



**BMOP**  
*sound*

**DAVID RAKOWSKI: WINGED CONTRAPTION**

PERSISTENT MEMORY | PIANO CONCERTO

**DAVID RAKOWSKI** b. 1958

PERSISTENT MEMORY

PIANO CONCERTO

WINGED CONTRAPTION

**MARILYN NONKEN** piano and toy piano

**BOSTON MODERN ORCHESTRA PROJECT**

GIL ROSE, CONDUCTOR

**PERSISTENT MEMORY** (1996–97)

- [1] I. Elegy 9:05
- [2] II. Variations, Scherzo, and Variations 12:01

**PIANO CONCERTO** (2005–06)

- [3] I. Freely; Vivace 9:30
- [4] II. Adagio 6:53
- [5] III. Scherzando 5:28
- [6] IV. Poco andante, quasi adagietto, con gusty;  
Allegro; Cadenza; Allegro 12:04

[7] **WINGED CONTRAPTION** (1991) 9:24

**TOTAL** 64:27

**By David Rakowski**

I was at the American Academy in Rome when the commission offer from Orpheus Chamber Orchestra came. At the time, my wife's mother had cancer with a short time to live, and I couldn't afford plane fare to come to the funeral. So I was feeling a kind of melancholy as I started work on the piece.

The commissioning contract was, I thought, unusual because it specified an exact number of string players on each part (5-4-3-3-1). Given that, I thought I should try to write music for the string sections that also revealed the individuals within them. Hence "split ends" for string lines in which melodies would finish by breaking off into chords, showing the bones of the section. It seemed the logical way to present such a thing was to introduce the sections one by one and let the split ends accumulate into progressively thicker chords. Once everyone came in, I found myself with a big chord, which had a meandering half-step in the middle, and it then made sense to bring in the winds, one by one, first by picking up that half-step. Then the winds do the same thing – accumulate to the same big chord and meandering half-step, at which point the strings pick it back up, slowly reaccumulating to a 16-note chord.

*Persistent Memory* seemed to be very sad music, and I went back several times and revised and revised until I was satisfied with it. On the day I finished the first movement, I received word that Lily Auchincloss, who had sponsored my fellowship, had passed away. I had just written her elegy.

A year passed before I had an idea for what could follow the elegy. I settled on a set of variations on the elegy materials interrupted by a scherzo with the idea that the music would

get further and further away and something would happen to bring the elegy back. That "something" became a repeated note climax in the scherzo from which the string sections would explode, first in unison, and then into another 16-note chord; that chord brings back the meandering elegy music as a variation. A codetta exposes the three cellos and puts them back together as a section, themselves ending with a meandering half-step.

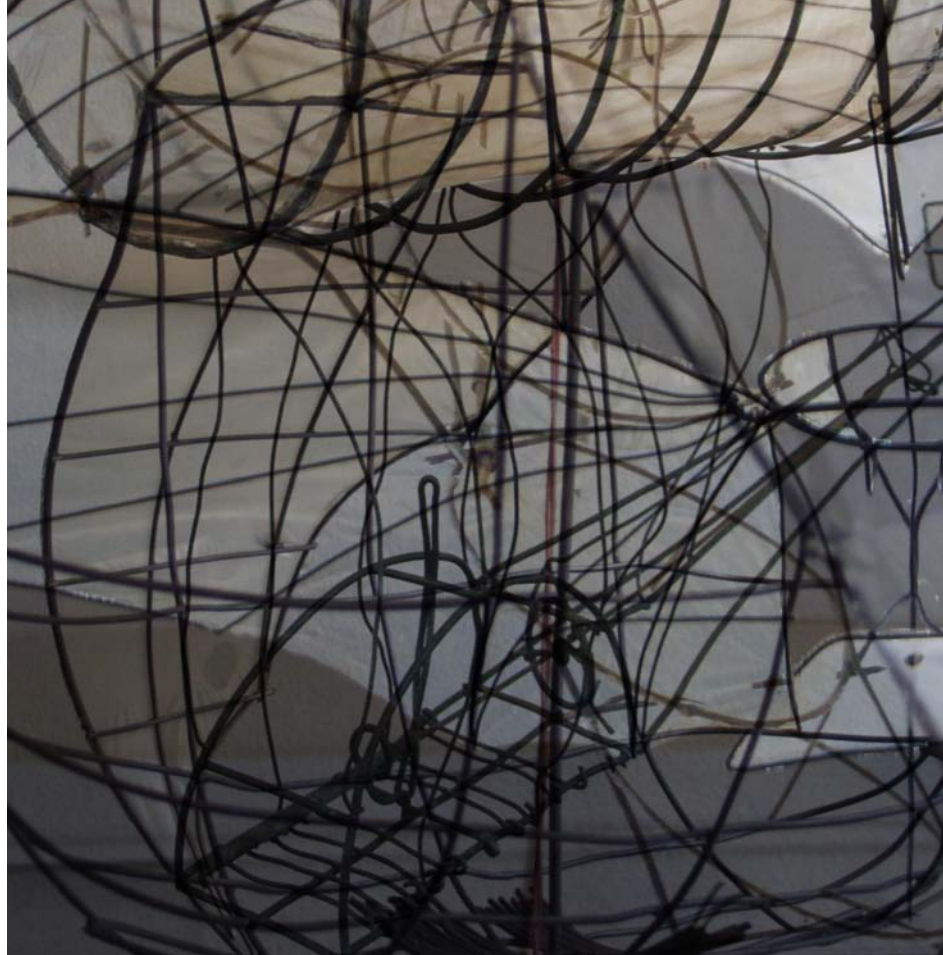
The *Piano Concerto* came about through the tireless efforts of Marilyn Nonken, with whom I'd collaborated many times, and so my idea was to acknowledge her in the piece by building it from existing piano études either written for her or that she had recorded. I had already written four concertos, all of them with an ironic twist on the idea of concerto (orchestral instruments trying to usurp the soloist, shadow clarinets in the orchestra turning the soloist into a trio, etc.), and for once I wanted to write a traditional concerto with traditional concerto interactions between individual and orchestra.

The big plan was to write fast outer movements with slow introductions using the same music. This music would contain kernels both for repeated notes (the idea of "E-Machines", étude #1) and scales ("Sliding Scales", #33) with the repeated notes emerging for the first movement and the scales for the finale. "Plucking A", #13, became the A that is plucked to begin all the movements. Other études were the basis of the slow movement. I also decided to write a scherzo with jazz things in it (Dave Brubeck voicings, Art Tatum fast licks) as a "monoritmicon" (like the one in the second scene of Berg's *Lulu*). The rhythmic motive came from "Absofunkinlutely", #68.

As the piece progressed, more stuff got put into it. Marilyn liked the idea of including a toy piano, so I bought a Schoenhut and wrote for that; I had a dream that I was holding a boombox that played a two-chord progression (D, F7/E-flat) over and over that was supposed to keep lions from charging, and I incorporated that; while writing the scherzo I encountered "chatter stones" at a toy store near the MacDowell Colony (magnetic polished rocks

that chatter when tossed in the air), so I incorporated those. Finally, Marilyn asked if she could make up her own cadenza, so where the cadenza comes, either the one I wrote can be played, or the soloist can make one up (this recording contains the one I wrote).

*Winged Contraption* is a 60th-birthday card for Martin Boykan. I couldn't make it to his birthday party, so I promised him a piece. When I got to Yaddo in May 1991, I had planned to work on a symphony, but that piece was already finished (and I was really, really tired of it). So I took a few of Marty's scores with me, as well as a recording of Ross Bauer's piano concerto, and resolved to write a fast, fun piece for Marty that would throw in a few random quotes from his music and Ross's piece. I was writing, orchestrating, and copying all at once, which made it easy to simply stop when I got to page 60 of the full score. After 23 days, I did just that. When the piece was finished, I invited the other resident writers at Yaddo to name it, and *Winged Contraption* won out over eight other entries.



PERSISTENT MEMORY was commissioned and premiered by the Orpheus Chamber Orchestra with funds from the Mary Flagler Cary Charitable Trust. It was composed in 1996–97, and is dedicated to the memory of Lily Auchincloss.

The piece is scored for a chamber orchestra of sixteen strings and ten winds.

PIANO CONCERTO was co-commissioned by the Koussevitzky Music Foundation and the Boston Modern Orchestra Project in 2005–06 and written for Marilyn Nonken, who premiered the work in 2007. The piece is scored for full symphony orchestra and solo piano.

WINGED CONTRAPTION was written in celebration of composer Martin Boykan's 60th birthday in 1991 and premiered by the Boston Modern Orchestra Project in 2007. The piece is scored for full symphony orchestra.

## By Marilyn Nonken

Since the earliest work on this disc was written, David Rakowski has become one of the most visible American composers of his generation. His chamber works, songs, and piano études are widely performed and recorded, and their success, with musicians and listeners alike, is a testament to the allure of his highly playable, highly listenable music. Harmonically supple, rhythmically vital, formally ingenious: there is much to admire in these smaller pieces. Yet it's not Rakowski's compositional technique that sets his works apart from those of his contemporaries. Rather, his music is distinguished by its engaging playfulness, an ebullience expressed most obviously through witty titles ("A Gliss is Just A Gliss", "Eight Misbehavin'"), surprising quotations (ranging from Beethoven to classic rock), and performance techniques that beg to be seen live (such as playing the piano

with just the index fingers, or the nose). His music allows for the release of energies more solemn musical environments deny and encourages a laughter that recognizes wonder and surprise. Part showman, part provocateur, Rakowski combines the intimacy of salon music with the bravura of the magic trick.

In the works on this recording, inspired by the near-limitless resources of the orchestra, Rakowski defines himself as not only a master of the small form but a brilliant musical dramatist, colorist, and craftsman. Not mere divertissements, *Winged Contraption*, *Persistent Memory*, and the *Piano Concerto* are profound compositions, architecturally complex and dramatically ambitious. Embracing the traditional connotations of the word, these are "serious" concert works. The *Piano Concerto* is not an ironic take on the form but a thoughtful exploration of a structure and its possibilities, in which the progress of rogue elements is traced from one movement to the next. *Winged Contraption*, like Ravel's *Bolero*, is a study in which the composer chose to work within a highly constrained set of conditions. Dating from a period of personal and creative turmoil, the first movement of *Persistent Memory* features some of the composer's most soulful writing. Yet even in their most contemplative moments, the spirit of play in the works is palpable. Even the quietest passages reveal Rakowski's fascination with performance virtuosity and compositional sleight-of-hand. If these elements don't announce themselves with a wink and a nudge, we still hear in them the delight that Rakowski takes in writing. It's a pleasure we as listeners share hearing the musicians of the Boston Modern Orchestra Project play in and with his music.

I first met David Rakowski in the early nineties, when we were both at Columbia; I was a first-year graduate student, and Rakowski a member of the junior faculty. We worked together many times for performances and recordings of his music, on not only solo études but also *Sesso e Violenza*, *Hyperblue*, and the beautiful *Three Songs on Poems of Louise Bogan*. After many years, I thought to escalate our creative relationship by col-

laborating on a piano concerto. To my great pleasure, he accepted the challenge, and we were both elated to have the commitment early on of the indefatigable conductor and new music impresario Gil Rose. Rakowski recalls: "My thoughts of writing a concerto for Marilyn gravitated towards those études associated with her... I decided I would reference 'her' études, and either use them as the stepping-off point for the concerto music, or make specific references to them in the concerto." He drew from "Plucking A" and "E-Machines" (the plucked and repeated notes in Movement I), "Twelve-Step Program", "The Third Man", and "Corrente" (the signature harmonic and textural writing in Movement II), and "Sliding Scales" (the cascading passagework in Movement IV). Inspired by the second scene of Alban Berg's *Lulu*, the third movement is an étude in itself, a "ritmicon" built almost entirely on a short, four-note rhythm; for the pianist, this motive often occurs in the left-hand octaves, while the right hand's Art Tatum-esque runs provide some of the Concerto's most challenging playing. Perhaps the work's most unusual feature is the toy piano played by the soloist. A tease throughout, making only short appearances at the ends of the first three movements, the toy piano provides a surreal introduction for the final-movement cadenza. (In this performance, the cadenza was written by the composer, although the pianist has the option to create or improvise her own.) Formally, each movement begins with a similar gesture (an A plucked inside the piano), but, in each, the consequences of this gesture differ—and, in this sense, the concerto not only celebrates performance virtuosity, but compositional virtuosity as well. For me, it is also about inspiration: the inspiration a gifted composer finds in simple materials, and the inspiration (and fellowship) that unites composers and their interpreters.

Known for writing quickly (for instance, refusing to spend more than six days on any of his more than eighty piano études), Rakowski spent more than a year on *Persistent Memory*. He began work on the slow opening movement while in residence at the American Academy in Rome, during a time he has described as one of melancholy and "torturous"

creative impasse. After continual revisions, he finished the movement four hard months later; that very day, still in Rome, he learned of the death of Lily Auchincloss, his sponsor at the Academy, and dedicated it to her memory. Returning to America, he struggled with the material to follow. Ultimately, Rakowski was compelled to complete the work, and what we hear in the music that follows (four variations, a scherzo in mock-rondo form, and four more variations followed by a codetta) is a composer slowly waking, reinvigorated, and hitting his stride anew. With instrumental lines breaking apart and coming together, gutsy rhythmic gestures and brash string glissandi, there's a feeling of revitalization. The touching sixth variation is a "memory" of Lily's mournful elegy, but it comes with the peace and closure of a fond remembrance.

In 1991, having completed his very lush Symphony No. 1, Rakowski was eager to write a lighter, more transparently scored orchestral work, in which long lines would spin out over a perpetual motion accompaniment. Thus was born *Winged Contraption*. Written at Yaddo as an affectionate 60th-birthday present for composer and friend Martin Boykan, he set about with the conceit of composing, orchestrating, and copying by hand the work as it unfolded every day, fully intending to draw the double bar at the end of the sixtieth page of the full score. *Winged Contraption* is a warm and exuberant tribute to close friends and colleagues. While most of the material is original, many of the work's lyrical melodies quote Boykan's compositions and also a piano concerto, new at the time, written by Ross Bauer. Revealing Rakowski's wizardry, the lean orchestration dazzles. Dancing, trilling winds and playful interaction between percussion, harp, and piano distinguish an effervescent soundworld through which the moto perpetuo accompaniment winds its merry way. Traversing four contrasting sections (slow-fast-slow-fast), *Winged Contraption* builds to a brilliant climax, racing—in honor of Boykan—to the bottom of the score's sixtieth page.



In hearing this music, which spans fifteen years of a rich career, we glimpse an artist ever more inspired: by performers, other composers, friends, and sometimes even the very materials he himself has created. Having had the privilege of working with him, I've been left breathless by the creative alchemy through which his inspirations, and oftentimes fleeting and whimsical ideas, are transformed into something far more than that. With Rakowski, the compositional process may begin with personal fancy, but his music is the opposite of self-indulgent. His process ends with an open invitation to performers and listeners to enter the fanciful world he has created, and share his pleasure in it. He asks us, as only a serious composer can, to come and play.

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## ARTISTS

**David Rakowski** was born and raised in St. Albans, Vermont, where he played trombone in high school and community bands, and keyboards in a mediocre rock band called The Silver Finger. He developed his ears by taking songs off the radio for his band to play.

His musical training took place at New England Conservatory, Princeton University, and the Tanglewood Music Center, where he studied with Robert Ceely, John Heiss, Milton Babbitt, Paul Lansky, Peter Westergaard, and Luciano Berio. He spent the four years after graduate school holding down dismal part-time word processing jobs and helping to run the Griffin Music Ensemble in Boston. At the end of those four years, he leapt into academia with a one-year position at Stanford University. Seven years later, he finished his dissertation.

Rakowski's most widely traveled music is his ever-expanding collection of piano études, currently numbering eighty-eight. These pieces approach the problem of étude from many different angles, be they technical, conceptual, or stylistic; many of them may be viewed on YouTube. He has also written three symphonies, five concertos, three large wind ensemble pieces, and a sizable collection of chamber and vocal music, as well as incidental music.

Rakowski's awards include the Rome Prize, an Academy Award from the American Academy of Arts and Letters, the 2006 Barlow Prize, and the 2004–06 Elise L. Stoeger Prize from the Chamber Music Society of Lincoln Center, as well as awards and fellowships from the Guggenheim Foundation, the National Endowment for the Arts, the Rockefeller Foundation, the Tanglewood Music Center, BMI, Columbia University, the Orleans International Piano Competition, the International Horn Society, and various artist colonies. He has been com-

missioned by the Orpheus Chamber Orchestra, "The President's Own" U.S. Marine Band, Sequitur, the Network for New Music, the Koussevitzky Music Foundation (with Ensemble 21 in 1996 and with the Boston Modern Orchestra Project in 2006), Collage New Music, the Kaufman Center/Merkin Hall, Boston Musica Viva, the Fromm Foundation (twice), Dinosaur Annex, the Crosstown Ensemble, Speculum Musicae, the Riverside Symphony, Parnassus, The Composers Ensemble, Alea II, Alea III, Triple Helix, and others. He has been a finalist for the Pulitzer Prize in Music twice: in 1999 for *Persistent Memory* (commissioned by Orpheus) and in 2002 for *Ten of a Kind* (commissioned by "The President's Own" U.S. Marine Band). He has been composer-in-residence at the Bowdoin Summer Music Festival, guest composer at the Wellesley Composers Conference, and a Master Artist at the Atlantic Center for the Arts. His music, published by C.F. Peters, is recorded on BMOP/sound, New World Records, CRI, Innova, Americus Records, Albany Records, Capstone Records, and Bridge Records, and has been performed worldwide.

Rakowski taught at Columbia University for six years, and then joined the faculty of Brandeis University, where he is now the Walter W. Naumburg Professor of Composition. He has also taken part-time teaching appointments at Harvard University (twice) and New England Conservatory (also twice). Now a failed trombonist, he lives in Boston exurbia and in Maine with his wife Beth Wiemann and two cats named Sunset and Camden.





**Marilyn Nonken** is one of the most celebrated champions of the modern repertoire of her generation, known for performances that explore transcendent virtuosity and extremes of musical expression. Upon her 1993 New York debut, she was heralded as “a determined protector of important music” (*The New York Times*). Recognized as “one of the greatest interpreters of new music” (*American Record Guide*), she has been named “Best of the Year” by some of the nation’s leading critics (*The Boston Globe*, 1997–2002, and *The Washington Post*, 2005). “In an environment that has nurtured many fine pianists who are sympathetic to new music (Oppens, Kalish, Hamelin, etc.),” writes *Fanfare*, “Marilyn Nonken stands out among American pianists for her intense devotion (she plays new music exclusively) and the enormous scope of her technique.”

Marilyn Nonken has been presented at such venues as Carnegie Hall, Lincoln Center, Miller Theatre, the Guggenheim Museum, IRCAM (Institut de Recherche et Coordination Acoustique/Musique), the Théâtre Bouffe du Nord, ABC (Australian Broadcasting Corporation), the Rockefeller Foundation, Kettle’s Yard, the Cleveland Museum of Art, the Phillips Collection, and the Menil Collection, as well as at conservatories and universities around the world. Composers who have written for her include Milton Babbitt, Drew Baker, Pascal Dusapin, Chris Dench, Jason Eckardt, Richard Festinger, Michael Finnissy, Liza Lim, Tristan Murail, and David Rakowski. As a chamber musician, she plays with Ensemble 21 (New York), the new music group of which she is Artistic Director and a co-founder, and Elision (Melbourne). She also has appeared with the Group for Contemporary Music, MusicNOW (Chicago Symphony Orchestra), the Chamber Music Society of Lincoln Center, Speculum Musicae, and the Boston Modern Orchestra Project. Festival appearances include Résonances and the Festival d’Automne (both, Paris), When Morty Met John, Making

Music, and Works and Process (all, New York), as well as Musica Nova Helsinki, Aspects des Musiques d’Aujourd’hui (Caën), Messiaen 2008 (Birmingham, UK), New Music Days (Ostrava), Musikhøst (Odense), Music on the Edge (Pittsburgh), Piano Festival Northwest (Portland, Oregon), and the William Kapell International Piano Festival and Competition (Maryland).

She has recorded for BMOP/sound, New World Records, Mode Records, Lovely Music, Albany Records, Metier, Divine Art, Innova, CRI, New Focus, Tzadik, New Focus, and Neos. *American Spiritual*, a CD of works written for her, was released in 2001; other solo discs include *Morton Feldman: Triadic Memories* and *Tristan Murail: The Complete Piano Music*. Recent releases include portrait discs of Chris Dench, William Albright, and Charles Wuorinen.

A student of David Burge at the Eastman School of Music, Marilyn Nonken received a Ph.D. in musicology from Columbia University. Her writings on music have been published in *Perspectives of New Music*, *Contemporary Music Review*, *Agni*, *Current Musicology*, *Tempo*, *Ecological Psychology*, and the *Journal of the Institute for Studies in American Music*. Currently Director of Piano Studies at New York University’s Steinhardt School, Marilyn Nonken is a Steinway Artist. She lives in New York with her husband, theatre artist George Hunka, and their daughter Goldie Celeste.



**Gil Rose** is recognized as one of a new generation of American conductors shaping the future of classical music. His orchestral and operatic performances and recordings have been recognized by critics and fans alike. In 1996, Gil Rose founded the Boston Modern Orchestra Project (BMOP), the leading professional orchestra in the country dedicated exclusively to performing and recording music of the 20th and 21st Centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim and earned the orchestra nine ASCAP awards for adventurous programming and the John S. Edwards

Award for Strongest Commitment to New American Music. In 2007, Mr. Rose received Columbia University's prestigious Ditson Award and an ASCAP Concert Music Award for his exemplary commitment to new American music. Since 2003 Mr. Rose has also served as Music Director of Opera Boston, an innovative opera company in residence at the historic Cutler Majestic Theatre.

As a guest conductor, Mr. Rose made his Tanglewood Festival debut in 2002 conducting Lukas Foss' opera *Griffelkin*, a work he recorded for Chandos and released in 2003 to rave reviews. In 2003 he made his guest debut with the Netherlands Radio Symphony conducting three world premieres as part of the Holland Festival. He has led the American Composers Orchestra, the Warsaw Philharmonic, the National Symphony Orchestra of the Ukraine, the Cleveland Chamber Symphony, the National Orchestra of Porto, and the Orchestra della Svizzera Italiana, as well as several appearances with the Boston Symphony Chamber Players.

In June 2003, BMOP and Opera Boston together launched the much-celebrated Opera Unlimited, a ten-day contemporary opera festival featuring five operas and three world

premieres. Mr. Rose led the world premiere of Elena Ruehr's *Toussaint Before the Spirits*, the New England premiere of Thomas Ades' *Powder Her Face*, as well as the revival of John Harbison's *Full Moon in March* with "skilled and committed direction" according to *The Boston Globe*. In 2006 the Opera Unlimited Festival presented the North American premiere of Peter Eötvös' *Angels in America* to critical acclaim.

Also recognized for interpreting standard operatic repertoire from Mozart to Bernstein, Mr. Rose's production of Verdi's *Luisa Miller* was hailed as an important operatic event. *The Boston Globe* recognized the production as "the best Verdi production presented in Boston in the last 15 years." Mr. Rose's recording of Samuel Barber's *Vanessa* for Naxos has been hailed as an important achievement by the international press. He was chosen as the "Best Conductor of 2003" by *Opera Online*. He made his Chautauqua Opera debut in 2005 with a production of *Lucia de Lammermoor* and in the 2007–08 season he led the Boston premiere of Osvaldo Golijov's *Ainadamar* with Dawn Upshaw as well as a revival of Verdi's *Ernani*.

Gil Rose's extensive discography includes world premiere recordings of music by Derek Bermel, Eric Chasalow, Robert Erickson, Lukas Foss, Charles Fussell, Michael Gandolfi, John Harbison, Lee Hyla, David Lang, Tod Machover, Steven Mackey, Stephen Paulus, David Rakowski, Bernard Rands, George Rochberg, Elena Ruehr, Gunther Schuller, Reza Vali, and Evan Ziporyn. Upcoming releases include works by composers Louis Andriessen, John Cage, Alan Hovhaness, William Thomas McKinley, and Ken Ueno. His world premiere recording of the complete orchestral music of Arthur Berger was chosen by *The New York Times* as one of the "Best CD's of 2003."

The **Boston Modern Orchestra Project** (BMOP) is widely recognized as the premiere orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries. Founded in 1996 by Artistic Director Gil Rose, BMOP's mission is to illuminate the connections that exist naturally between contemporary music and contemporary society by reuniting composers and audiences in a shared concert experience. In its first ten seasons alone, BMOP programmed over 50 concerts of contemporary orchestral music; commissioned more than 20 works and presented over 40 world premieres; released 13 world premiere recordings; and collaborated with Opera Boston to produce staged performances of contemporary operas including the Opera Unlimited festival of contemporary chamber opera.

In addition to its regular season at Boston's Jordan Hall, the orchestra has performed in major venues on both the East and West Coasts and collaborated with internationally based artists and organizations. A nine-time winner of the ASCAP Award for Adventurous Programming of Orchestral Music and recipient of the prestigious John S. Edwards Award for Strongest Commitment to New American Music, BMOP has appeared at Tanglewood, the Festival of New American Music (Sacramento, CA), and Music on the Edge (Pittsburgh, PA).

In 2008 BMOP launched its signature record label, BMOP/sound. Its first nine releases were met with widespread critical acclaim, and were selected among the "Best CD's of 2008" by *The New York Times*, *National Public Radio*, *Time Out New York*, and *Downbeat Magazine*. The label's recording of Charles Fussell's *Wilde* received a 2009 Grammy Award nomination (Sanford Sylvan, Best Classical Vocal Performance). Additional BMOP recordings are available from Albany, New World, Naxos, Arsis, Oxingdale, and Chandos. BMOP CD's are regularly reviewed by national and international publications including *Gramophone*, *Fanfare*, *BBC Music*, *American Record Guide*, *The Chicago Tribune* (Best CD's of 2004), *Time Out New York* (Best CD's of 2004), *The Boston Globe* (Best CD's of 2003), and *The New York Times* (Best CD's of 2003).

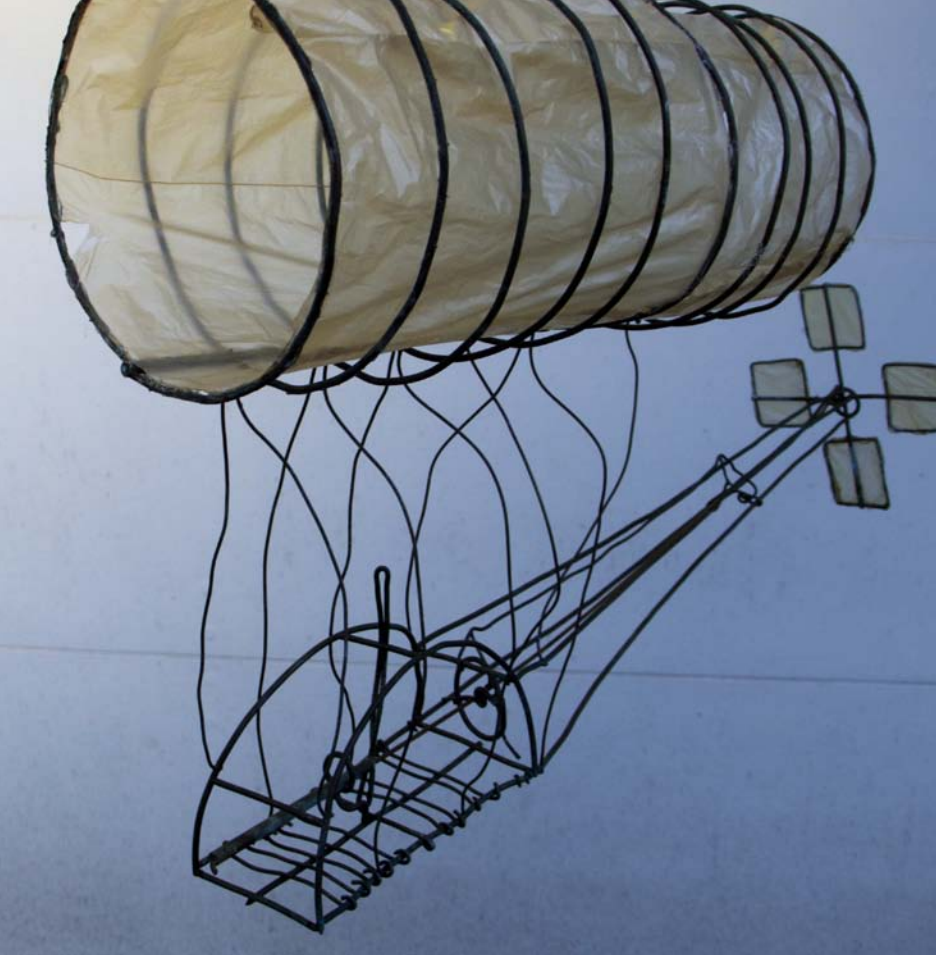


CLIVE GRANGER

Composers are at the core of BMOP's mission, and BMOP has hosted a Composer in Residence each season since 2000. In recognition of the importance of this position, Meet The Composer and the League of American Orchestras awarded BMOP one of six three-year Music Alive grants for a collaboration with composer Lisa Bielawa.

Dedicated to discovering and advocating for the next generation of composers and audiences, BMOP is committed to encouraging and extending the new music community. Beyond the concert hall, BMOP's trend-setting Club Concerts bring "the music formerly known as classical" to downtown venues, and its in-depth outreach programs provide mentors and workshops for teenage composers in underserved communities.

BMOP's greatest strength is the artistic distinction of its musicians and performances. Each season, Gil Rose gathers together an outstanding orchestra of dynamic and talented young performers, and presents some of the world's top vocal and instrumental soloists. *The New York Times* says: "Mr. Rose and his team filled the music with rich, decisive ensemble colors and magnificent solos. These musicians were rapturous—superb instrumentalists at work and play."



## David Rakowski

Persistent Memory | Piano Concerto | Winged Contraction

Producer                      Gil Rose  
Recording and editing      Joel Gordon and David Corcoran

*Persistent Memory*, *Piano Concerto*, and *Winged Contraction* are published by C. F. Peters (BMI). All Rights Reserved. *Persistent Memory* was recorded on May 25, 2004 at Jordan Hall at New England Conservatory. *Piano Concerto* was recorded on November 5, 2007 at Mechanics Hall (Worcester, MA). *Winged Contraction* was recorded on January 21, 2007 at Jordan Hall.



This recording was made possible in part by Brandeis University, the Aaron Copland Fund for Music, the Alice M. Ditson Fund at Columbia University, and the National Endowment for the Arts, and with the cooperation of the Boston Musicians' Association.

"Thanks to Gil Rose for getting this project under way and keeping it going. Thanks especially to the musicians of BMOP for learning, and nailing, some really tough parts. Thanks also to the Mazer Faculty Research Fund of Brandeis University for assistance with the cost of recording *Persistent Memory*. And lastly, thanks to Marilyn Nonken for pounding the pavement and getting the ball rolling on the piano concerto project and to Catherine Stephan for the hard work in getting the grant application together. Thanks to the artist colonies, where most of this music was written, for the gift of time and working space: Yaddo (*Persistent Memory*, *Winged Contraction*), the MacDowell Colony (*Piano Concerto*), the Virginia Center for the Creative Arts (*Persistent Memory*), the American Academy in Rome (*Persistent Memory*), and the Liguria Study Center of the Bogliasco Foundation (*Piano Concerto*)." — David Rakowski

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All "contraptions" by Deb Todd Wheeler:  
*Flight Experiments* from *Live Experiments in Human Energy Exchange*,  
copper and plastic bags, 2006  
<http://babel.massart.edu/~debtoddwheeler>

Design: John Kramer and Robb Ogle

Booklet 50% recycled (25% post consumer).  
Vegetable based inks throughout.

