HARP

Amanda Romano [3]
Ina Zdorovetchi [2]

VIOLIN I

Blanka Bednarz [5]
Ala Benderschi [6]
Piotr Buczek [1-6]
Miguel Perez-Espejo Cardenas [1-2]

Miki-Sophia Cloud [5]
Susanna Cortesio [6]
Gabriela Diaz* [1-2, 4-5]
Charles Dimmick* [3]
Laura Frautschi* [6]
Alice Hallstrom [3]
Adda Kridler [1-2, 5]
Wei-Pin Kuo [6]
Oana Lacatus [5-6]
Shaw Pong Liu [3-4]
Christina Day Martinson [1-2]
Krista Buckland Reisner* [5]
Wenyi Shih [6]
Aija Silina [6]
Amy Sims [3-4]
Sarita Uranovsky [4]
Brenda van der Merwe [5-6]
Biliana Voutchkova* [1-2, 6]
Katherine Winterstein [3]
Ethan Wood [4]

VIOLIN II

Melanie Auclair-Fortier [3, 6]
Elizabeth Abbate [3-5]
Stacy Alden [6]

Antoaneta Anguelova [5]
 Colleen Brannen* [3-4, 6]
 Heidi Braun-Hill* [4]
 Julia Cash [3-6]
 Charles Dimmick* [1-2, 5]
 Lois Finkel [1-2, 5]
 Rohan Gregory [1-2, 5-6]
 Ji Yun Jeong [3]
 Iman Khosrowpour [1-2, 5-6]
 Annegret Klaua [4]
 Anna Korsunsky [3]
 Mina Lavcheva [4]
 Christina Day Martinson [6]
 Krista Buckland Reisner* [6]
 Jennifer Schiller [6]
 Gabriela Stebbins [1-2, 5-6]
 Brenda van der Merwe [1-2]

VIOLA

Mark Berger [6]
 Stephen Dyball [1-2]
 Joan Ellersick* [5-6]
 Nathaniel Farny [3, 5]
 David Feltner* [3, 5]
 Noriko Herndon* [4]
 Stephen King [6]
 Don Krishnaswami [6]
 Kimberly Lehmann [3]
 Lilit Muradyan [4]
 Dimitar Petkov [1-2, 4-5]
 Tiffany Richardson [5]

Emily Rideout [3-4]
 Kenneth Stalberg [6]
 Rebecca Strauss [6]
 Dolores Thayer [1-2]
 Willine Thoe [6]
 Kate Vincent* [1-2, 5]
 Noralee Walker [6]

CELLO

Miriam Bolkosky [4]
 Nicole Cariglia [4]
 Agnieszka Dziubak [5-6]
 Emmanuel Feldman* [1-2, 5-6]
 Holgen Gjoni [6]
 Katherine Kayaian [4-5]
 Ha-Yang Kim [6]
 Jing Li [3]
 Marc Moskowitz [1-2, 5-6]
 Rafael Popper-Keizer* [3, 5-6]
 David Russell* [1-2, 3-5]

BASS

Anthony D'Amico* [1-3, 5-6]
 Pascale Delache-Feldman
 [1-2, 5-6]
 Scot Fitzsimmons [3-4]
 Elizabeth Foulser [5-6]
 Robert Lynam [4]
 Bebo Shiu* [4]

KEY

[1] Shimmer
 [2] Vocalissimus
 [3] Cloud Atlas
 [4] Summer
 [5] Sky
 [6] Ladder

*Principals

Elena Ruehr

Shimmer
 Vocalissimus
 Cloud Atlas
 O'Keeffe Images

Producer Gil Rose
 Recording and postproduction Joel Gordon

Shimmer, *Vocalissimus*, *Cloud Atlas*, and the three *O'Keeffe Images* are published by the composer.

Ladder to the Moon was recorded on March 7, 2003 at Jordan Hall (Boston, MA); *Sky Above Clouds* was recorded on May 27, 2004 at Jordan Hall; *Shimmer* and *Vocalissimus* were recorded on February 20, 2005 at St. Mark's School (Southborough, MA); *Cloud Atlas* was recorded on July 3, 2013 at Jordan Hall; *Summer Days* was recorded on January 21, 2014 at Jordan Hall.



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 —Elena Ruehr

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