



BMOP
sound

CHINARY UNG: SINGING INSIDE AURA

WATER RINGS OVERTURE | ANICCA |

ANTIPHONAL SPIRALS | GRAND SPIRAL

CHINARY UNG b. 1942

WATER RINGS OVERTURE

ANICCA

ANTIPHONAL SPIRALS

SINGING INSIDE AURA

GRAND SPIRAL: DESERT FLOWERS BLOOM

SUSAN UNG viola and voice

BOSTON MODERN ORCHESTRA PROJECT

GIL ROSE, CONDUCTOR

[1] **WATER RINGS OVERTURE** (1993) 6:46

[2] **ANICCA** (1970) 8:27

[3] **ANTIPHONAL SPIRALS** (1995) 11:03

[4] **SINGING INSIDE AURA** (2013) 14:34
Susan Ung, viola and voice

[5] **GRAND SPIRAL:
DESERT FLOWERS BLOOM** (1991) 13:19

TOTAL 54:10



By Chinary Ung

The use of vocalization has become a central feature in my music over the past two decades. As a child growing up in a small village surrounded by rice fields, I was exposed to this practice as a part of folk music, and would later hear the music of other cultures share this approach. In contemporary Western music, however, vocalization was most often used as a special effect. I would eventually seek to incorporate vocalization in a more comprehensive manner that was integral to the work while reflecting a similar timelessness and cultural resonance as in the folk music I remembered.

The first significant occasion I had to experiment with this idea was in Susan Ung's *Moon Ritual*, a structured improvisation in the late 1970s in which Susan played her viola through a Buchla synthesizer while I played cello and vocalized, using syllables for their sound character. The idea remained on the back burner for twenty years before I brought it forth in a major work, *Grand Alap*, for cello and percussion, in which both parts featured extensive vocalization. After a brief interval, several other works followed exploring this type of music-making, reaching a peak with *Spiral XI: Mother and Child*, the solo viola work written in 2007 for Susan.

In describing what he heard in this work, the composer Chou Wen-chung invoked the Buddhist principle of two vehicles for attaining enlightenment:

When a singer sings, the vocal chord becomes one's instrument. But when a performer sings while playing on an instrument, simultaneously or alternately, it seems there are two layers of emotion, one being maneuvered extra-personally and one directly

from one's heart. I do not believe, deep in his heart, [Ung] was thinking of something equivalent to the same person playing two instruments. Therefore, subconsciously, he was trying to express his music in what a Buddhist would describe as two vehicles, one to be heard and one to be felt.

This notion of two vehicles can be traced to the two sculptured dragons that encircle the base of the Prasat Neak Pean (the Entwined Dragons Temple) at Angkor, Cambodia. Both of the dragons' heads face east while their entwined tails face west, pointing straight towards the sky. This was the source of inspiration for the creation of two "voices" executed by the same performer, and therefore is central to the aesthetic of *Singing Inside Aura*.



SUSAN UNG PERFORMING SINGING INSIDE AURA. PHOTO BY JULIUS KAHN

WATER RINGS OVERTURE is scored for full orchestra. It was commissioned by and dedicated to Sun Cities Symphony, James Yestadt, Music Director.

ANICCA, for full orchestra, was composed at Tanglewood in the summer of 1970. The winner of the Margaret Grant Memorial Composition Prize, it is dedicated to Jean and Bob Smith.

ANTIPHONAL SPIRALS is scored for full orchestra including harp, piano, celesta, and Chinese, Thai, and Indian instruments among the percussion battery. It was commissioned by the Long Beach Symphony Orchestra, JoAnn Falletta, Music Director and Conductor, who premiered the work on November 18, 1995 in Long Beach, CA.

SINGING INSIDE AURA is scored for amplified singing violist and chamber orchestra. It was commissioned by Robert Amory, President of the Jebediah Foundation, and premiered by violist Susan Ung, the Boston Modern Orchestra Project, and Gil Rose on February 15, 2013 in Jordan Hall, Boston. It is dedicated to Susan Ung, Gil Rose, and the musicians of BMOP.

GRAND SPIRAL: DESERT FLOWERS BLOOM is scored for full orchestra including harp, piano, and Thai gongs. It received its premiere in 1992 at the Asian Music Festival by the Sendai (Japan) Philharmonic.

By Adam Greene

When Chinary Ung was a small child, he lived with his grandparents in the village of Prey Lovea, Cambodia. An agrarian community, there was no running water or electricity in the homes, roads were not paved, and one could go weeks without seeing a motor vehicle. His

earliest vivid musical encounter happened when he awoke from a nap to hear a strange and otherworldly collection of sounds from across a nearby field. He ran to the fence to investigate and saw a traveling *pinpeat* ensemble, its instruments mounted on bamboo litters with performers slowly walking as they played. This was Ung's first introduction to *pinpeat*—a percussion-dominated ensemble that primarily plays ceremonial music—and its beguiling features formed a lasting and lifelong impression.

On another occasion Ung was startled in the middle of the night by mysterious sounds coming from the direction of another house. Slow, stately drumming eventually accelerated, then fragmented in a flourish. He had heard part of an *Arak* ceremony, a sort of séance or exorcism intended to appease a potentially dangerous spirit.

If the seeds of a life in music were planted in these moments, the direction they would take could not have been more improbable. Indeed, Chinary Ung would not be introduced to Western music at all until the late 1950s, after he and his family moved to the bustling city of Phnom Penh. Even then what he heard was French martial music—vestigial traces of the French occupation. Eventually, by the early 1960s, he immersed himself in the study of Western music, first through recordings (courtesy of a generous French teacher), then learning the E-flat clarinet, and finally studying composition in the United States. But the nourishing source of his creative spirit was and continues to be the traditional music of Cambodia, where the concept of a silence disturbed by musical sound is not rooted in phenomenological terms, but rather in ceremonial and spiritual meaning.

The music recorded on this disc spans over 40 years, offering a remarkable opportunity to view the development of Chinary Ung's compositional practice. While his extensive catalog consists mostly of chamber music, Ung's gift for instrumental color and dramatic shape makes him a particularly effective orchestral composer. It was this capacity that first brought Ung international acclaim, when, in 1989, he was awarded the prestigious Grawemeyer Award for his orchestral tone poem *Inner Voices*.

The works here come from three distinct periods in Ung's career. *Anicca* [2] dates back to 1970, when Ung was a student of Chou Wen-chung. He was awarded the commission from Tanglewood—a project that was daunting at the time, given his inexperience—but he was encouraged by Chou and by George Crumb and Gunther Schuller, who were advising the young composers at that year's Tanglewood Music Festival.

Whatever trepidation the composer may have felt about the project is not evidenced in the score, which calls for a grand orchestra with, among other forces, five flutists and seven percussionists. The piece begins with a solo oboe played from offstage. Beginning with a narrow group of pitches, the oboe tests new territory, adding notes gradually to its repertoire. This melodic material becomes the source of a developing harmony as new, structural pitches are doubled and sustained by strings. An oboe solo also opens *Inner Voices*. There, its expressive character and modal harmonic language refer directly to the *Sathukar*, a traditional Khmer piece used as an invocation before a ritual performance. In *Anicca*, Ung never employs these sorts of materials, but the use of the oboe in such a prominent position evokes the function of invocation.

Ung's music of this period is often described as belonging to a post-Webern tradition, and while its pitch organization may hint at this, *Anicca* has a far stronger connection to the music of Varèse. This is unsurprising given that Ung's mentor, Chou Wen-chung, was a student of Varèse and was made the executor of his musical estate. From its astringent harmonies, to its brief motivic fragments, to its iterative rhythmic materials featuring short-long combinations, *Anicca* reaches back to Varèse but manages to establish a more subtle, personal voice by employing a richer timbral palette and a more delicate dynamic profile. Woodwinds and brass are frequently asked to execute special control over vibrato—a technique borrowed from Asian musical practices that Ung has used throughout his career. Taking his title from the Pali word that refers to the Buddhist principle of impermanence, Ung creates a series of textural panels that soon dissolve, replaced by new ideas, until a

final coalescence absorbs a short rhythmic fragment that spins out in an energetic flourish dominated by winds and percussion.

Grand Spiral, *Antiphonal Spirals*, and *Water Rings* were composed within a four-year period and represent an effort by the composer to refine aspects of a musical language first developed in *Inner Voices*. If that work was the stone that broke the surface of the water, these works are ripples that extend beyond it, featuring the florid lyricism, lush harmonies, and allusions to Southeast Asian modes and instrumental practices that are hallmarks of his mature style.

The fluency and ebullience of this music belies its great cost, emerging Phoenix-like after a ten-year compositional hiatus during which Ung's focus was to preserve the traditional folk music of Cambodia through archival recordings and performances with his own *pinpeat* ensemble. During the Khmer Rouge's deadly reign in Cambodia, it was clear that the culture itself was in jeopardy of being lost along with so many of its people. It is perhaps ironic that Ung's most serious investigation of traditional Cambodian music was done in places like Connecticut and Illinois (where he held faculty positions), and yet it was this experience that brought him closer to the music that captured his fascination when he was a small child.

When, in the mid-1980s, Ung was ready to compose again, he had acquired a vast repertoire of materials and techniques drawn from *pinpeat* music and an intimate understanding of its structures that can only be developed after having performed within the tradition. It had, for all intents, become a part of him, and so it was only natural that aspects of that tradition would emerge quite clearly as he established an authentic personal voice.

Grand Spiral (subtitled “desert flowers bloom”) [5] is the orchestral arrangement of a work originally composed for the Arizona State University symphonic band. In deference to their youth, Ung determined that the piece should use key centers as a means of orienting the young performers. The original instrumentation seemed also to assert a stylistic influence



TEMPLE AT DAWI, BANTEAY SREI (ANGKOR, CAMBODIA, CREATIVE COMMONS PHOTOGRAPHY NET)

on Ung himself—the use of certain pitch bends as well as an emphasis on the flat seventh could segue nicely with Gershwin's *Rhapsody in Blue*. The many jazzy elements in the score are placed in a most unlikely dialog with tunes derived from Cambodian folk songs as well as mallet instrument riffs taken from *pinpeat* music. These unexpected musical allies are often bound together by the percussion section, which uses chant-like iterations, sonorous gongs, and mercurial drum passages.

Ung's ongoing *Spirals* series numbers fifteen compositions for a broad range of instrumentation ranging from solo to orchestral works (including *Grand Spiral* and *Antiphonal Spirals*). It is tempting to look at surface elements such as the sometimes kaleidoscopic blurring of materials as being particularly characteristic of the spiral metaphor, but Ung's focus is largely structural. His "spiral form" (as he terms it) allows him to start composing in the middle of a piece (for example) and then build outward, section by section—first forward, then backward—in order to construct a dramatic trajectory that most effectively connects the beginning with the end. A five-part structure (numbered 1-5) might be composed in the following order: 3, 2, 4, 1, 5. He often begins composing with the denouement.

The spiral metaphor also has rhetorical implications. There is often a recursive nature to Ung's melodies, and a tendency to recompose an idea even as it is first heard by folding inward on itself and then restarting. This approach figures strongly in *Antiphonal Spirals*, [3] where even the first melody, in the alto flute and contrabassoon, is simultaneously played in diminution by the E-flat clarinet. The work proceeds as a series of woven lines, with ever-increasing degrees of complexity as new layers are introduced and others are relegated to the background. Nevertheless, the primary line remains anchored by the use of octave doubling in the bass register. Instruments are sometimes profiled only very briefly, producing a percolating, heterophonic texture. As the piece reaches its point of maximum density, the percussion section asserts itself, producing hybrid colors composed of steel drums, almglocken, and angklung before moving to non-pitched sources. A timpani flourish

leads to a moment of relative calm, after which the melodic character of the piece rebuilds itself, often with quite gentle dance-like interjections. Despite the work's title, there is no special positioning of instruments. Rather, Ung relies on the spatial resources inherent in the orchestra to move ideas around the stage.

Water Rings [1] is the shortest work on this disc and represents Ung at his most restrained. Although the piece avoids the sort of extravagant figuration found in both of the *Spirals* pieces, the expressive language is entirely consistent. Because Ung wrote the piece in a very brief period he determined that the most effective approach would be to imagine himself inside the orchestra, playing it as if it were a *pinpeat* ensemble. The piece uses dance rhythms and folk tunes from Cambodia, and while the instrumental writing is not as florid as other works on this recording, the parts are drawn with the same characteristic nuance, elegantly shaped and generously inflected.

Singing Inside Aura, [4] for singing violist and chamber orchestra, was premiered in 2013 by Susan Ung (the composer's wife) and the Boston Modern Orchestra Project with Gil Rose conducting. It is part of a series of works featuring the extensive use of vocalization by instrumental performers that began in earnest after Ung traveled to Cambodia in 2002, his first visit since 1968. The rapprochement that brought about his return allowed him to reengage with the people, places, and, more broadly, the culture that were the sources of his inspiration. Ung determined in the works that followed that his music should be oriented toward the Cambodian people who had suffered so much. If the music he had been writing was a way of bringing "the village into the concert hall," then he would set about bringing the concert hall into the village.

Ung was convinced that the voice was the ideal means of drawing a connection between folk traditions and the music he wanted to hear. One has an instant connection to the inherent humanity and universality of the voice, to its vulnerability and sincerity. As is true in many cultures, the folk music in Cambodia often features musicians singing and

playing simultaneously. In developing his own approach that would refer to this tradition, Ung would ask performers to sing, whistle, chant, and shout, all while playing intricate, demanding instrumental parts.

In 2007 Ung composed *Spiral XI: Mother and Child* for his wife, Susan. Her performances made clear that the combination of the voice and the viola had a powerful effect on the listener. Some Cambodian listeners at the premiere in Australia were moved to tears. Over the next several years she developed such mastery over the materials and the peculiar challenge of playing and vocalizing that Ung was compelled to place this singing violist within an orchestral context.

Singing Inside Aura is not a concerto, per se. In the early stages of composing Ung wanted to downplay the dramatic implications that form would suggest, comparing the project to one of Takemitsu's "solo-plus-orchestra" works instead. But this is not a placid piece. The soloist arrives after a brief orchestral introduction, entering on the fourth beat of a 7/8 bar, chanting forcefully like a shaman calming a tempest. The soloist and orchestra seem equally loaded with intensity, and while they began in seemingly distinct orbits, over time the orchestra begins to fall under the spell of the soloist, yielding to her designs.

There is a mystical, ritualistic quality to the soloist's part that draws the orchestra into an expanded universe, where the string players whistle along with playing transparent harmonics and wind players play water glasses and crotales, adding an ethereal glow. The soloist, however, is often grounded, with both the vocal and viola lines inhabiting low registers. It makes for a commanding presence, until finally, when the orchestra has been drawn back to reveal only the highest and lowest registers, the soloist floats into the stratosphere with an extended phrase consisting of whistling and harmonics.

The transcendental nature of this ending reflects a broader shift in Ung's recent work. In this music there is a direct appeal to spiritual healing, guided by the universal presence of the



voice. That music should have this function is consistent with other Cambodian art forms. For instance, the Ungs have on their wall a tapestry (detail opposite) dating to the early 20th century. Pictorial textiles such as this are particularly revered in Cambodian culture, and in some ways the piece itself is emblematic of the survival of that culture through the most dire circumstances imaginable. Its faded character reveals the wounds of time.

The image itself is a representation of Cambodian cosmology with three distinct levels of being. The lowest is the physical, mortal level in which we all live. The middle is reserved for sacred dance and other priestly pursuits. The highest level is spiritual, celestial, immortal. The movement from low to high shows the aspirational nature of this design, and it also echoes the spiritual intent of Ung's music. While of course we hear colorful and vibrant figuration in this music, there is also a deep soulfulness that taps into a rich territory of anguish, giving voice to a wounded people. Ung's project is to alleviate suffering through a music that offers a cathartic representation of ritual transformation. The impossibility of this task is consistent with the broader tenets of Buddhist practice.

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Adam Greene is a composer and writer living in San Diego. He holds degrees in music composition from the University of California, San Diego (Ph.D.) and the New England Conservatory of Music (M.M.).



DAVID MAX

Chinary Ung is often associated with that group of Asian-born composers whose music incorporates aspects of Eastern musical characteristics into a Western classical music setting. Aside from specific cultural and generational distinctions, the principal difference between Ung's work and theirs is that for many years he was prevented from engaging directly with the source of his cultural heritage as his native country was being torn apart by the scourge of the Khmer Rouge. Indeed, as the people and culture of Cambodia were being systematic-

cally destroyed, Ung took it upon himself to rescue some facet of the traditional music he had known as a child, reconstituting Cambodian musical traditions through his performances on the *roneat-ek*—the Cambodian xylophone. This project reflects the qualities of responsibility and of hopefulness that are so strongly a part of Ung's personality.

Over the past forty years Chinary Ung has developed a musical language that indicates an open ear toward the sounds of the East—Southeast Asia and his native Cambodia in particular—as well as the textures and instrumental practices of contemporary Western concert music. From the solo cello piece *Khse Buon*, to the Grawemeyer Award-winning *Inner Voices*, to the epic *Aura*, Ung's music is characterized by a vivid sound world with an intense emotional trajectory.

Ung's extensive orchestral catalog has been commissioned and performed by major orchestras throughout the United States and abroad, including those in Philadelphia, Louisville, Pittsburgh, Tokyo, Sydney, and Basel, as well as the Saint Paul Chamber Orchestra and the American Composers Orchestra. His work has been commissioned by the Meet the Composer/Reader's Digest Commissioning Program, the National Endowment for the Arts,

and the Ford, Koussevitzky, Joyce, and Barlow Foundations. In 2014 he was given the John D. Rockefeller 3rd Award by the New York-based Asian Cultural Council.

An astonishingly prolific composer, Ung's focus is rarely turned inward. His activities as a cultural leader demonstrate a profound sense of responsibility to a broader cultural and societal context. Ung has worked with numerous institutions and individuals who share his dedication toward preserving Cambodian culture and forging cultural exchanges between Asia and the West. As an educator, Ung has taught courses in Southeast Asian music and he has instructed generations of young composers at several institutions in the United States and now, through a series of residencies, in Asia as well. He holds appointments at the University of California, San Diego, where he is Distinguished Professor of Music, and at Chapman University, where he is a Chancellor Fellow and Senior Composer in Residence.

Chinary Ung's compositions are published exclusively by C.F. Peters Corporation and they are registered under BMI. His growing catalog of recordings can be found on Bridge, CRI, New World, Argo, CAMBRIA, Atoll, NAXOS, and oodiscs.

—Adam Greene



DAVID MAX STEINBERG

Susan Ung began studying violin late in her teens, and her first real viola teacher was Nobuko Imai at Northern Illinois University, beginning in the mid 1970s. While at NIU, she was also a member of the Chinese Orchestra and Balinese Gamelan in the world music program, and participated in an active improvisation group that involved performers from the Ethnomusicology program. She met Chinary Ung in 1978, then in his first teaching position, and collaborated with him on the development of materials for *Khse Buon* (1980), a solo work for cello or viola whose opening was inspired by music for the Indian sarangi, a five-stringed bowed instrument in the viola range.

Susan pursued graduate studies in viola performance at Stony Brook University in New York, working with many fine artists from the New York City area, and decided to focus on contemporary solo and chamber music. Later, she helped to manage Ensemble 21, a contemporary ensemble comprised of performers from the Phoenix Symphony and faculty members at Arizona State University, and after moving to California she worked with Harvey Sollberger as manager and principal violist of the forward-looking La Jolla Symphony.

Chinary Ung has been composing works for decades that feature performers who are able to vocalize while playing their instruments, and Susan has become expert in this skill. He has written several works which feature her, including *Spiral IX* "Maha Sathukar" (for baritone, viola and percussion), *Spiral XI* "Mother and Child," and *Singing Inside Aura*. Susan has performed these works and others at many major venues in New York City, Boston, Chicago, San Francisco, New Zealand, Australia, South Korea, Cambodia, Vietnam, Thailand, Hong Kong, Taiwan, and China. Her recordings include those on New World Records, CRI, and Cambria, as well as on two volumes of recorded works by Chinary Ung on Bridge Records, Volume 1 of which was noted by critic Allan Kozinn in the *New York Times* as one of the 20 best classical CDs of 2009.



LIZ LINDER

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

In 1996, Mr. Rose founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording symphonic music of the twentieth and twenty-first centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim and

earned the orchestra fifteen ASCAP awards for adventurous programming as well as the John S. Edwards Award for Strongest Commitment to New American Music.

Mr. Rose maintains a busy schedule as a guest conductor on both the opera and symphonic platforms. He made his Tanglewood debut in 2002 and in 2003 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** is the premier orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries. A unique institution of crucial artistic importance to today's musical world, the Boston Modern Orchestra Project (BMOP) exists to disseminate exceptional orchestral music of the present and recent past via performances and recordings of the highest caliber.

Founded by Artistic Director Gil Rose in 1996, BMOP has championed composers whose careers span nine decades. Each season, Rose brings BMOP's award-winning orchestra, renowned soloists, and influential composers to the stage of New England Conservatory's historic Jordan Hall in a series that offers the most diverse orchestral programming in the city. The musicians of BMOP are consistently lauded for the energy, imagination, and passion with which they infuse the music of the present era.

BMOP's distinguished and adventurous track record includes premieres and recordings of monumental and provocative new works such as John Harbison's ballet *Ulysses*, Louis Andriessen's *Trilogy of the Last Day*, and Tod Machover's *Death and the Powers*. A perennial

winner of the ASCAP Award for Adventurous Programming, the orchestra has been featured at festivals including Opera Unlimited, the Ditson Festival of Contemporary Music with the ICA/Boston, Tanglewood, the Boston Cyberarts Festival, the Festival of New American Music (Sacramento, CA), Music on the Edge (Pittsburgh, PA), and the MATA Festival in New York. BMOP has actively pursued a role in music education through composer residencies, collaborations with colleges, and an ongoing relationship with the New England Conservatory, where it is Affiliate Orchestra for New Music. The musicians of BMOP are equally at home in Symphony Hall, Weill Recital Hall at Carnegie Hall, and in Cambridge's Club Oberon and Boston's Club Café, where they pursued a popular, composer-led Club Concert series from 2004 to 2012.

BMOP/sound, BMOP's independent record label, was created in 2008 to provide a platform for BMOP's extensive archive of music, as well as to provide widespread, top-quality, permanent access to both classics of the 20th century and the music of today's most innovative composers. BMOP/sound has garnered praise from the national and international press; it is the recipient of five Grammy Award nominations and its releases have appeared on the year-end "Best of" lists of *The New York Times*, *The Boston Globe*, National Public Radio, *Time Out New York*, *American Record Guide*, *Downbeat Magazine*, WBUR, NewMusicBox, and others.

BMOP expands the horizon of a typical "night at the symphony." Admired, praised, and sought after by artists, presenters, critics, and audiophiles, BMOP and BMOP/sound are uniquely positioned to redefine the new music concert and recording experience.

FLUTE

Sarah Brady* [2-5]
 Rachel Braude* (piccolo) [1-3, 5]
 Zachary Jay [2]
 Jessica Lizak (alto flute) [2-3, 5]
 Meghan Miller (alto flute) [2-3]
 Jessi Rosinski (piccolo) [4]

OBOE

Nancy Dimock* [1]
 Barbara LaFitte [2-5]
 Laura Pardee Schaefer (English horn) [2-3, 5]
 Jennifer Slowik* [1-5]

CLARINET

Amy Advocat* (bass clarinet) [1-5]
 Jan Halloran* [2-3, 5]
 Karen Heninger [2-3]
 Rane Moore (bass clarinet) [2-5]
 Michael Norsworthy* [1]

BASSOON

Ronald Haroutunian* [1-5]
 Adrian Morejon [3, 5]
 Margaret Phillips (contrabassoon) [1-5]

HORN

Eli Epstein* [1-2]
 Neil Godwin [5]
 Whitacre Hill* [1, 4]
 Clark Matthews* [3]
 Kevin Owen* [2-5]
 Ken Pope [2-3, 5]
 Lee Wadenpfehl [2-3, 5]

TRUMPET

Eric Berlin [1, 4]
 Terry Everson* [1-5]
 Dana Oakes [3, 5]
 Richard Watson [2-3, 5]

TROMBONE

Hans Bohn* [1-5]
 Alexei Doohovskoy [1]
 Martin Wittenberg [2-3, 5]

BASS TROMBONE

Christopher Beaudry [2-3, 5]

TUBA

Kenneth Amis [2-3]
 Dan Hunter [5]

PERCUSSION

William Manley [2-3, 5]
 Craig McNutt* (timpani) [1-5]
 Matthew Mitchener [5]
 Robert Schulz* [1-4]
 Nicholas Tolle [1-3, 5]

Aaron Trant [2, 5]
 Brian Vogel [2]
 Mike Williams [2]

PIANO

Donald Berman [2-3]
 Linda Osborn* [2-5]

HARP

Amanda Romano [2-3, 5]

VIOLIN I

Deborah Boykan [3]
 Colleen Brannen [1]
 Piotr Buczek [1-5]
 Miguel Pérez-Espejo Cárdenas [1, 4]
 Gabriela Diaz* [4]
 Charles Dimmick* [1-3, 5]
 Rose Drucker [2-3, 5]
 Alice Hallstrom [2-3, 5]
 Heidi Braun-Hill [1]
 Tera Gorsett [1]
 Omar Chen Guey [4]
 Jodi Hagen [2]
 Lilit Hartunian [2, 5]
 Oana Lacatus [1-3, 5]
 Sonja Larson [2-3, 5]
 Mina Lavcheva [1]
 Jae Cosmos Lee [4]
 Shaw Pong Liu [3, 5]
 Amy Sims [2-5]

Megumi Stohs Lewis [4]
Sarita Uranovsky [2-3, 5]
Katherine Winterstein [2-5]
Ethan Wood [2-3, 5]

VIOLIN II

Elizabeth Abbate [1-3, 5]
Melanie Auclair-Fortier [1-3, 5]
Colleen Brannen* [2-5]
Heidi Braun-Hill* [4]
Sasha Callahan [1, 4]
Julia Cash [2-5]
Gabriela Diaz* [1]
Sue Faux [2, 5]
Lois Finkel [4]
Tera Gorsett [2-3, 5]
Rohan Gregory [4]
JiYun Jeong [2-5]
Abigail Karr [1]
Annegret Klaau [4]
Anna Korsunsky [1-3, 5]
Mina Lavcheva [2-3, 5]
Susan Shipley [3]

Viktoria Tchertchian [2-3, 5]
Brenda van der Merwe [1]
Edward Wu [1]

VIOLA

Adrienne Elisha [2-3, 5]
Joan Ellersick* [1, 3-4]
Nathaniel Farny [2-3, 5]
David Feltner* [1-5]
Noriko Herndon [1-4]
Kimberly Lehmann [2-3, 5]
Dimitar Petkov [1-5]
Emily Rideout [1-5]
Emily Rome [2, 4-5]
Willine Thoe [1]
Alexander Vavilov [5]

CELLO

Nicole Cariglia [1, 4]
Holgen Gjoni* [1-3, 5]
Katherine Kayaian [2-3, 5]
Jing Li [1-5]
Ming-Hui Lin [1]

Rafael Popper-Keizer* [2-5]
David Russell [2-5]
Amy Wensink [2-3, 5]

BASS

Anthony D'Amico* [1-5]
Scot Fitzsimmons [1-5]
Elizabeth Foulser [2-3, 5]
Bebo Shiu [2-3, 5]

KEY

[1] Water Rings
[2] Anicca
[3] Antiphonal
[4] Singing
[5] Grand

*Principals

Chinary Ung

Water Rings Overture
Anicca
Antiphonal Spirals
Singing Inside Aura
Grand Spiral

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

All works on this disc are published by C.F. Peters.

Water Rings was recorded on June 11, 2012 at Jordan Hall in Boston, MA; *Singing Inside Aura* was recorded on February 18, 2013 at Merrimack College in North Andover, MA; *Anicca* and *Antiphonal Spirals* were recorded on July 2, 2013 at Jordan Hall, and *Grand Spiral* was recorded on July 3, 2013 at Jordan Hall.



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Special thanks to Susan for premiering SIA and to Maestro Gil Rose and BMOP for a unique effort to see this album, the first one comprising all my orchestral works from *Anicca* to *Singing Inside Aura*, released. —Chinary Ung



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