

Christopher Theofanidis: Symphony No. 1

For piccolo, two flutes, three oboes, two E-flat clarinets, three B-flat clarinets (two doubling bass clarinets), three bassoons (third doubling contrabassoon), four horns, four C-trumpets, three trombones (third is bass trombone), tuba, timpani, five percussion, harp, and strings.

Christopher Theofanidis (born December 18, 1967 in Dallas, Texas) has had performances by many leading orchestras from around the world, including the London Symphony, the New York Philharmonic, the Philadelphia Orchestra, the Moscow Soloists, the National, Atlanta, Baltimore, Saint Louis and Detroit Symphonies, and many others. He also served as Composer of the Year for the Pittsburgh Symphony during their 2006-2007 Season, for which he wrote a violin concerto for Sarah Chang.

Mr. Theofanidis holds degrees from Yale, the Eastman School of Music, and the University of Houston, and has been the recipient of the International Masterprize (hosted at the Barbican Centre in London), the Rome Prize, a Guggenheim Fellowship, six ASCAP Gould Prizes, a Fulbright Fellowship to France, a Tanglewood Fellowship, and the American Academy of Arts and Letters' Charles Ives Fellowship. His concert work, *Rainbow Body*, is one of the most frequently performed new orchestral works of the last ten years, having been played by more than 100 orchestras internationally.

Mr. Theofanidis has recently written a ballet for the American Ballet Theatre, a work for the Orpheus Chamber Orchestra as part of their "New Brandenburg" series, and he currently has two separate opera commissions for the San Francisco and Houston Grand Opera companies. He has served as a delegate to the U.S.-Japan

Foundation's Leadership Program, and is a former faculty member of the Peabody Conservatory and the Juilliard School. He currently teaches at Yale University.

Mr. Theofanidis, a member of the ASO's "Atlanta School" of composers, has enjoyed a long and rewarding association with Atlanta Symphony Orchestra Music Director Robert Spano. In 2000, Maestro Spano conducted the Houston Symphony Orchestra in the world premiere of *Rainbow Body*. In 2002, he and the Atlanta Symphony Orchestra recorded the work for Telarc Records. *Rainbow Body* has subsequently been featured as part of several ASO concerts at Symphony Hall, throughout the Atlanta area, and on tour. On May 12, 2005, Robert Spano and the Atlanta Symphony Orchestra and Chorus performed the world premiere of Mr. Theofanidis's *The Here and Now* (2005), a work commissioned by Maestro Spano. In addition to performances in Atlanta and a Grammy®-nominated recording for Telarc, they also presented the New York premiere of *The Here and Now* at Carnegie Hall, on April 5, 2008.

Mr. Theofanidis's *Symphony* (2009) was commissioned by The Atlanta Symphony with the generous participation of The Savannah Music Festival and the Immanuel & Helen Olshan Texas Music Festival. Robert Spano conducted the Atlanta Symphony Orchestra in the world premiere, which took place in Atlanta at Symphony Hall on April 2, 2009.

Christopher Theofanidis Discusses his Symphony

The work is cast in four movements, and the outer two are the big pillars of the piece, both emotionally and in scale. The first movement is about twelve minutes (I became very interested in the way a first movement defines a symphony, and started looking around at the lengths of the major symphonies that I love, and all of them seemed to have first movements in the twelve to fifteen-minute range). The first movement and last movement both hinge on two contrasting types of energies—in the first movement, the feeling is joyous but occasionally takes turns into a slightly out-of-control version of itself. The last movement is quite dark and monolithic in character, but is occasionally tormented by flashes of light and beauty. I saw these two movements as mirrors of each other. The first is mostly quite fast; the last has a certain breadth and grandeur with some occasional faster music.

The second movement is about eight minutes long and is quite lyrical, but not slow. There is a kind of falling (or maybe more appropriately, “raining”) music that one hears in the opening bars which comes back throughout the movement. The primary melody is by contrast an upward, surging line. There are some unusual “nocturnal” effects, including various percussion (woodblocks, claves, etc.), but more notable, maybe, is that the orchestra itself is called upon twice to actually sing (unobtrusively, and on neutral syllables like “ah,” but a noticeable presence nonetheless).

The third movement is a brief scherzo-ritornello. It is only about four minutes in length, but moves at a good clip. The ritornello is a swirling dance with the strings darting here and there and an abundance of pizzicato for a light touch. The main melodic material is heard first in the flutes and clarinets, and that refrain is heard many times in several slightly altered guises. The contour of the darting material of the strings provides the fuel for all of the rest of the material in the movement. This movement would have an almost classical feel to it, were it not for the tidal surges of the brass and percussion from time to time.

My Symphony is gratefully dedicated to Robert Spano, in admiration and friendship.

— Christopher Theofanidis



Alexandra Gardner/NewMusicBox.org

Peter Lieberson: *Neruda Songs*

For mezzo-soprano, piccolo, two flutes, oboe, English horn, two clarinets, bass clarinet, two bassoons, two horns, two trumpets, vibraphone, glockenspiel, crotales, high suspended cymbal, maracas, low tom-tom or surdo (with bass drum or other large beater), harp, piano, and strings.

The *Neruda Songs*, American composer Peter Lieberson's setting of poetry by the Chilean writer Pablo Neruda (1904-1973), was a co-commission by the Los Angeles Philharmonic and Boston Symphony Orchestra. Mr. Lieberson composed the *Neruda Songs* for his wife, mezzo-soprano Lorraine Hunt Lieberson (1954-2006). The two first met in 1997, when Lorraine Hunt Lieberson performed in the world premiere at Santa Fe of Mr. Lieberson's opera, *Ashoka's Dream*. Two years later, they married.

Lorraine Hunt Lieberson was an incredibly versatile singer, with a repertoire that spanned the baroque to the contemporary, encompassing the operatic, oratorio, song and symphonic literature. A remarkable and unique artist, Lorraine Hunt Lieberson's radiantly beautiful voice, impeccable musicianship, keen dramatic insight and riveting stage presence made every performance a treasure.

Lorraine Hunt Lieberson was the soloist in the May 20, 2005 Los Angeles world premiere of the *Neruda Songs*. Music Director Esa-Pekka Salonen conducted the Los Angeles Philharmonic. The Boston premiere took place that November, with James Levine conducting the Boston Symphony. A recording of the Boston performances is available on Nonesuch records (Nonesuch 79954-2). On July 3, 2006, a little over a year after the world premiere of the *Neruda Songs*, Lorraine Hunt Lieberson died after a long illness, at the age of 52.

The composer provided the following commentary on his *Neruda Songs*:

I discovered the love poems of Pablo Neruda by chance in the Albuquerque airport. The book had a pink cover and drew me in. As I glanced through the poems I immediately thought that I must set some of these for Lorraine. Years later the opportunity came when the Los Angeles Philharmonic and the Boston Symphony Orchestra co-commissioned this piece from me, to be written specifically for Lorraine.

Each of the five poems that I set to music seemed to me to reflect a different face in love's mirror. The first poem, "If your eyes were not the color of the moon," is pure appreciation of the beloved. The second, "Love, love, the clouds went up the tower of the sky like triumphant washerwomen," is joyful and also mysterious in its evocation of nature's elements: fire, water, wind, and luminous space. The third poem, "Don't go far off, not even for a day," reflects the anguish of love, the fear and pain of separation. The fourth poem, "And now you're mine. Rest with your dream in my dream," is complex in its emotional tone. First there is the exultance of passion. Then, gentle, soothing words lead the beloved into the world of rest, sleep and dream. Finally, the fifth poem, "My love, if I die and you don't," is very sad and peaceful at the same time. There is the recognition that no matter how blessed one is with love, there will be a time when we must part from those whom we cherish so much. Still, Neruda reminds one that love has not ended. In truth there is no real death to love nor even a birth: "It is like a long river, only changing lands, and changing lips."

I am so grateful for Neruda's beautiful poetry, for although these poems were written to another, when I set them I was speaking directly to my own beloved, Lorraine.

— Peter Lieberson

I. “Si no fuera porque tus ojos tienen color de luna...” (*Sultry, languid*)

Si no fuera porque tus ojos tienen
color de luna,
de día con arcilla, con trabajo, con fuego,
y aprisionada tienes la agilidad del aire,
si no fuera porque eres una
semana de ámbar,

si no fuera porque eres
el momento Amarillo
en que el otoño sube por las enredaderas
y eres aún el pan que la luna fragante
elabora paseando su harina por el cielo,

oh, bienamada, yo no te amaría!
En tu abrazo yo abrazo lo que existe,
la arena, el tiempo, el árbol de la lluvia,

y todo vive para que yo viva:
sin ir tan lejos puedo verlo todo:
veo en tu vida todo lo viviente.

*If your eyes were not the color
of the moon,
of a day full of clay, and work, and fire,
if even held-in you did not move in
agile grace like the air,
if you were not an amber week,
not the yellow moment
when autumn climbs up
through the vines;
if you were not that bread
the fragrant moon
kneads, sprinkling its flour across the sky,*

*oh, my dearest, I could not love you so!
But when I hold you I hold
everything that is –
sand, time, the tree of the rain,*

*everything is alive so that I can be alive:
without moving I can see it all:
in your life I see everything that lives.*

II. "Amor, amor, las nubes a la torre del cielo.." (*Light, brilliant*)

Amor, amor, las nubes a la torre del cielo
subieron como triunfantes lavanderas,
y todo ardió en azul, todo fue estrella:
el mar, la nave, el día se
desterraron juntos.

Ven a ver los cerezos del
agua constelada
y la clave redonda del rápido universo,
ven a tocar el fuego del azul instantáneo,
ven antes de que sus pétalos
se consuman.

No hay aquí sino luz, cantidades,
racimos,
espacio abierto por las virtudes
del viento
hasta entregar los últimos secretos
de la espuma.

Y entre tantos azules celestes,
sumergidos,
se pierden nuestros ojos
adivinando apenas
los poderes del aire, las
llaves submarinas.

*Love, love, the clouds went up the
tower of the sky
like triumphant washerwomen, and it all
glowed in blue, all like a single star,
the sea, the ship, the day were
all exiled together.*

*Come see the cherries of the water
in the weather,
the round key to the universe,
which is so quick:
come touch the fire of this
momentary blue,
before its petals wither.*

*There's nothing here but light,
quantities, clusters,
space opened by the graces of the wind
till it gives up the final secret of the foam.*

*Among so many blues - heavenly blues,
sunken blues -
our eyes are a little confused:
they can hardly divine
the powers of the air, the keys
to the secrets in the sea.*

III. "No estés lejos de mí un solo día..." (Largo)

No estés lejos de mí un solo día,
 porque cómo,
porque, no sé decirlo, es largo el día,
y te estaré esperando como
 en las estaciones
cuando en alguna parte se durmieron
 los trenes.

No te vayas par una hora
 porque entonces
en esa hora se juntan las gotas
 del desvelo
y tal vez todo el humo que anda
 buscando casa
venga a matar aún mi corazón perdido.

Ay que no se quebrante tu silueta
 en la arena,
ay que no vuelen tus párpados
 en la ausencia:
no te vayas por un minuto, bienamada,

porque en ese minuto te habrás
 ido tan lejos
que yo cruzaré toda la tierra preguntando
si volverás o si me dejarás muriendo.

*Don't go far off, not even for a day,
 because -
because - I don't know how to say it:
 a day is long
and I will be waiting for you, as in an
 empty station
when the trains are parked off
 somewhere else, asleep.*

*Don't leave me, even for an hour, because
then the little drops of anguish
 will all run together,
the smoke that roams looking for a
 home will drift
into me, choking my lost heart.*

*Oh, may your silhouette never dissolve
 on the beach;
may your eyelids never flutter into the
 empty distance.
Don't leave me for a second, my dearest,
because in that moment you'll have
 gone so far
I'll wander maziily over all the earth, asking,
Will you come back? Will you leave
 me here, dying?*

IV. “Ya eres mía. Reposa con tu sueño en mi sueño.” (*Passionately*)

Ya eres mía. Reposa con tu sueño en mi
sueño.

Amor, dolor, trabajos, deben dormir
ahora.

Gira la noche sobre sus invisibles ruedas
y junto a mí eres pura como el ámbar
dormido.

Ninguna más, amor, dormiré con mis
sueños.

Iras, iremos juntos por las aguas del
tiempo.

Ninguna viajará por la sombra conmigo,
solo tu, siempre viva, siempre sol, siempre
luna.

Ya tus manos abrieron los puños delicados
y dejaron caer suaves signos sin rumbo,
tus ojos se cerraron como dos alas grises,

mientras yo sigo el agua que llevas
y me lleva:

la noche, el mundo, el viento devanan
su destino,

y ya no soy sin ti sino sólo tu sueño.

*And now you're mine. Rest with your
dream in my dream.*

*Love and pain and work should
all sleep, now.*

*The night turns on its invisible wheels,
and you are pure beside me
as a sleeping amber.*

No one else, Love, will sleep in my dreams.

*You will go,
we will go together, over the waters of time.*

*No one else will travel through the
shadows with me,*

only you, evergreen, ever sun, ever moon.

*Your hands have already opened
their delicate fists*

*and let their soft drifting signs drop away;
your eyes closed like two gray wings,*

and I move

*after, following the folding water you carry,
that carries*

*me away. The night, the world, the wind
spin out their destiny.*

*Without you, I am your dream, only that,
and that is all.*

V. “Amor mío, si muero y tú no mueres...” (*Sustained, peaceful*)

Amor mío, si muero y tú no mueres,
amor mía, si mueres y no muero,
no demos al dolor más territorio:
no hay extensión como la que vivimos.

Polva en el trigo, arena en las arenas
el tiempo, el agua errante, el viento vago
nos llevó como grana navegante.
Pudimos no encontrarnos en el tiempo.

Esta pradera en que nos encontramos,
oh pequeño infinito! devolvemos.
Pero este amor, amor, no ha terminado,

y así como no tuvo nacimiento
no tiene muerte, es como un largo río,
sólo cambia de tierras y de labios.

*My love, if I die and you don't –,
My love, if you die and I don't –,
Let's not give grief an even greater field.
No expanse is greater than where we live.*

*Dust in the wheat, sand in the deserts,
time, wandering water, the vague wind
swept us on like sailing seeds.
We might not have found one another
in time.*

*This meadow where we find ourselves,
O little infinity! we give it back.
But Love, this love has not ended:*

*just as it never had a birth, it has
no death: it is like a long river,
only changing lands, and changing lips.*

Poems from *Cien sonetos de amor* by Pablo Neruda. © Fundación Pablo Neruda, 2010. Reprinted by permission of Agencia Literaria Carmen Barcells S.A. English translation by Stephen Tapscott. © 1986 by the University of Texas Press. By permission of the University of Texas Press.

Peter Lieberson was born in New York City in 1946 and now lives in Santa Fe. He is the son of the late Goddard Lieberson, former president of Columbia Records, and the ballerina Vera Zorina. Lieberson's principal teachers in composition were Milton Babbitt, Charles Wuorinen, Donald Martino, and Martin Boykan. After completing musical studies at Columbia University, he left New York City in 1976 for Boulder, Colorado to continue his studies with Chogyam Trungpa, a Tibetan Vajrayana Buddhist master he met in 1974. Lieberson then moved to Boston to direct Shambhala Training, a meditation and cultural program. During this period he also attended Brandeis University and received his Ph.D. From 1984 to 1988 he taught at Harvard University, then became international director of Shambhala Training in Halifax. Since 1994 he has devoted his time exclusively to composition. Among Lieberson's many awards are those from the National Institute of Arts and Letters and a Brandeis Creative Arts Award. In 2006, he was inducted into the American Academy of Arts and Letters.



Rinchen Lhamo

Lieberson's *Neruda Songs*, a setting of five sonnets by Pablo Neruda for mezzo-soprano and orchestra, was commissioned by the Los Angeles Philharmonic and the Boston Symphony for Lorraine Hunt Lieberson. The world premiere took place in Los Angeles in May 2005, followed by performances with the Boston Symphony in Boston and at Carnegie Hall. *Neruda Songs*, winner of the University of Louisville's 2008 Grawemeyer Award for Music Composition, have also been performed by

soloist Kelley O'Connor with the Chicago Symphony, the Berlin Philharmonic, the Louisville Orchestra, the Atlanta Symphony, and the Aspen Festival Orchestra, among others. The BBC Symphony with soloist Sarah Connolly presented the European premiere in 2010. Other performances include *Red Garuda* at the New York Philharmonic, the Philadelphia Orchestra, the Toronto Symphony, and the Chicago Symphony Orchestra with soloist Peter Serkin; and a Composer Portrait concert of Lieberson's works from a twenty-five year period at Columbia University's Miller Theatre.

Concert works include *Songs of Love and Sorrow*, settings of a second group of Neruda love sonnets for baritone Gerald Finley and the Boston Symphony Orchestra; *Remembering JFK: An American Elegy*, for narrator and orchestra with selected excerpts from Kennedy speeches, commissioned by the National Symphony Orchestra to commemorate the 50th anniversary of John F. Kennedy's inauguration; *Remembering Schumann* for Yo-Yo Ma (cello) and Emanuel Ax (piano); and *The Coming of Light*, for baritone, oboe, and string quartet.

Peter Lieberson's works first came to national attention in 1983, with the premiere of his Piano Concerto, composed for Peter Serkin and commissioned by Seiji Ozawa and the Boston Symphony Orchestra for their centennial.

Peter Lieberson's music is published exclusively by Associated Music Publishers.

Kelley O'Connor, mezzo-soprano

Possessing a voice of uncommon allure, musical sophistication far beyond her years, and innate dramatic artistry, the Grammy® Award-winning mezzo-soprano Kelley O'Connor is regarded highly for her unique vocal gifts and is sought after for collaboration by many of the world's foremost conductors including Gustavo Dudamel, Bernard Haitink, Iván Fischer, David Robertson, Esa-Pekka Salonen, Robert Spano, Edo de Waart, Franz Welser-Möst, and David Zinman. She has performed with the Atlanta Symphony Orchestra, Berlin Philharmonic, Budapest Festival Orchestra, Chicago Symphony Orchestra, Cleveland Orchestra, Hong Kong Philharmonic, London Symphony Orchestra, Los Angeles Philharmonic, New York Philharmonic, San Francisco Symphony, Simón Bolívar Symphony Orchestra, and Tonhalle-Orchester Zürich amongst others.

Ms. O'Connor has grown into a special relationship with Peter Lieberson and *Neruda Songs* since her touching first performances of the work with Maestro Haitink and the Chicago Symphony. She has become a torch-bearer for the songs, following the passing of their inspiration, the universally beloved Lorraine Hunt Lieberson.

Kelley O'Connor has received unanimous international acclaim for numerous performances as Federico García Lorca in Osvaldo Golijov's *Ainadamar*. Ms. O'Connor created the role at Tanglewood and gave the world premiere of



Dario Acosta

the revised edition of *Ainadamar* at the Santa Fe Opera in a new staging by Peter Sellars. The artist has gone onto presentations at the Adelaide, Ojai, and Ravinia festivals, the Barbican Centre and Lincoln Center, as well as with many international symphony orchestras in concert and fully-staged performances.

An impressive discography on Deutsche Grammophon includes Beethoven's Symphony No. 9 with Franz Welser-Möst and The Cleveland Orchestra, Bernstein's Symphony No. 1, "Jeremiah," with Gustavo Dudamel and the Los Angeles Philharmonic, and Golijov's *Ainadamar* with Robert Spano and the Atlanta Symphony as well as a Telarc recording of Vaughan Williams' *Serenade to Music* also with Spano and Atlanta.

www.kelleyoconnor.com

Robert Spano, conductor

Robert Spano, Music Director of the Atlanta Symphony Orchestra, is recognized internationally as one of the most imaginative conductors today. Since 2001 he has invigorated and expanded the Orchestra's repertoire while elevating the ensemble to new levels of international prominence and acclaim.

The Orchestra and audiences together explore a creative programming mix, recordings, and visual enhancements, such as Theater of a Concert, the Orchestra's continuing exploration of different



Angela Morris

formats, settings, and enhancements for the musical performance experience, such as the first concert-staged performances of John Adams's *Doctor Atomic* in November 2008. The Atlanta School of Composers reflects Mr. Spano's and the Orchestra's commitment to nurturing and championing music through multi-year partnerships defining a new generation of American composers, including Osvaldo Golijov, Jennifer Higdon, Christopher Theofanidis, and Michael Gandolfi. Since the beginning of his tenure (to date), Mr. Spano and the Orchestra have performed more than 100 concerts containing contemporary works (composed since 1950), including fifteen ASO-commissioned world premieres.

Mr. Spano has a discography with the Atlanta Symphony Orchestra of nine recordings, six of which have been honored with Grammy® awards. He has led the Orchestra's performances at Carnegie Hall, Lincoln Center, as well as the Ravinia, Ojai, and Savannah Music Festivals. He has led the New York and Los Angeles Philharmonics, San Francisco, Boston, Cleveland, Chicago, and Philadelphia Symphony Orchestras, as well as Orchestra Filarmonica della Scala, BBC Symphony, and Amsterdam's Royal Concertgebouw Orchestra. In addition, he has conducted for Covent Garden, Welsh National Opera, Lyric Opera of Chicago, Houston Grand Opera, and the 2005 and 2009 Seattle Opera Ring cycles. Mr. Spano was *Musical America's* 2008 Conductor of the Year. In March 2010, Mr. Spano began a three-year tenure as Emory University's Distinguished Artist in Residence, where he spends three weeks each year leading intensive seminars, lecturing and presenting programs on science, math, philosophy, literature, and musicology throughout the University's campus. In its 165-year history, Emory University has honored only seven other individuals with such expansive residencies, including the Dalai Lama, President Jimmy Carter and author Salman Rushdie. Recently named music director of the Aspen Music Festival and School, Mr. Spano officially begins his tenure in 2012.

Atlanta Symphony Orchestra

Robert Spano, Music Director

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Justin Bruns
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*Assistant
Concertmaster*
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John Meisner
Alice Anderson
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Lorentz Ottzen
Christopher
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Carol Ramirez
Juan Ramirez
Olga Shpitko
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Kenn Wagner
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Yanchich

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David Braitberg
Noriko Konno Clift
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Raymond Leung
Ruth Ann Little
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Thomas O'Donnell
Ronda Respass
Sanford Salzinger
Frank Walton

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Paul Murphy
Associate Principal
Catherine Lynn
Assistant Principal
Wesley Collins
Robert Jones
Marian Kent
Yang-Yoon Kim
Lachlan McBane
Heidi Nitchie
Ardath Weck
Amy Chang *

CELLO

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Daniel Laufer
Associate Principal
Karen Freer
Assistant Principal
Dona Vellek Klein
Assistant Principal
Emeritus
Joel Dallow
Jere Flint
Larry LeMaster
Brad Ritchie
David Rubicz
Paul Warner

BASS

Ralph Jones
Principal
Gloria Jones
Associate Principal
Jane Little
Assistant Principal
Emeritus
Joseph Conyers
Michael Kenady
Michael Kurth
Douglas Sommer
Thomas Thoreson

FLUTE

Christina Smith
Principal
Robert Cronin
Associate Principal
Paul Brittan
Carl David Hall

PICCOLO

Carl David Hall

OBOE

Elizabeth Koch
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Associate Principal
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Ann Lillya*

ENGLISH HORN

Patrick McFarland

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Laura Ardan
Principal
Ted Gurch
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William Rappaport
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E-FLAT CLARINET

Ted Gurch

BASS CLARINET

Alcides Rodriguez

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Juan de Gomar

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Principal
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Associate Principal

Bill Thomas
George Curran

BASS TROMBONE

George Curran

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*Added musicians
for this recording

Technical Information

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Atlanta, Georgia | May 1, 2009 & October 22, 2010

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ORACLE™

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CD-1002

Robert Spano, conductor
Atlanta Symphony Orchestra
Kelley O'Connor, mezzo-soprano

ASO MEDIA ™

Christopher Theofanidis (b. 1967)

Symphony No. 1	[35:13]
1 I.	[11:56]
2 II.	[8:34]
3 III.	[4:23]
4 IV.	[10:20]

Total playing time: [66:45]

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Peter Lieberson (b. 1946)

<i>Neruda Songs</i>	[31:19]
1 Si no fuera porque tus ojos tienen color de luna	[5:01]
2 Amor, amor, las nubes a la torre del cielo	[5:50]
3 No estés lejos de mí un solo día, porque cómo	[6:20]
4 Ya eres mía. Reposa con tu sueño en mi sueño	[6:55]
5 Amor mío, si muero y tú no mueres	[7:13]



CHRISTOPHER THEOFANIDIS

Symphony

WORLD PREMIERE RECORDING **No. 1**

ASO MEDIA ™

PETER LIEBERSON

Neruda

Songs

Robert Spano
Atlanta Symphony Orchestra
Kelley O'Connor, mezzo-soprano