



BMOP
sound

JOHN CORIGLIANO: TO MUSIC
TROUBADOURS | SYMPHONY NO. 2

JOHN CORIGLIANO b. 1938

TO MUSIC

TROUBADOURS

SYMPHONY NO. 2

ELIOT FISK guitar

BOSTON MODERN ORCHESTRA PROJECT

Gil Rose, conductor

[1] **TO MUSIC** (1995) 5:29

[2] **TROUBADOURS** VARIATIONS FOR GUITAR
AND CHAMBER ORCHESTRA (1993) 21:18
Eliot Fisk, guitar

SYMPHONY NO. 2 (2000)

[3] I. Prelude 5:06

[4] II. Scherzo 7:34

[5] III. Nocturne 9:27

[6] IV. Fugue 8:31

[7] V. Postlude 8:38

TOTAL 66:04



Gil Rose, Eliot Fisk, and John Corigliano following the BMOP performance of *Troubadours*, February 23, 2019.

PHOTO BY CULVE GRANICER

By John Corigliano

To Music is a work originally written for double brass quintets based on Schubert's famous song *An Die Musik*. Rich chords are followed by lines from the Schubert masterpiece in counterpoint. Slowly the work builds intensity, as players around the concert hall echo Schubert's melodic lines. After a climax, the famous melody is heard in its entirety, harmonized with the chords that open the work.

* * *

For me, the compositional process starts well before the generation of actual musical ideas. *Troubadours* began with guitarist Sharon Isbin nearly 13 years before. At that time, she asked if I would write her a concerto, and I was decidedly lukewarm about the idea. The challenges of writing for a highly idiomatic instrument that I didn't fully understand were augmented by a dislike of most idiomatic guitar music, as well as my fear of writing a concerto for an inherently delicate instrument.

But Sharon persisted. She sent me scores, tapes, and letters with ideas on the kind of concerto it could be. When I received a letter from her some years ago with articles about the age of the troubadours, and particularly some celebrated women troubadours, I started thinking about the idea of serenading and of song. Slowly the conception of a troubadour concerto began to form.

During this process I remembered what I love most about the guitar: it is an instrument that has always been used to speak directly to an audience. Lyrical, direct, and introspective, it has a natural innocence about it that has attracted amateurs and professionals, young and old.

It is very hard to preserve this sense of innocence in the music world we live in. Performers are held to constrictingly precise standards as they compete with each other for superstardom. Composers have such arsenals of techniques from the past, present, and other cultures, that the idea of true simplicity (in contrast to chic simple-mindedness) is mistrusted and scorned. So the idea of a guitar concerto was, for me, a nostalgic return to all the feelings I had when I started composing—before the commissions and deadlines and reviews—a time when discovery and optimistic enthusiasm ruled my senses.

Therefore, *Troubadours* is a lyrical concerto. It does not “storm the heavens,” and its type of virtuosity is quite different from that of my other concertos. By writing for chamber orchestra, with some of the instruments placed offstage, I was able to achieve the balance I desired between soloist and orchestra.

Troubadour was the name given to the poet-musicians of southern France whose art flourished from the end of the eleventh until the end of the thirteenth century. While this work utilizes some of the flavor of that time in the solo writing and percussion, it is more concerned with the idea of the troubadour rather than a display of early techniques.

* * *

Having proclaimed as a young composer that I would “never write a symphony,” I looked with some surprise at the premiere of my second.

My thought then was that there were so many great symphonies in the repertoire that I could satisfy only my ego by writing yet another. Only the death of countless friends from AIDS prompted me to write in our largest orchestral form. Mahler once described writing a symphony as creating a world. My Symphony No. 1 was about world-scale tragedy and, I felt, needed a comparably epic form.

This second symphony has a different genesis. The Boston Symphony contacted my publisher with a request that I write a second symphony to honor the 100th anniversary of their justly famous Symphony Hall. At first I declined, stating my earlier reservations about writing in this form, and offered another kind of orchestral piece, but they were quite insistent.

I started thinking about what I could do that would feel truly symphonic, and my thoughts turned to the String Quartet I composed for the farewell tour of the Cleveland Quartet in 1996.

Once I decided that the quartet was indeed ripe for orchestral expansion, I wrestled with how that should best be accomplished. Rescoring it for full orchestra—or even strings and percussion—would certainly expand the piece’s timbral palette. But wouldn’t that in fact *diminish* the intensity of the work, even as its dynamic range widened? Part of the intensity of strings derives from their relatively limited (say, compared to brass) dynamic range. Fortissimos must be achieved by intensity, not volume. If even the *Grossa Fuga* were redone for full orchestra, tension would yield to bombast.

So my final choice was to leave the work in the strings, rewriting it when necessary and adding to it when the opportunity arose. And, to come full circle, this also satisfied my reservations about writing another symphony in a repertoire of masterpieces: the string symphony is another animal entirely, and there aren’t many of them.

The result of this is a work that deals with the string orchestra as a whole body of sound unique in itself, and this transforms the string quartet to symphony and the string section to string orchestra.

TO MUSIC is scored for full orchestra and off-stage brass consort and was premiered by the Cincinnati Orchestra, Jesús López-Cobos, conductor, on May 4, 1995, at Music Hall in Cincinnati, OH.

TROUBADOURS for guitar and chamber orchestra received its premiere by the Saint Paul Chamber Orchestra, Hugh Wolff, conductor, at Ordway Music Theater in Saint Paul, MN.

SYMPHONY NO. 2 for string orchestra was premiered by the Boston Symphony Orchestra, conducted by Seiji Ozawa, on November 30, 2000, at Boston Symphony Hall in Boston, MA.

By Mark Adamo

Moviegoers worldwide may associate John Corigliano (born 1938) with the stylistically agile and luxuriously expressive music for which this composer won an Oscar for his score to *The Red Violin* in 2000. But audiences in the concert halls and opera houses that have spotlighted most of his work over the past sixty years know him better as a poet of the extreme. Even Leonard Bernstein—no musical Quaker—during rehearsals of Corigliano’s emblazoning Clarinet Concerto (the premiere of which Bernstein conducted in 1977), confessed to the younger composer that Bernstein judged his own music to be comparatively square next to the thousand-notes-a-minute virtuosity and the careening multiple tempi—seemingly, thrillingly, always teetering on the edge of chaos but never quite tumbling in—that Corigliano created in his lone essay for that instrument. (A live recording of the

première ends with an ovation of such duration and exuberance that it needs to be heard to be believed.) *Pied Piper Fantasy*, the 40-minute concerto/monodrama Corigliano created in 1981 for James Galway, features, in its “Battle with the Rats” movement, so broad a range of extreme instrumental techniques—of noise, really, doing the work of harmony—that one is amazed, on each rehearing, how music that simply shouldn’t make sense *does* make sense—aurally, dramatically, at every performance. As in orchestra, so in opera: the rôle of Marie Antoinette, in Corigliano’s *The Ghosts of Versailles* (which the Metropolitan Opera commissioned from him to fête the company’s centenary) ranges in a single opening *scena* from ethereal high *piannissimi* through screams on high E to guttural, baritone barks of “Three steps! Four!” as the Queen remembers her walk to the guillotine.

And age has not tamed Corigliano. *Circus Maximus* (2005), his symphony for wind orchestra—written when the composer was crowding seventy—features not only a multiple-ensemble composition plot that might have left Stockhausen blinking, but also perhaps the loudest (and most heartbreaking) *fortissimo* ever heard in Carnegie Hall. Corigliano’s second opera, *The Lord of Cries*, introduced by Santa Fe Opera in 2021, ends with his high-lying baritone protagonist celebrating, gleefully, the head he’s just severed. And his newest concerto, *Triathlon* (2022), demands that the solo saxophonist play not one, but three instruments—one per movement—and includes a cadenza for the baritone instrument that, through the use of more extended techniques, makes of the principal player at once a melodic soloist and his own percussive accompanist at the same time.

You get the idea.

But—we know this as I write it—emotions can be registered in more than one way. There’s the thrill of shattering a window to shards, yes; but there’s also the poignancy of gazing through that glass—of pressing against it, knowing you can never (again?) reach what’s on the other side. Limitation, too, sparks poetry. Here’s Igor Stravinsky on the subject:

My freedom thus consists in my moving about within the narrow frame that I have assigned myself for each one of my undertakings...I shall go even further: my freedom will be so much the greater and more meaningful the more narrowly I limit my field of action and the more I surround myself with obstacles. Whatever diminishes constraint, diminishes strength. The more constraints one imposes, the more one frees one's self of the chains that shackle the spirit.

The music on this recording—perhaps less famous (but hardly ignored: Symphony No. 2 won Corigliano the Pulitzer Prize)—show a composer no less masterful in this second, Stravinskian mode. *Troubadours: Variations for Guitar and Orchestra* is probably the least Corigliano-esque Corigliano concerto of the nine in his catalogue. Clocking in at a brief (for him) twenty-one minutes, *Troubadours* takes a chamber orchestra of modest size and renders its palette even more delicate by packing some of its players offstage; the soloist, in phrases that rarely rise above *mezzo-forte*, substitutes precision for force in the solo rôle, finding feeling instead in the thousand inflections of an ancient medieval tune; in the small, aching intervals between half-steps that the guitar can keen so eloquently. This orchestral version of *To Music* performs, on its Schubert source, an operation exactly opposite to deconstruction: we first hear its theme fragmented not only in structure but also in space—one phrase heard from here in the hall, a whisper of another heard from there—before it ultimately materializes, intact, in all its lovely and familiar symmetry. In this piece, too, though, Corigliano—following the example of a composer who was principally, after all, a magus of the *lied*—withholds maximum force; this music may declaim, but it never screams.

Of these three scores, then, perhaps it's Symphony No. 2 that presses hardest against the chosen limits of its orchestration. Much of the virtuosity here is compositional—the rumours and murmurs of its opening, rendered barely audible via practice mutes, that only briefly solidify into chord and theme before evanescing the way they came; the complex,

Als Ich Musik
Gedacht hat' ich

Franz Schubert

The image shows a facsimile of a handwritten musical manuscript. At the top, the title 'Als Ich Musik Gedacht hat' ich' is written in a cursive hand, followed by the composer's name 'Franz Schubert'. The manuscript consists of ten staves of music. The first two staves of each system are vocal lines, and the remaining staves are for piano accompaniment. The lyrics are written in German and are partially obscured by the musical notation. The handwriting is clear and legible.

FACSIMILE OF THE MANUSCRIPT OF AN DIE MUSIK CA. 1813.

yet lucid, fugue that limns four subtly separate *tempi* against a common beat, like an aural version of *Nude Descending a Staircase*; the atmospheric Nocturne, which evokes the muezzin calls of a *medina* at midnight in near-cinematic detail. But, in the percussive clatter of its *col legno* bowings, the flute-like shimmer of its stratospherically high solos in that Nocturne, and the solemn, horn-like chorale that appears in the first movement and casts its shadow over all that follows, it's startling how much color and force—how much orchestral *weight*—Symphony No. 2 achieves with strings alone.

But the distinctions between these (relatively) restrained projects and Corigliano's more vehement ones are less important than the elements that unite them. These consist, firstly, of a carefully planned and everywhere audible design; secondly, of the idea that the individual "story" of any given piece (rather than any current musical, or other, fashion) should govern its choice of material; and, lastly, that any material—any instrument, or harmony, or practice—can, and should, be welcomed into the work of an open-minded, open-hearted, composer, creating works for open-minded, open-hearted, audiences. No single music can tell all the truth. Which is why the aesthetically and morally ambitious artist listens to, and learns from, everything.

John Corigliano is the son of a Moldavian Jewish mother whose family fled the Russian *pogroms* of the early decades of the previous century. His father, whose family was Calabrian, was the first American-born concertmaster of any major American orchestra, which was, in this case, the New York Philharmonic. That this composer, in the 1990s (actually, as early as the 1970s—see the Oboe Concerto) could listen to, learn from, and dance with, in this case—Arabic musical tropes, both in the Symphony No. 2 as well as the String Quartet that generated it, isn't, in the least, miraculous. But it is, I would suggest, exemplary. This recording alone, representing only three works of a vast and protean catalogue, shows how medieval Spanish melody, nineteenth-century Viennese *lieder*, and Islamic chant (among other elements) can, in the work of a consummately skilled and aurally omnivorous

twenty-first-century American composer, fuse into a music that tells us more than we might expect about the way we live now. Art should do no less.

© 2022 Mark Adamo

Mark Adamo is the composer and librettist of the operas *Little Women*, *Lysistrata*, *The Gospel of Mary Magdalene*, and *Becoming Santa Claus*. www.markadamo.com



BMOP performs Symphony No. 2 in concert, February 23, 2019.



J. HENRY FAIR

John Corigliano continues to add to one of the richest, most unusual, and most widely celebrated bodies of work any composer has created over the last fifty years. Corigliano's scores—including three symphonies and nine concerti among over one hundred chamber, vocal, choral, and orchestral works—have been performed and recorded by many of the most prominent musicians in the world. His most recent

completed score, eight years in the making, is for his second opera, *The Lord of Cries*, with a libretto by Mark Adamo, commissioned and given its premiere in 2021 by the Santa Fe Opera. *The Lord of Cries* follows *One Sweet Morning* (2011), for mezzo-soprano Stephanie Blythe and the New York Philharmonic, commissioned for the tenth anniversary of 9/11; *Conjurer* (2008), for percussionist Dame Evelyn Glennie and string orchestra; Concerto for Violin and Orchestra (*The Red Violin*) (2005), developed from the score to the François Girard film of the same name, which won Corigliano the Oscar in 1999; Symphony No. 3: *Circus Maximus* (2004), scored for wind orchestra and a multitude of wind ensembles; Symphony No. 2 (2001: Pulitzer Prize in Music); and *Mr. Tambourine Man: Seven Poems of Bob Dylan* (2000) for orchestra and amplified soprano, the recording of which won the Grammy for Best Contemporary Composition in 2008. Earlier scores include String Quartet (1995: Grammy Award, Best Contemporary Composition); Symphony No. 1 (1991: Grawemeyer and Grammy Awards), which has been performed in over 300 engagements worldwide; Clarinet Concerto (1977), commissioned by the New York Philharmonic for Stanley Drucker and Leonard Bernstein; and the opera *The Ghosts of Versailles*, commissioned and introduced in 1991 by the Metropolitan Opera and awarded the International Classical Music Award for composition the following year. *The Ghosts of Versailles* was revived at the MET in 1994 and subsequently performed at Lyric Opera of Chicago, Ireland's Wexford Festival (in a co-production with Opera Theatre of Saint Louis), Germany's Hannover Opera, Wolf Trap Opera, Chautauqua

Opera, Glimmerglass Opera, and Los Angeles Opera, whose recording won a Grammy for Best Opera Recording of 2017. His most recent project is *Triathlon*, a saxophone concerto, commissioned by the San Francisco Symphony and scheduled for premiere in April 2022.

Corigliano serves on the composition faculty at the Juilliard School of Music and recently retired from the position of Distinguished Professor of Music at Lehman College, City University of New York. More information is available at johncorigliano.com.



Eliot Fisk began to study the guitar motivated by his brother Matthew, born with Down's Syndrome. While the imagined family singing sessions to a guitar accompaniment never turned into anything, the instrument slowly became the focus of his life.

Ten months spent in Sweden attending elementary school in 1965-6 produced the necessary catalyst to learn Swedish fluently and to begin to practice the guitar seriously. This passion burst into full flame when, on his return to his native Philadelphia, Eliot began to study with the remarkable (and mostly self-taught) William Viola, whose love of the guitar

was lifelong although his musical activities were mostly limited to teaching on Saturdays in a guitar store in Philadelphia.

In 1974 Eliot met and began to study with his idol Segovia, and at Yale University (1972-77) he supplemented those encounters with guidance from the great harpsichordist and scholar Ralph Kirkpatrick. Following his graduation from Yale *summa cum laude* and a successful debut at Alice Tully Hall in New York in 1976, Eliot Fisk began a professional career that has taken him around the world as soloist and chamber musician performing in leading concert halls on five continents.

Eliot has created an enormous amount of new music for the guitar through innumerable transcriptions and many new works in all genres by eminent composers, written for and dedicated to him. His numerous recordings have achieved critical and public acclaim.

He has enjoyed a long career as an educator, particularly at the *Universitaet* "Mozarteum" in Salzburg, where he teaches in five languages, and at the New England Conservatory in Boston, where in 2006 he founded the highly successful Boston Guitar Fest. Many of his students have become great leaders in the musical world and continue his efforts to combine the great romantic tradition with the best of modernity.

Together with his wife, virtuoso guitarist Zaira Meneses, he recently founded the *Eliot Fisk Guitar Academy* (EFGA), which aims to project his legacy of interdisciplinary musicianship and humanitarian aspiration around the world. More specifics at www.eliotfisk.com.



Gil Rose is a musician helping to shape the future of classical music. Acknowledged for his “sense of style and sophistication” by *Opera News*, noted as “an amazingly versatile conductor” by *The Boston Globe*, and praised for conducting with “admiral command” by *The New York Times*, over the past two decades Mr. Rose has built a reputation as one of the country’s most inventive and versatile conductors. His dynamic performances on both the symphonic and operatic stages as well as over 75 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 has won fourteen ASCAP awards for adventurous programming and was selected as Musical America’s 2016 Ensemble of the Year, the first symphony orchestra to receive this distinction. Mr. Rose serves as the executive producer of the GRAMMY® Award–winning 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, Cantaloupe, ECM, Naxos, New World, and BMOP/sound.

In September 2013, he introduced a new company to the Boston opera scene, Odyssey Opera, dedicated to eclectic and underperformed operatic repertoire. Since the company’s inaugural performance of Wagner’s *Rienzi*, which took the Boston scene by storm, Odyssey Opera has continued to receive universal acclaim for its annual festivals with compelling themes and unique programs, presenting fully staged operatic works and concert performances of overlooked grand opera masterpieces. In its first five years, Mr. Rose has brought 22 operas to Boston, and introduced the city to some important new artists. In 2016 Mr. Rose founded Odyssey Opera’s in-house recording label with its first release, Pietro Mascagni’s *Zanetta*, followed by a double disc of one-act operas by notable American composer

Dominick Argento in 2018, the world premiere recording of Mario Castelnuovo-Tedesco’s *The Importance of Being Earnest* in 2020, and recordings of the original, restored versions of Charles Gounod’s *La reine de Saba* and Camille Saint-Saëns’s *Henry VIII* in 2021 and 2022.

In June 2022 Rose and BMOP, partnered with Odyssey Opera, launch the five-year initiative *AS TOLD BY: History, Race, and Justice on the Opera Stage*. This series of five operas depict the lives of vital figures of Black liberation and thought as told by Black composers and librettists.

From 2012 to 2019, he was the Artistic Director of the longstanding Monadnock Music Festival in historic Peterborough, New Hampshire. Mr. Rose conducted several premieres as well as cycles of the symphonies of Beethoven and Mendelssohn. He made his opera stage directing debut in two revivals of operas by Dominick Argento as well as conducting, directing, and producing a production and world premiere recording of Ned Rorem’s opera *Our Town* in the historic Peterborough Townhouse.

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. 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. He has since returned to City Opera in 2017 (as Conductor and Director) in Zankel Hall at Carnegie Hall and 2018 conducting a double bill of Rameau’s & Donizetti’s settings of *Pigmalione*. In 2019, he made his debut conducting the Juilliard Symphony in works of Ligeti and Tippett.

As an educator, he has served on the faculty of Tufts University and Northeastern University, and has worked with students at a wide range of colleges such as Harvard, MIT, New England Conservatory, Carnegie Mellon University, and the University of California at San Diego, among others.



The **Boston Modern Orchestra Project** is the premier orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries. Described by *The New York Times* as “one of the most artistically valuable” orchestras in the country, BMOP is a unique institution in today’s musical world, disseminating exceptional orchestral music “new or so woefully neglected that it might as well be” via performances and recordings of the highest caliber.

Founded by Artistic Director Gil Rose in 1996, BMOP has championed composers whose careers span over a century. Each season, Rose brings BMOP’s award-winning orchestra, renowned soloists, and influential composers to the stage of New England Conservatory’s historic Jordan Hall, with programming that is “a safe haven for, and champion of, virtually every *ism*, and every genre- and era-mixing hybrid that composers’ imaginations have wrought” (*Wall Street Journal*). The musicians of BMOP are consistently lauded for the energy, imagination, and passion with which they infuse the music of the present era.

BMOP’s distinguished and adventurous track record includes premieres and recordings of monumental and provocative new works such as John Harbison’s ballet *Ulysses*, Charles Wuorinen’s *Haroun and the Sea of Stories*, and Lei Liang’s *A Thousand Mountains, A Million*

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

From 1997 to 2013 the orchestra won thirteen ASCAP Awards for Adventurous Programming. BMOP has been featured at festivals including Opera Unlimited, the Ditson Festival of Contemporary Music with the ICA/Boston, Tanglewood, the Boston Cyberarts Festival, Concerts at the Library of Congress (Washington, DC), the Festival of New American Music (Sacramento, CA), Music on the Edge (Pittsburgh, PA), and the MATA Festival in New York. During its 20th anniversary season, BMOP was named Musical America’s 2016 Ensemble of the Year, the first symphony orchestra in the organization’s history to receive this distinction.

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

BMOP/sound, BMOP’s independent record label, was created in 2008 to provide a platform for BMOP’s extensive archive of music, as well as to provide widespread, top-quality, permanent access to both classics of the 20th century and the music of today’s most innovative composers. BMOP/sound has released over 75 CDs on the label, bringing BMOP’s discography to 100 titles. BMOP/sound has garnered praise from the national and international press; it is the recipient of a 2020 GRAMMY® Award for *Tobias Picker: Fantastic Mr. Fox*, nine GRAMMY® Award nominations, and its releases have appeared on the year-end “Best of” lists of *The New York Times*, *The Boston Globe*, National Public Radio, *Time Out New York*, *American Record Guide*, *Downbeat Magazine*, WBUR, NewMusicBox, and others.

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

FLUTE

Ashley Addington (piccolo) [2]
 Sarah Brady* [1]
 Rachel Braude (piccolo) [1]
 Jessica Lizak* [2]

OBOE

Laura Pardee (English horn) [2]
 Jennifer Slowik* [1-2]
 Catherine Weinfield [1]

CLARINET

Amy Adovcat (bass clarinet) [1]
 Gary Gorczyca*
 (bass clarinet) [1-2]
 Michael Norsworthy* [2]

BASSOON

Jensen Ling* [1-2]
 Gregory Newton [1-2]

HORN

Alyssa Daly [2]
 Neil Godwin* [1-2]
 Kevin Owen* [1]

TRUMPET

Terry Everson* [1]
 Andrew Kozar [1]

TROMBONE

Hans Bohn [1]

BASS TROMBONE

Christopher Beaudry [1]

TUBA

Kenneth Amis [1]

PERCUSSION

Craig McNutt (timpani) [1-2]
 Robert Schulz* [1-2]

PIANO

Linda Osborn [2]

VIOLIN I

MaeLynn Arnold [2-3]
 Piotr Buczek [1-3]
 Colin Davis [3]
 Sonia Deng [2-3]
 Gabriela Diaz* [1-3]
 Omar Guey [1]
 Susan Jensen [1-3]
 Aleksandra Labinska [3]

Mina Lavcheva [1]
 Nicole Parks [1]
 Amy Sims [1-3]
 Megumi Stohs [1]

VIOLIN II

Colleen Brannen [1]
 Paola Cabbalero [1]
 Benjamin Carson [3]
 Tudor Dornescu [1]
 Lilit Hartunian [1-3]
 Annegret Klaua [2-3]
 Aleksandra Labinska [1]
 Yumi Okada [1-3]
 Kay Rooney Matthews [2-3]
 Nivedita Sarnath [2-3]
 Megumi Stohs* [2-3]
 Zoya Tsvetkova [1]

Katherine Winterstein* [1]
 Edward Wu [3]

VIOLA

Mark Berger [1]
 Joan Ellersick [3]
 Noriko Futagami [1]
 Ashleigh Gordon [3]
 Dimiter Petkov [2-3]
 Emily Rideout [1-3]
 Emily Rome [1-3]
 Peter Sulski* [1-3]
 Alexander Vavilov [1]

CELLO

Miriam Bolkosky [2-3]
 Nicole Cariglia [1-3]
 Darry Dolezal [1]
 Cherry Kim [3]
 Jing Li [1-3]
 Velleda Miragias [3]
 Rafael Popper-Keizer* [2-3]
 David Russell* [1]

BASS

Anthony D'Amico* [1-3]
 Reginald Lamb [3]
 Robert Lynam [3]
 Bebo Shiu [1-3]

KEY:

[1] To Music
 [2] Troubadours
 [3] Symphony No. 2

*Principals

John Corigliano

To Music
 Troubadours
 Symphony No. 2

All works on this disc are published by G. Schirmer, Inc.

Producer: Gil Rose

Recording and postproduction engineer: Joel Gordon

Assistant engineer: Peter Atkinson

SACD authoring: Brad Michel

To Music was recorded on September 10, 2021, at Mechanics Hall in Worcester, MA. *Troubadours* was recorded on February 25, 2019, at Fraser studios at WGBH in Boston, MA. *Symphony No. 2* was recorded on February 24, 2019, at Fraser studios at WGBH.

This recording was made possible in part through the generosity of an anonymous donor.



Cover art: Stanley Rodolfo. *The Gramophone in the Garden*, 2002. Oil on canvas.

© 2022 BMOP/sound 1087

Design: John Kramer
 Editor: Chuck Furlong

