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**STEPHEN HARTKE: THE ASCENT
OF THE EQUESTRIAN IN A BALLOON**

ALVORADA | A BRANDENBURG AUTUMN | MUSE OF THE MISSOURI

STEPHEN HARTKE b. 1952

THE ASCENT OF THE
EQUESTRIAN IN A BALLOON

ALVORADA

A BRANDENBURG AUTUMN

MUSE OF THE MISSOURI

BOSTON MODERN ORCHESTRA PROJECT

Gil Rose, conductor

[1] **THE ASCENT OF THE
EQUESTRIAN IN A BALLOON** (1995) 10:59

**ALVORADA: THREE MADRIGALS
FOR STRING ORCHESTRA** (1983)

[2] I. Cantiga da alva 5:19

[3] II. Cantiga de amigo 8:06

[4] III. Bailada 4:13

A BRANDENBURG AUTUMN (2006)

[5] I. Nocturne: Barcarolle 4:30

[6] II. Scherzo: Colloquy 4:28

[7] III. Sarabande: Palaces 5:26

[8] IV. Rejouissance: Hornpipe 4:13

[9] **MUSE OF THE MISSOURI** (2012) 12:01

TOTAL 59:17

By Stephen Hartke

In revisiting this group of four orchestral pieces composed almost equidistantly over a span of thirty years, I am struck by the resurgence in each of preoccupations that have apparently remained with me since the days of my apprenticeship. Like most American composers of my generation—which is to say the ones that grew up in the 60s and 70s, the heyday of High Modernism both of the post-Weberian sort and the Cage school—I wrestled with the paradox of the innate conservatism of the avant garde and wondered why, if Schoenberg had won our musical freedom by emancipating dissonance, we young aspiring composers were given to understand that one simply did not write tonally anymore. While much music of that era was tremendously exciting and liberating—I was especially a fan of Ligeti, Messiaen, and, at that time, even Carter—it could also be terribly reductive: texture and gesture came to supplant motif, which itself had already pushed aside theme and melody. The emergence of Minimalism as a potent new approach effectively emancipated consonance, but it is, of course, just as reductive, and hence has never tempted me. Instead, since the mid-70s, I have been asking myself the question “what is melody for me?” I began tapping into my experiences as a choral singer, especially of early music, as well as listening to how melody is conceived and elaborated in jazz and in non-Western musics.

The first movement of *Alvorada* (1983) was a breakthrough for me: a piece centered on the elaboration of a broad six-measure theme that alternates with variants of itself rather in the manner of medieval lyric poetry. The passages of two- and three-part polyphony are constructed over this same melody, making reference to medieval *cantus firmus* composition. All told, the melody appears nine times, varied in its rhythm and metrical stresses.



ERNESTINE RUBEN

Another preoccupation over these many years has been the issue of variety of affect. I've always marveled at the interplay of emotional states in pieces such as Beethoven's *Eroica*: the heroic and then the funereal juxtaposed with the rustic and witty. I also have found the music of Ives inspiring in this same way, often contrasting the contemplative and the descriptive, the exalted and the comical, aggression and tenderness. My four-movement piece *A Brandenburg Autumn* (2006), apart from being a nod to the Baroque *concerto grosso*, is a study both in depiction and in emotional contrast. The first movement is an evocation of a lakeside (the Wannsee in Berlin), the second a dinnertime discussion among scholars at the American Academy in Berlin, the third a stroll through the parks of Potsdam on a somber Autumn day, and the last a celebration motivated in part by having the wonderful (and rare) opportunity to write for three English horns.

The two shorter pieces are scored for the largest forces and both were intended as celebrations as well. *The Ascent of the Equestrian in a Balloon* (1995) was composed in honor of our son Sandy's second birthday, hence the spirit of play and energy in its deliberately Ives-like layering. The most recent piece, *Muse of the Missouri* (2012), takes its name from one of the many fountains of which Kansas City is so justly proud. Again, melodic unfolding is given primacy of place as a representation of the river itself and as something of a love-song to a city where I have many dear friends.

THE ASCENT OF THE EQUESTRIAN IN A BALLOON, *for full orchestra, was commissioned by the National Symphony Orchestra, Leonard Slatkin, Music Director, who gave the premiere on November 2, 1995 at the Kennedy Center in Washington, DC.*

ALVORADA: THREE MADRIGALS FOR STRING ORCHESTRA *was commissioned by the Pasadena Chamber Orchestra, Robert Duerr, Music Director, who gave the premiere on March 8, 1983, at the Ambassador Auditorium in Pasadena, CA.*

A BRANDENBURG AUTUMN, *for double reeds, horns, harpsichord, and strings, was written for the Orpheus Chamber Orchestra as part of their Brandenburg Commissioning Project. Orpheus premiered the work on December 2, 2006, at Carnegie Hall.*

MUSE OF THE MISSOURI, *for full orchestra, was commissioned by the Kansas City Symphony, Michael Stern, Music Director, who gave the premiere on June 15, 2012 at the Kauffman Center for the Performing Arts in Kansas City, MO.*

Muses of New Orchestral Possibilities by Josef Woodard

In my many years penning music reviews for the *Los Angeles Times*, I had numerous Stephen Hartke encounters in my line of coverage, though never often enough, and always as a treat begging further investigation. What I have found, over the years, is that his music projects a voracity of musical love, reaching freely and sometimes slyly across presumed boundaries of idiom and era, but also zeroing in on singular focuses and solutions to artistic problems. His music tends to be just as it should be, assembled with a personalized logic

and confidence of statement, which nonetheless includes questioning as an innate quality in its strategic toolbox.

Long a Los Angeleno—he was a faculty member of the University of Southern California’s Thornton School of Music going back to the late 80s, before migrating to Oberlin to head the composition department there in 2015—Hartke has created a large body of music which has been internationally heard, admired, commissioned, and variously awarded (including a Grammy Award in 2013, for *Meanwhile: Incidental Music to Imaginary Puppet Plays*). This latest recorded field report of his orchestral/chamber orchestral work, with four distinctive scores dating back to 1983 (*Alvorada*, for string orchestra) and nods to Bach (*A Brandenburg Autumn*) and a specifically American—or Kansas City, MO—esque—grain (*Muse of the Missouri*), serves as a valuable addition to the documented Hartke musical narrative. For those yet to be tuned in, the recording also serves as a fine, diverse introduction to what this composer is up to, strategically and linguistically.

My earliest Hartke encounter came decades ago, in the form of the 1985 piece *Oh Them Rats Is Mean in My Kitchen*, for then-Santa Barbara-based violinist couple Michelle Makarski and Ronald Copes. It immediately perked up my ear with its sneaky humor, genre-flexible curiosity (there’s blues in that musical kitchen, for one) and organic musical sophistication to go. Of course, the prolific Hartke’s oeuvre has expanded in depth and breadth since then, but retains those essential qualities of restless curiosity, creative fire, and respect for music of antiquity, classicism, American roots, and out beyond the Western world, wedded to a personal vocabulary and a deep yet playful approach to serious music-making.

In short, Hartke’s is a music very much of our multi-cultural, post-postmodern times, but also very much of his own private reserve of a musical world.

Which is not to say that his musical voice hasn’t been profoundly influenced by outside sources, a list of which ranges from early music to jazz and Asian musics. This album, for

instance, opens with his potent ten-minute brain-cleanser of a piece, *The Ascent of the Equestrian in a Balloon*, [1] which openly channels assorted notions, means, and flavors of one of Hartke’s greatest influences, Stravinsky. Additionally, the piece touches on the innocence of a children’s lullaby and taps Hartke’s proclivity for creating music with an undercurrent of pictorial or extra-musical—though not necessarily programmatic—imagery based on a setting, historical ambience, or evocative title (in this case, a surreal 18th-century image illustrating the action described in the title).

Commissioned by the National Symphony Orchestra in 1995, *Ascent* opens with bracing bravado, suggesting a maverick fanfare. A jumbo, slashing dissonant chord announces the music’s launch, with a bold, angular brass line interspersed with syncopated accents and *Rite of Spring*-style thrashing-yet-taut intensity. A softer, cautiously tender slow section soothes the visceral, jagged-edged savagery with a fragmented allusion to the American lullaby “Soon as we all cook sweet potatoes,” again with strings and brass taking up sides, taking to their respective corners.

But a wilier spirit gradually returns to the fore, as a clarinet offers a jazz-tinged theme later taken up by the winds amidst gathering tumult—chaos kept at bay, surely but barely. Energy builds to a climax, with a recapitulation of the opening brass “fanfare” (a fanfare laced with existential doubt, and/or rebel brashness), while a tiny vapor trail of whispery mumbles extend beyond the crisp orchestral ending.

Alvorada is set apart from the other pieces in this collection by the unique sonority of its string orchestra scoring—it was commissioned by the Pasadena Chamber Orchestra in 1983, during the composer’s long Southern California stint—and its musical language, still in an early stage of development. Its cultural resonance is distinctive as well, “alvorada” being a Portuguese term for music and love lyrics designated for presentation to a loved one in the morning, as represented, in this case, by a particular 13th-century poem by Nuno Fernandes Torneol (English translation: “Arise, my love, you who sleep through the cool mornings; All



the birds of the world sang of love: Joyfully I go”). As with other non-musical impetuses for his work, Hartke used the lyric as a springboard for his creative efforts, and it manifests itself in a purely musical and instrumental form.

Of particularly moving character, the opening “Cantiga da alva” [2] deploys sparse means to haunting and touching ends: a unison string melody graces the piece with a singing, pensive, folk-like quality, but for the recurring jabs of a low flatted-second tone, which both tweaks the tonality and lends the music a salty gravitas. More intricate, but still darkly lyrical, “Cantiga de amigo” [3] takes variations on a five-note motive through different modes and hues. “Bailada” [4] is the most vigorous and driving section, and the shortest and punchiest.

The heart of the album is *A Brandenburg Autumn*, the strongest example of Hartke’s instinct for addressing his love for deep, centuries-old musical traditions—but with modern musical garb—by giving due genuflection at the altar of Bach. Hartke, whose earliest musical experiences included absorbing Renaissance and early liturgical music as a boy chorister, was a natural choice when the Orpheus Chamber Orchestra approached him in 1996 to commission a piece spun off of the Brandenburg Concerto No. 1 as part of its New Brandenburg Project.

In his idiosyncratic way, Hartke dealt with the challenge of the commission by not only reorienting and reconsidering the impact of the piece on his own sensibilities and our own musical times, but meditating on a personal encounter with the time and place behind the masterwork’s creation. While a Fellow of the American Academy in Berlin, the composer spent much time in and around the terrain of the early 18th-century Christian Ludwig, Margrave of Brandenburg-Schwedt, the official to whom Bach dedicated his opus. Hartke made his way around the palace of Charlottenburg, Wansee, and Brandenburg’s capital, Potsdam, and found the atmosphere conducive to the fruition of his creative efforts.

But don't expect a music-historical transport vehicle from Hartke's score. Dance movements are identified in the four-movement work, although not strictly heeded, just as the Bachian musical references often arrive in mutated, modernized, and freely-altered forms. *New Brandenburg*, indeed. Rhythmic patterns, wavering in pulse and form, and uninged harmonic affiliations appear at the outset in the first Nocturne-Barcarolle movement, [5] setting the stage for the startling interjection of harpsichord (too rarely deployed in post-Baroque settings, and used here both as period piece-maker and a voice on its own terms).

The Scherzo movement [6] entails contrapuntal dodging and weaving through packs of winds, brass, and strings, with a restlessness cued by the bounding spirit and logic of the original Bach score—but lacking the tidy resolutions of Bach's design and emotional intent. In "Sarabande: Palaces," [7] a more reflective poise settles in, with a brooding feeling that stops short of indulgent moroseness.

Finally, the dance impulse—and a steady pulse—galvanizes the final "Rejouissance: Hornpipe," [8] with its English horn trio as collective protagonist atop a propulsive, forward-moving energy and fixed tempo of the sort that the rhythmically elastic opening movement so craftily avoided. Balancing out the varied diversions of the earlier movements, this final movement is a neo-Baroque joyride, ending with an abrupt cut-off of the orchestral engine, and—as a deliciously subversive coup de grâce—four descending English horn notes outlining an irrelevant major chord, a chord from some other mother score. Closure for Bach was something entirely different than closure for a contemporary composer like Hartke, teeming with ideas and the uncertainty of the now.

Closing the set, *Muse of the Missouri*, [9] circa 2012, is the newest piece on an album of orchestra music spanning nearly three decades, and is also the most identifiably *American* in flavor, brushing up against a broadly-defined Coplandesque character—albeit twisted into Hartke-esque forms. Alternately motoric and open in feeling, with sweeping chords and spaces bespeaking resiliency and at least cautious optimism, the music conveys a



MUSE OF THE MISSOURI, BY WHEELER WILLIAMS, ERECTED IN DOWNTOWN KANSAS CITY, MO. IN 1963. PHOTO: JACK KOZIK

certain frontier spirit we like to think of as part of the American lifeblood. Commissioned by the Kansas City Symphony, whose city Hartke had a close relationship with and spent enough time in to get a fond feel for the place, *Muse* is, by his account, a musical ode to the city—its fountains and civic spaces and the Missouri River.

Americana, though, appears as altered as it is true blue. When a banjo appears in a notable cameo, it is assigned not the expected vernacular riffs but a handful of tonally terse material in keeping with the thickening plot of the score. Increasingly surging and sighing orchestral forces mirror the unpredictable currents of the Missouri River. A more emphatic section takes charge in the “third act,” with an assertive roar of brass and timpani, easing into a mellower resolution for the finale.

Through the four formidable yet directly appealing works set down on this recording, we gain insight into both the arc of Hartke’s evolution over three decades and a strong sense that he came out swinging as a young composer. From then until the still-unfolding now, he has been well suited to the contemporary age and attitude, while beholden to no particular *ism*. His muse(s) have kept him in good artistic stead.

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Josef Woodard is a music journalist-critic; contributor to the Los Angeles Times, Opera Now, Chamber Music, DownBeat, Rolling Stone, and Entertainment Weekly, and author of Charles Lloyd: A Wild, Blatant Truth and Conversations with Charlie Haden, both published by Silman-James Press.



PHILIP CHANNING, USC

Stephen Hartke, winner of the 2013 Grammy Award for Best Contemporary Classical Composition, is widely recognized as one of the leading composers of his generation, his work hailed for both its singularity of voice and the inclusive breadth of its inspiration. Born in Orange, New Jersey, in 1952, Hartke grew up in Manhattan, where he began his musical career as a professional boy chorister. Following studies at Yale, the University of Pennsylvania, and the University of California at Santa Barbara, interrupted by stints as advertising manager for several major music publishers, Hartke taught in Brazil as Fulbright Professor at the Universidade de São Paulo. From 1987 to 2015, he taught at the Thornton School of Music at the University of Southern California, and is now Distinguished Professor Emeritus. He was recently appointed Professor and Chair of Composition at Oberlin Conservatory.

Hartke’s output is extremely varied, from the medieval-inspired piano quartet *The King of the Sun and Wulfstan at the Millennium*, an abstract liturgy for ten instruments, to the blues-inflected violin duo *Oh Them Rats Is Mean in My Kitchen* and the surreal trio *The Horse with the Lavender Eye*, as well as the Biblical satire *Sons of Noah*, for soprano, four flutes, four guitars, and four bassoons, and his recent Symphony No. 4 for Organ, Orchestra, and Soprano, commissioned for the Los Angeles Philharmonic. He has composed concerti for renowned clarinetist Richard Stoltzman and violinist Michelle Makarski, and his collaboration with the internationally-celebrated Hilliard Ensemble has resulted in three substantial works, including his Symphony No. 3, commissioned by Lorin Maazel and the New York Philharmonic. Most recently his acclaimed full-length opera *The Greater Good* was premiered and recorded by Glimmerglass Opera. Other major commissions have come from the Chamber Music Society

of Lincoln Center, Carnegie Hall and the Harvard Musical Association, the IRIS Chamber Orchestra, the Kansas City Symphony, the Library of Congress, the Los Angeles Chamber Orchestra, the National Symphony Orchestra, the Orpheus Chamber Orchestra, the Barlow Endowment, Chamber Music America, the Fromm Foundation, the Institute for American Music at the Eastman School of Music, Meet The Composer, the National Endowment for the Arts, and the Natural History Museum of Los Angeles County, among others.

Stephen Hartke has also won the Rome Prize from the American Academy in Rome, two Koussevitzky Music Foundation Commission Grants, a Guggenheim Fellowship, the Academy Award from the American Academy of Arts and Letters, the Stoeger Award from the Chamber Music Society of Lincoln Center, the Charles Ives Living from the American Academy of Arts and Letters, and the Deutsche Bank Berlin Prize from the American Academy in Berlin. In 2008, his opera *The Greater Good* received the first Charles Ives Opera Prize from the American Academy of Arts and Letters, and in 2009, he was elected to membership in the Academy. Most of Hartke's music is available on commercial CDs released by Albany, Bridge, Cedille, Chandos, CRI, Delos, ECM New Series, EMI Classics, Naxos American Classics, New World Records, and Soundbrush Records.



LIZ LINDER

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

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

Mr. Rose maintains a busy schedule as a guest conductor on both the opera and symphonic platforms. He made his Tanglewood debut in 2002 and in 2003 debuted with the Netherlands Radio Symphony at the Holland Festival. He has led the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of the Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana, and the National Orchestra of Porto. In 2015, he made his Japanese debut substituting for Seiji Ozawa at the Matsumoto Festival conducting Berlioz's *Béatrice et Bénédict*, and in March 2016 made his debut with New York City Opera at the Appel Room at Jazz at Lincoln Center.

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

premieres including the world premiere of Zhou Long's *Madame White Snake*, which won the Pulitzer Prize for Music in 2011. With Opera Unlimited, a contemporary opera festival associated with Opera Boston, he led the world premiere of Elena Ruehr's *Toussaint Before the Spirits*, the New England premiere of Thomas Adès's *Powder Her Face*, as well as the revival of John Harbison's *Full Moon in March* and the North American premiere of Peter Eötvös's *Angels in America*.

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

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

Mr. Rose has led the longstanding Monadnock Music Festival in historic Peterborough, NH, since his appointment as Artistic Director in 2012, conducting several premieres and making his opera stage directing debut in two revivals of operas by Dominick Argento.

Mr. Rose has curated the Fromm Concerts at Harvard three times and served as the first curator of the Ditson Festival of Contemporary Music at Boston's Institute of Contemporary Art. As an educator, he served five years as Director of Orchestral Activities at Tufts University and in 2012 joined the faculty of Northeastern University as Artist-in-Residence and Professor of Practice. In 2007, Mr. Rose was awarded Columbia University's prestigious Ditson Award as well as an ASCAP Concert Music Award for his exemplary commitment to new American music. He is a four-time Grammy Award nominee.



The **Boston Modern Orchestra Project** is the premier orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries. A unique institution of crucial artistic importance to today's musical world, the Boston Modern Orchestra Project (BMOP) exists to disseminate exceptional orchestral music of the present and recent past via performances and recordings of the highest caliber.

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

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

winner of the ASCAP Award for Adventurous Programming, the orchestra has been featured at festivals including Opera Unlimited, the Ditson Festival of Contemporary Music with the ICA/Boston, Tanglewood, the Boston Cyberarts Festival, the Festival of New American Music (Sacramento, CA), Music on the Edge (Pittsburgh, PA), and the MATA Festival in New York. During its 20th anniversary season, BMOP was named Musical America's 2016 Ensemble of the Year, the first symphony orchestra in the organization's history to receive this distinction.

BMOP has actively pursued a role in music education through composer residencies, collaborations with colleges, and an ongoing relationship with the New England Conservatory, where it is Affiliate Orchestra for New Music. The musicians of BMOP are equally at home in Symphony Hall, Weill Recital Hall at Carnegie Hall, and in Cambridge's Club Oberon and Boston's Club Café, where they pursued a popular, composer-led Club Concert series from 2004 to 2012.

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

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

FLUTE

Sarah Brady* [1, 4]
Rachel Braude (piccolo) [1]
Jessica Lizak [1, 4]
Jessi Rosinski (piccolo) [4]

OBOE

Barbara LaFitte [1, 4]
Laura Pardee Schaefer
(English horn) [1, 3-4]
Jennifer Slowik*
(English horn) [1, 3-4]
Catherine Weinfield
(English horn) [3]

CLARINET

Amy Advocat
(bass clarinet) [1, 4]
Jan Halloran* [1, 4]
Rane Moore [1]
Ryan Yure [4]

BASSOON

Stephanie Busby [4]
Ronald Haroutunian* [1, 3]
Adrian Morejon [1]
Gregory Newton* [4]
Margaret Phillips
(contrabassoon) [1, 4]

HORN

Alyssa Daly [3-4]
Neil Godwin [1]
Whitacre Hill* [3-4]
Clark Matthews [4]
Kevin Owen* [1, 4]
Ken Pope [1]
Lee Wadenpfehl [1]

TRUMPET

Terry Everson* [1, 4]
Tony Gimenez [1]
Dana Oakes [1, 4]
Richard Watson [1, 4]

TROMBONE

Hans Bohn* [1, 4]
Alexei Doohovskoy [4]
Martin Wittenberg [1]
Bass Trombone
Christopher Beaudry [1, 4]

TUBA

Takatsugu Hagiwara [4]
Dan Hunter [1]

PERCUSSION

William Manley [4]
Craig McNutt* (timpani) [1, 4]
Robert Schulz (timpani) [4]
Nicholas Tolle (timpani) [1, 4]

HARP

Franziska Huhn [4]

PIANO

Donald Berman [1]
Linda Osborn [1, 4]
Harpichord
Raymond Chow [3]

BANJO

Greg Liszt [4]

VIOLIN I

MaeLynn Arnold [3]
Gabriel Boyers [3-4]
Piotr Buczek [1-2, 4]
Gabriela Diaz* [3]
Charles Dimmick* [1-2, 4]
Rose Drucker [1]
Omar Chen Guey [4]
Alice Hallstrom [1]
Lilit Hartunian [1]
Oana Lacatus [1]
Sonja Larson [1]
Jae Cosmos Lee [2, 4]
Megumi Stohs Lewis [2, 4]
Shaw Pong Liu [1, 4]
Annie Rabbat [2]
Nivedita Sarnath [3]
Amy Sims [1, 4]
Zoya Tsvetkova [3]
Sarita Uranovsky [1, 4]

Katherine Winterstein [1-2, 4]
Ethan Wood [1]

VIOLIN II

Elizabeth Abbate [1, 4]
Melanie Auclair-Fortier [1, 2]
Colleen Brannen* [1-4]
Heidi Braun-Hill* [3]
Micah Brightwell [3-4]
Sue Faux [1]
Sasha Callahan [4]
Julia Cash [1, 4]
Gabriela Diaz* [4]
Tera Gorsett [1]
Rohan Gregory [2]
Lilit Hartunian [4]
JiYun Jeong [1]
Anna Korsunsky [1]
Oana Lacatus [2]
Mina Lavcheva [1]
Kay Rooney Matthews [4]
Annie Rabbat [4]
Klaudia Szlachta [3]
Krista Buckland Reisner* [2]

Viktoria Tchertchian [1]
Zoya Tsvetkova [4]
Brenda van der Merwe [2]

VIOLA

Mark Berger [4]
Abigail Kubert Cross [4]
Stephen Dyball [2]
Adrienne Elisha [1]
Joan Ellersick* [2-4]
Nathaniel Farny [1-2, 4]
David Feltner* [1, 4]
Noriko Futagami [3-4]
Kimberly Lehmann [1]
Dimitar Petkov [1, 4]
Emily Rideout [1, 4]
Emily Rome [1, 3]
Peter Sulski [3]
Alexander Vavilov [1]
Kate Vincent [2]

CELLO

Brandon Brooks [4]
Nicole Cariglia [2-3]
Ariana Falk [4]

Holgen Gjoni [1-2]
Katherine Kayaian [1, 3]
Jing Li [1]
Loewi Lin [4]
Ming-Hui Lin [4]
Rafael Popper-Keizer* [1-4]
David Russell [1-4]
Amy Wensink [1]

BASS

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

KEY:

[1] Ascent
[2] Alvorada
[3] Brandenburg
[4] Muse

*Principals

Stephen Hartke

The Ascent of the Equestrian in a Balloon
Alvorada
A Brandenburg Autumn
Muse of the Missouri

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

All works on this disc are published by Keiser Classical (BMI), Lauren Keiser Music Publishing.

The Ascent of the Equestrian in a Balloon was recorded on July 3, 2013 in Jordan Hall (Boston, MA), *Alvorada* was recorded on March 7, 2010 at Mechanics Hall (Worcester, MA), and *A Brandenburg Autumn* was recorded on January 24, 2016 and *Muse of the Missouri* on June 29, 2015 at Jordan Hall.

This recording was made possible in part by The Aaron Copland Fund for Music and anonymous donors.

I would like to dedicate this recording to my wife, Lisa, who has been my second set of ears for over 35 years, and our son, Sandy, who gave me the impetus for writing *The Ascent of the Equestrian in a Balloon*. Special thanks also to both Oberlin Conservatory and the University of Southern California for helping make this recording possible, and, of course, much admiration and gratitude to the players of BMOP, and especially to Gil Rose for suggesting undertaking this project in the first place. – Stephen Hartke



Cover image: Gift of the Estate of Constance Morss Fiske in memory of Gardiner H. Fiske, *L'ascension de Tessu-Brissy à Limoges en 1786* by Charles Dupont, Smithsonian National Air and Space Museum.

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