



PENTATONE

TRACK INFORMATION

LINER NOTES

ARTISTS

ACKNOWLEDGMENTS

ABOUT

MORE

Tippet Rise
OPUS 2017

Daydreams

PENTATONE
OXINGALE SERIES



Tippet Rise OPUS 2017 | Daydreams

Samuel A. Ward (1848–1903) / Jeffrey Kahane (b. 1956)

- | | | |
|---|-----------------------|-------|
| 1 | America the Beautiful | 3. 55 |
| | Jeffrey Kahane, piano | |

Aaron Jay Kernis (b. 1960)

FIRST CLUB DATE, for cello and piano

A Tippet Rise Commission. World Premiere Recording.

- | | | |
|---|--|-------|
| 2 | I. Prelude to a Pizz. (or, Overture to a French Pizz.) | 4. 35 |
| 3 | II. Puppy Love | 4. 54 |
| 4 | III. Matt's Monkish Machinations | 3. 04 |
| 5 | IV. Elevating the (Jazz) Standard | 7. 16 |
| 6 | V. Jonah's Jive Jump | 6. 11 |
| | Matt Haimovitz, cello | |
| | Andrea Lam, piano | |

J.S. Bach (1685–1750)

- | | | |
|---|--|-------|
| 7 | Prelude from English Suite No. 2 in A minor, BWV 807 | 4. 14 |
| | Anne-Marie McDermott, piano | |

Eugène Bozza (1905–1991)

- | | | |
|---|------------------------------|-------|
| 8 | Image for solo flute, Op. 38 | 5. 09 |
| | Jessica Sindell, flute | |

George Enescu (1881–1955)

Impressions from Childhood, Op. 28

- | | | |
|----|--|-------|
| 9 | Ménétrier (The Country Fiddler) | 3. 08 |
| 10 | Vieux mendiant (The Old Beggar) | 2. 47 |
| 11 | Ruisseau au fond du jardin (The Brook at the Bottom of the Garden) | 2. 29 |
| 12 | L'Oiseau en cage et le coucou au mur (The Bird in the Cage and the Cuckoo on the Wall) | 2. 19 |
| 13 | Chanson pour bercer (Lullaby) | 1. 31 |
| 14 | Grillon (The Cricket) | 0. 22 |
| 15 | Lune à travers les vitres (The Moon Shining through the Windows) | 2. 10 |
| 16 | Vent dans la cheminée (Wind in the Chimney) | 0. 22 |
| 17 | Tempête au dehors, dans la nuit (Storm Outside in the Night) | 2. 05 |
| 18 | Lever de soleil (Sunrise) | 3. 31 |
| | Caroline Goulding, violin | |
| | David Fung, piano | |

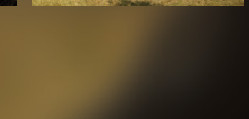
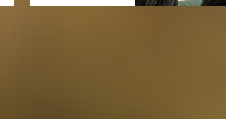
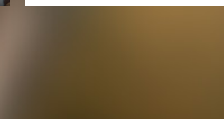
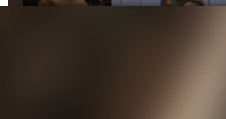
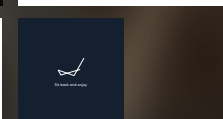
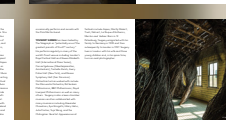
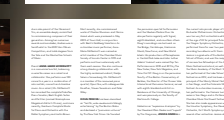
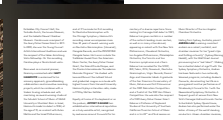
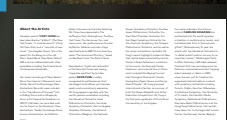
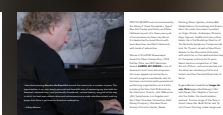
Frédéric Chopin (1810–1849) / Yevgeny Sudbin (b. 1980)

- | | | |
|----|--|-------|
| 19 | À la minute (Variations on the Minute Waltz) | 4. 12 |
| | Yevgeny Sudbin, piano | |

John Luther Adams (b. 1953)

- | | | |
|----|--------------------------|--------|
| 20 | Red Arc / Blue Veil | 12. 32 |
| | Vicky Chow, piano | |
| | Doug Perkins, percussion | |

Total playing time: 76. 59





Daydreams

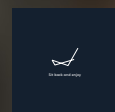
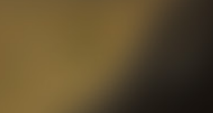
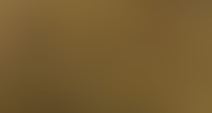
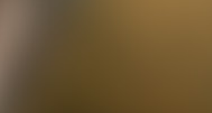
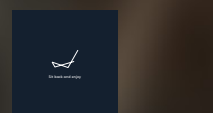
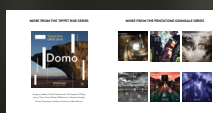
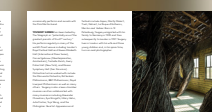
© James Florio

Nestled against a backdrop of the Beartooth Mountains, north of Yellowstone National Park and roughly midway between Billings and Bozeman, Montana, lies the Tippet Rise Art Center. Set on a 10,260-acre working sheep and cattle ranch, the landscape of Tippet Rise is dotted with large-scale outdoor sculptures, best seen on horseback or bicycle, or on a half-day tour via carbon-neutral electric van.

On summer weekends, transcendent music can be heard spinning out over the hilly prairie from Olivier Music Barn, an intimate concert space inspired by England's Snape Maltings Concert Hall and clad entirely in natural wood, or from under the colossal *Domo* sculpture, in the open Montana air. Through a summer-long festival of chamber music, recitals, opera screenings, and plays, Tippet Rise celebrates the concept that

art, music, architecture, and nature are inextricably linked in the human experience, each making the others more meaningful.

Each summer, the Tippet Rise OPUS series of recordings captures these moments, suspended between music and art. OPUS 2017 inhabits the world of *Daydreams*, a sculpture by Patrick Dougherty where whimsical forms of natural saplings organically emerge out of an eroding prairie schoolhouse. As guests, we wander into the artwork and immerse ourselves as fully as we do with music in the concert barn.





Tippet Rise OPUS 2017

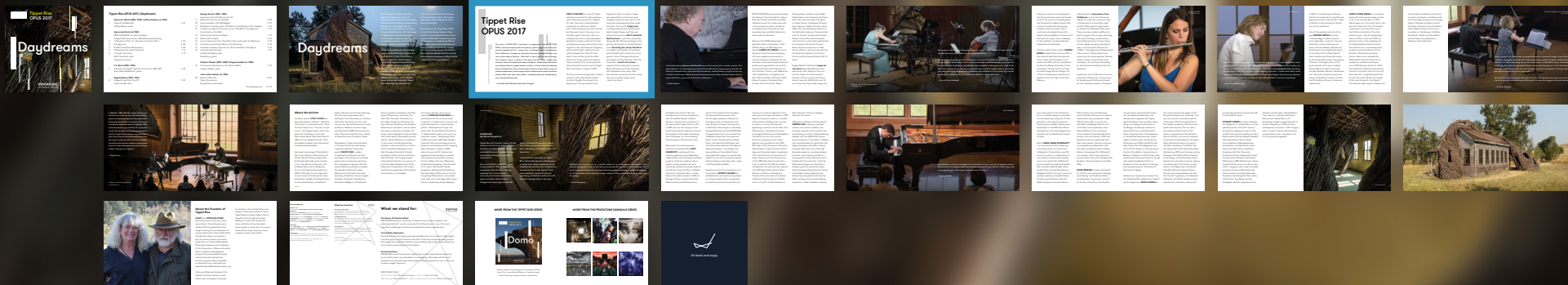
The music of OPUS 2017 is anchored in imagination. From *FIRST CLUB DATE*, a world premiere by Aaron Jay Kernis, which imagines a whole new musical playground for a young man, to George Enescu's *Impressions from Childhood*, to *Image*, an evocative solo work by Eugène Bozzo, and John Luther Adams' *Red Arc / Blue Veil*, in each work we feel as though the composer opens a portal to the past and the future, elusive and visionary. *America the Beautiful* opens the album – Jeffrey Kahane's tribute to a beloved America, global beacon of hope. In these works the dazzling pianos at Tippet Rise shine at the hands of diverse artists with an array of pianistic approaches, while strings, winds, and percussion create a musical palette filled with color and texture, complementing the breathtaking, ever-evolving Montana sky.

– Luna Pearl Woolf & Matt Haimovitz, Oxingale

FIRST CLUB DATE is a suite of 5 jazz-related movements for cello and piano, each featuring a prominent cadenza for cello. The work is fundamentally inspired by my cellist son Jonah's near-total immersion into jazz over the last few years (and of my own in my late teen years). Since the cello is so infrequently found in jazz ensembles I decided to create a work for him that would traverse many sides of jazz, from ragtime to funk and beyond, imagining what a cellist might need to know in order to prepare for their first club date. It was written jointly for Matt Haimovitz, whose style and intensity I knew would suit the music perfectly. He premiered the entire work at Tippet Rise in Montana in August of 2017.

The first movement begins like a French overture, with sober double-dotted rhythms. Possibly this presents the beginning of the journey from the

frequently "ever-so-serious" image and expectations of classical world (happily hardly the case now!) to the more free-wheeling jazz/blues mode and back. The second, **Puppy Love**, is influenced by Jonah's favorite jazz band, Snarky Puppy, and their ever-present bass grooves. **Matt's Monkish Machinations**, is just that, presented alongside riffs that pay homage to the grittier side of jazz out of Cecil Taylor's work. **Elevating the (Jazz) Standard** is a ballad, my attempt at creating a jazz standard which comes out of my parents' love of the great American jazz singers of their lifetimes. The final movement, **Jonah's Jive Jump**, is vaguely influenced by jazz jumps by Benny Goodman and Cab Calloway, with appearances by many other classical and vernacular touches along the way, including a guitar pick. – Aaron Jay Kernis





© Sarah Lanier

I have been playing *America the Beautiful* around the country for a number of years. This improvisation is my own deeply personal and heartfelt way of expressing my love both for America's extraordinary – and profoundly threatened – natural beauty, my grief at the way in which her best and noblest values and achievements are under relentless attack, and my prayer that there is yet hope for America's redemption.

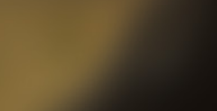
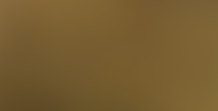
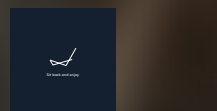
– Jeffrey Kahane

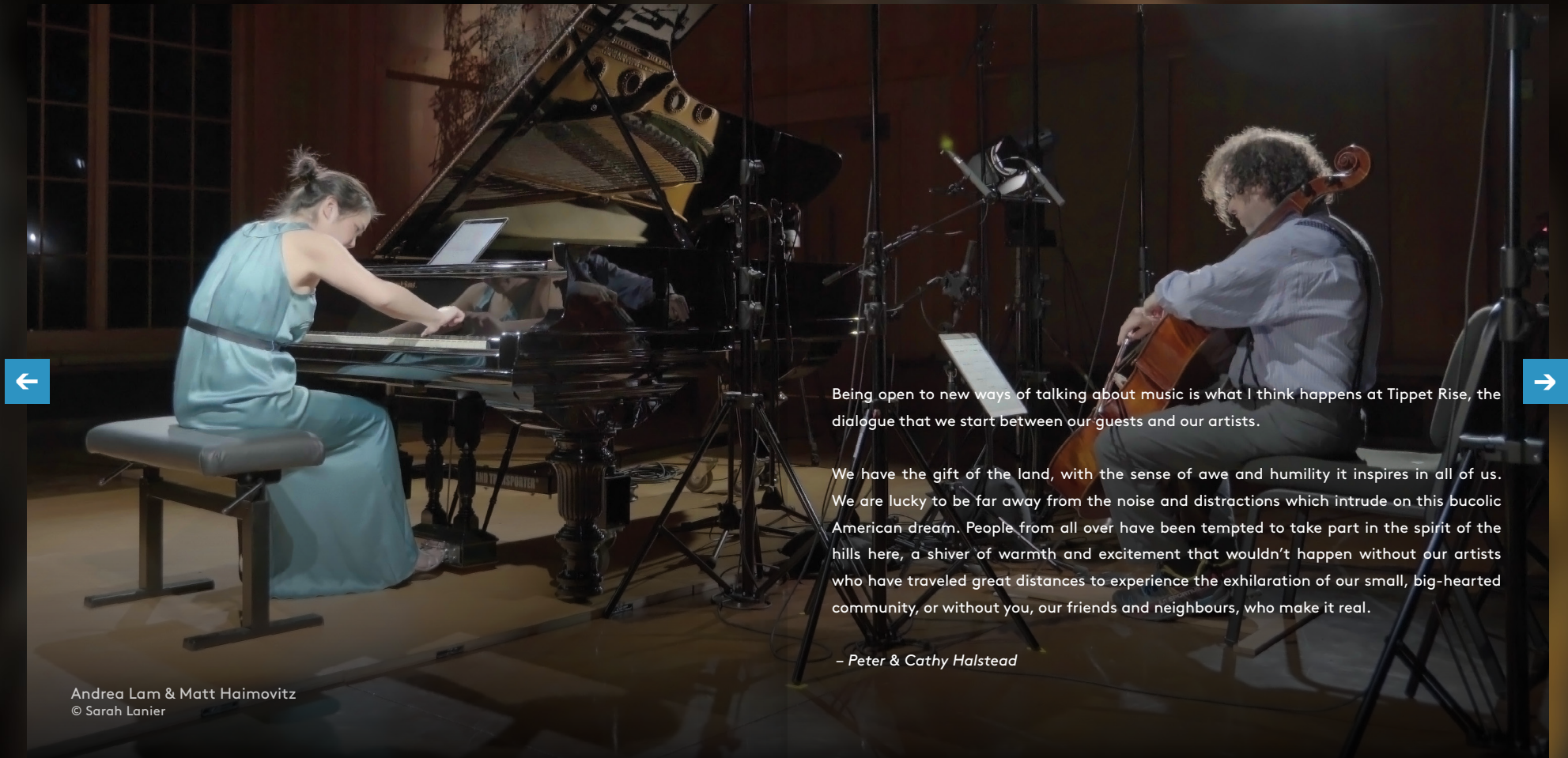
FIRST CLUB DATE was commissioned by the Sidney E. Frank Foundation, Tippet Rise Arts Center and Cathy and Peter Halstead as part of a three year cycle of commissions by Aaron Jay Kernis. It is dedicated to Jonah Kernis with boundless love, and Matt Haimovitz with loads of admiration.

Winner of the 2002 Grawemeyer Award for Music Composition, 1998 Pulitzer Prize, and 2011 Nemmers Award, **AARON JAY KERNIS** is one of America's most honored composers. His music appears prominently on concert programs worldwide, and he has been commissioned by preeminent performing organizations and artists, including the New York Philharmonic, San Francisco, Toronto, and Melbourne (AU) Symphonies, Los Angeles and Saint Paul Chamber Orchestras, Walt Disney Company, Chamber Music Society of Lincoln Center, Renée

Fleming, Dawn Upshaw, Joshua Bell, Nadja Salerno-Sonnenberg and Sharon Isbin. His works have been recorded on Virgin, Dorian, Arabesque, Phoenix, Argo, Signum, Cedille and many other labels. He is the Workshop Director of the Nashville Symphony Composer Lab and, for 11 years, served as New Music Adviser to the Minnesota Orchestra, with which he co-founded and directed its Composer Institute for 15 years. Kernis teaches composition at Yale School of Music, and was inducted into the American Academy of Arts and Letters and the Classical Music Hall of Fame.

Eugène Bozza's meditative *Image for solo flute* begins like Debussy's *Girl with Flaxen Hair*. Despite a few runs into the treble, the mood remains pastoral. The low range of the flute is almost oboe-like. Birds flutter and fly out of view. The long scales range over



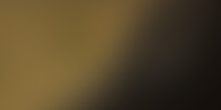
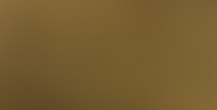
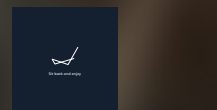


Andrea Lam & Matt Haimovitz
© Sarah Lanier

Being open to new ways of talking about music is what I think happens at Tippet Rise, the dialogue that we start between our guests and our artists.

We have the gift of the land, with the sense of awe and humility it inspires in all of us. We are lucky to be far away from the noise and distractions which intrude on this bucolic American dream. People from all over have been tempted to take part in the spirit of the hills here, a shiver of warmth and excitement that wouldn't happen without our artists who have traveled great distances to experience the exhilaration of our small, big-hearted community, or without you, our friends and neighbours, who make it real.

– Peter & Cathy Halstead





the gamut of what can be played on the flute and require enormous breath control. The nuances of warbling and the sforzandi of sudden attacks offer a chance to play with the varying timbres of the instrument. This is a virtuosic yet relaxed study which explores the possibilities of sound which the flute can create, and a challenge to the performer to personalize the Impressionistic landscape.



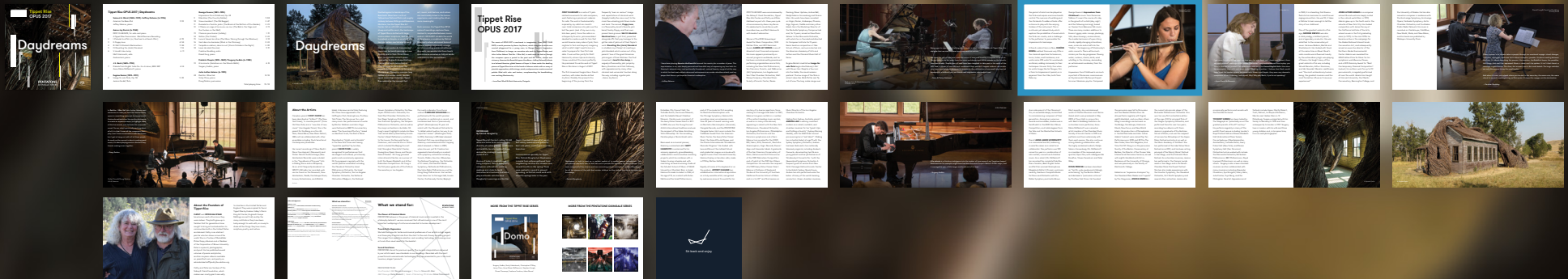
A French violinist born in Nice, **EUGÈNE BOZZA** realized there was very little in the classical repertoire for bassoons, horns, tubas, and trombones, and wrote some 250 works for woodwinds and brass, adding immensely to their techniques. He was thirty-four when he wrote *Image*; like his *Nuages*, this is from his Impressionist period, as is apparent from the titles, both from Debussy.

George Enescu's *Impressions from Childhood* is music from Romanian folklore. It covers the course of a day in the growth of a child (day, night, and the following morning), based on themes from Bukovina folk music. There are many modern additions to Enescu's gypsy violin: scoops, pluckings, trills, down bowings, acciaccaturas, the double harmonics of open string chords, rapidly changing intonations, even, a minute and a half into the "Fiddler," the beginning of Tchaikovsky's violin concerto. There will be much mimicry as the day progresses: flowing water, cuckoos, storms, birds, wind whistling in the chimney, demanding an extramusical vocabulary from the performer.

Impressions from Childhood is as much a portrait of Romanian consciousness as Szymanowski's *Mythes* portrayed his inner Ukrainian psyche. Composed



Jessica Sindell
© Erik Peterson





© Dandan Liu

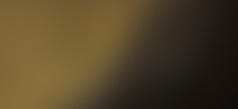
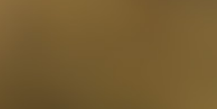
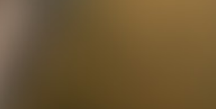
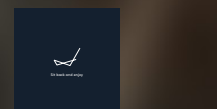
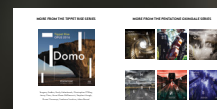
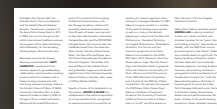
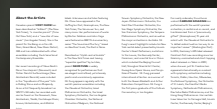
I get more humbled by the music as time goes by, with Bach, and Haydn and Mozart, there are such minimal markings in the scores. There aren't any instructions on how to play: you have to find the joy yourself. The exuberance, such as in the *Second English Suite*. How does he accomplish that with just single notes? Nothing is written. I believe that Bach would have loved the modern piano; the same with Mozart and Haydn: they were very dramatic composers. When it's boring, I ask myself, Why? Why play Bach, if you're not speaking?

– Anne-Marie McDermott

in 1940, it is interesting that Enescu fled into his memories to avoid the war raging around him. He was 59; it takes a lifetime to learn enough to tell the story of our childhood.

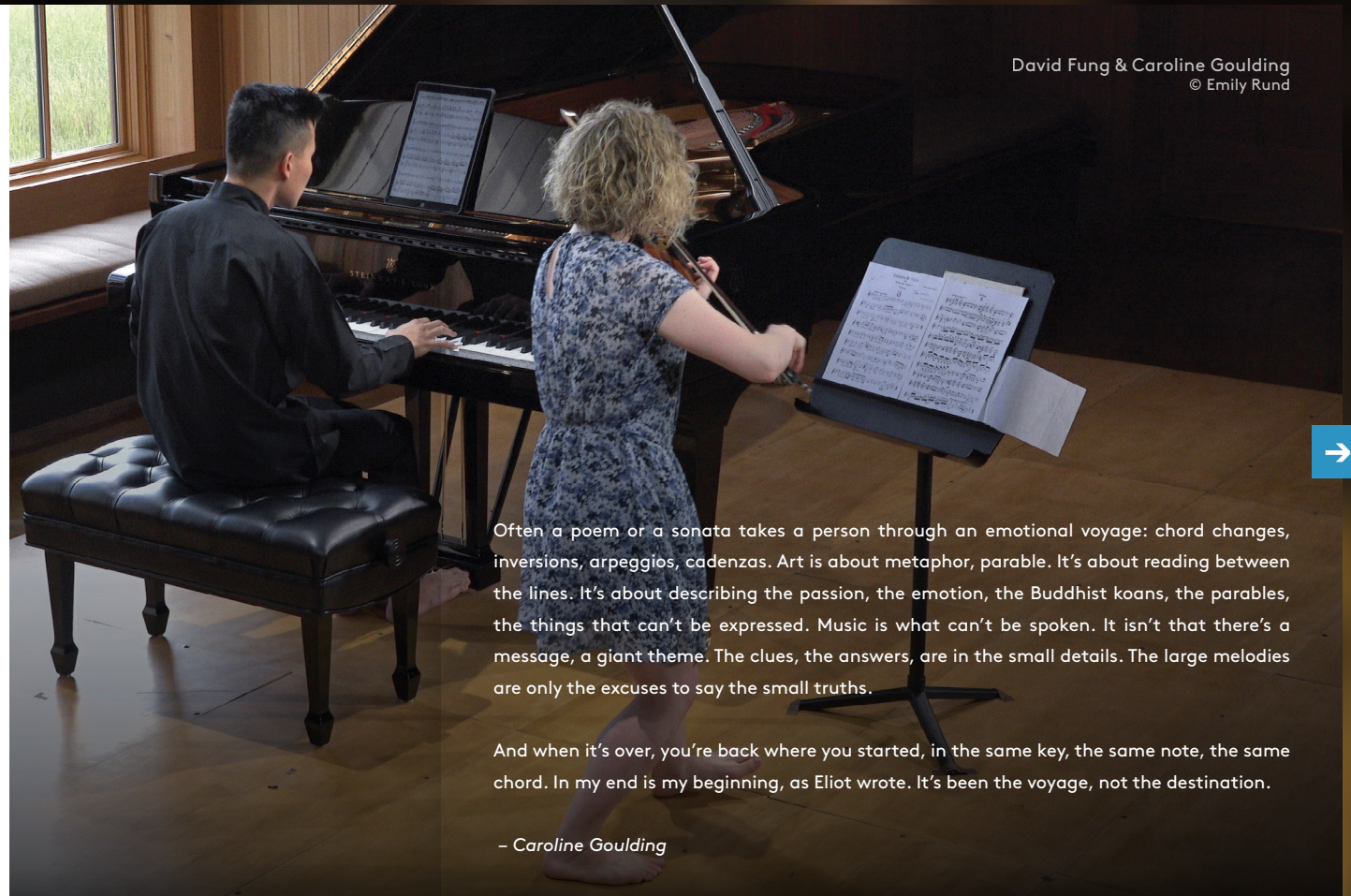
One of the greatest violinists of his age, **GEORGE ENESCU** was also a child prodigy, a brilliant pianist, and a legendary conductor. He was admitted to the conservatory at seven. He knew Brahms, Bartók and Shostakovich. He studied with Fauré at the same time as Ravel. Ravel's violin sonata was influenced heavily by the extraordinary high-wire playing of Enescu. He taught many of the great violinists of his era, including Yehudi Menuhin, Arthur Grumiaux, and Ida Haendel. Menuhin said Enescu was "the most extraordinary human being, the greatest musician and the most formative influence I have ever experienced."

JOHN LUTHER ADAMS is a composer whose life and work are deeply rooted in the natural world. Born in 1953, Adams grew up in the South and in the suburbs of New York City. He studied composition with James Tenney at the California Institute of the Arts, where he was in the first graduating class (in 1973). In the mid-1970s he became active in the campaign for the Alaska National Interest Lands Conservation Act, and subsequently served as executive director of the Northern Alaska Environmental Center. Adams was awarded the 2014 Pulitzer Prize for Music for his symphonic work *Become Ocean*, and a 2015 Grammy Award for "Best Contemporary Classical Composition". *Inuksuit*, his outdoor work for up to 99 percussionists, is regularly performed all over the world. Adams has taught at Harvard University, the Oberlin Conservatory, Bennington College, and





the University of Alaska. He has also served as composer in residence with the Anchorage Symphony, Anchorage Opera, Fairbanks Symphony, Arctic Chamber Orchestra, and the Alaska Public Radio Network. His music is recorded on Cantaloupe, Cold Blue, New World, Mode, and New Albion, and his books are published by Wesleyan University Press.

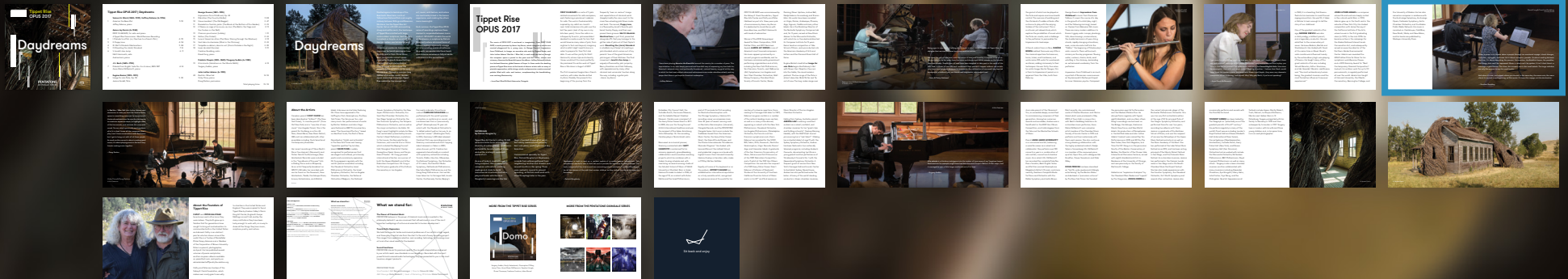


David Fung & Caroline Goulding
© Emily Rund

Often a poem or a sonata takes a person through an emotional voyage: chord changes, inversions, arpeggios, cadenzas. Art is about metaphor, parable. It's about reading between the lines. It's about describing the passion, the emotion, the Buddhist koans, the parables, the things that can't be expressed. Music is what can't be spoken. It isn't that there's a message, a giant theme. The clues, the answers, are in the small details. The large melodies are only the excuses to say the small truths.

And when it's over, you're back where you started, in the same key, the same note, the same chord. In my end is my beginning, as Eliot wrote. It's been the voyage, not the destination.

– Caroline Goulding





In *Red Arc / Blue Veil* John Luther Adams uses electronics to take you from the local acoustic space to something more epic by using sounds that are broad and slow. He uses the electronics to create an expansive sense, to highlight some of the low sounds, and saturate the room with sound. For me, what's personally exciting about all of it is that I know all the composers that I play. I can't have conversations with Beethoven but I get to hang out with all of these people. As much as the concert is about curating good music, it's about playing music in the best way: friends making music together.

– Doug Perkins

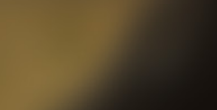
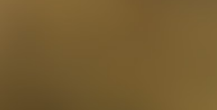
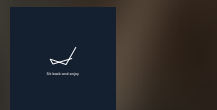
Vicky Chow & Doug Perkins
© Erik Peterson



Tippet Rise 2017	
Composer	John Luther Adams
Conductor	John Luther Adams
Orchestra	Alaska Sea Grant
Recording Date	2017
Recording Location	Alaska Sea Grant
Label	Pentatone
Release Date	2018
Release Format	CD, LP, Digital
Release Price	\$29.99
Release Description	John Luther Adams' Tippet Rise 2017 is a collection of recordings from the 2017 season at the Tippet Rise Art Center in Alaska. The recordings include a variety of works by Adams, including his new work, "Red Arc / Blue Veil".



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About the Artists

Canadian pianist **VICKY CHOW** has been described as “brilliant” (The New York Times), “a monster pianist” (Time Out New York) and a “new star of new music” (Los Angeles Times). She is the pianist for the Bang on a Can All-Stars, Grand Band, New Music Detroit, X88 and has collaborated with other ensembles including the International Contemporary Ensemble.

Her recent recordings of Steve Reich’s Piano Counterpoint (Nonesuch) and Tristan Perich’s Surface Image (New Amsterdam Records) were included in the “top albums of the year” lists in Rolling Stone and on Rhapsody. As an artist frequently broadcast on WNYC’s Q2 radio, her recorded work can be found on the Nonesuch, New Amsterdam, Tzadik, Cantaloupe Music, Innova, Hinterzimme, and AltaVoz

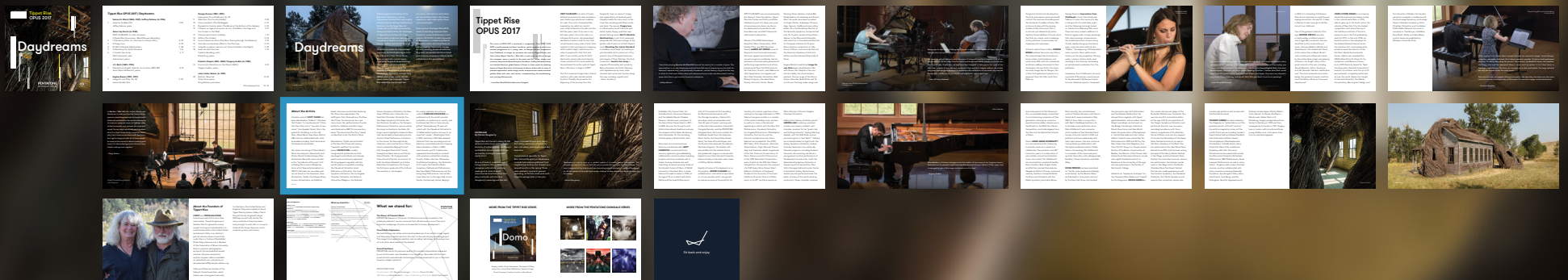
Artists

labels. Interviews and articles featuring Ms. Chow have appeared in The Huffington Post, Gramophone, The New York Times, The Vancouver Sun, and many more. Her performances of works by Morton Feldman and John Cage were featured on BBC3’s documentary series “The Sound and The Fury,” based on Alex Ross’ book, The Rest is Noise.

Described as “stylish and articulate” in The New York Times and having “superstar qualities” by Le Libre, pianist **DAVID FUNG** is widely recognized for performances that are elegant and refined, yet intensely poetic and uncommonly expressive. Mr. Fung appears regularly with the world’s premier ensembles including the Cleveland Orchestra, Israel Philharmonic Orchestra, the Israel Symphony Orchestra, the Los Angeles Chamber Orchestra, the National Orchestra of Belgium, the National

Taiwan Symphony Orchestra, the New Japan Philharmonic Orchestra, the Saint Paul Chamber Orchestra, the San Diego Symphony Orchestra, the San Francisco Symphony, the Tampere Philharmonic Orchestra, and as well as the major orchestras in Australia. Mr. Fung’s recent highlights include his New York recital debut presented by Lincoln Center’s Great Performers, invitations to the Louvre, the Kennedy Center, Caramoor, and a recital tour in China which included the Beijing Concert Hall, Shanghai Oriental Art Center, Guangzhou Opera House, and Tianjin Grand Theater. Mr. Fung garnered international attention as a winner of both the Queen Elisabeth and Arthur Rubinstein Competitions. Mr. Fung is the first piano graduate of the Colburn Conservatory in Los Angeles.

For nearly a decade, the virtuoso violinist **CAROLINE GOULDING** has performed with the world’s premier orchestras, in recital and on record, and has blossomed from a “precociously gifted” (Gramophone) 13-year-old soloist with the Cleveland Orchestra to “a skilled violinist well on her way to an important career” (Washington Post). In 2016, Germany’s ARS label released Caroline’s first new recording since her Grammy-nominated and chart-topping debut released on Telarc in 2009, when she was just 16. Caroline has appeared internationally as a soloist with symphony orchestras including Toronto, Dallas, Houston, Milwaukee, the National Symphony, the Orchestra of St. Luke’s, the Frankfurt Radio Symphony, Netherlands Philharmonic, Deutsche Radio Philharmonie, and the Hong Kong Philharmonic. Her recitals have taken her to Carnegie Hall, Lincoln Center, the Kennedy Center, Beijing’s





© Erik Peterson

DAYDREAMS

By Patrick Dougherty

Tippet Rise Art Center's rolling 10,260 acres are home to an extraordinary diversity of native grasses, wildflowers and wildlife, bucolic herds of sheep and cattle, and eight mammoth works of art.

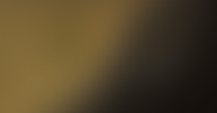
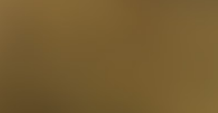
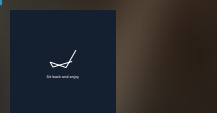
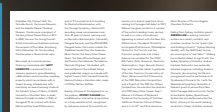
As one of today's most admired living sculptors, Patrick Dougherty composes with nature: wielding saplings and sticks to build monumental structures that echo, play and tussle with the land. Dougherty's weavings are like Van

Gogh's frenzied strokes of oil paint, but calmly reasoned and patiently bent into place, anchored around key branches.

Commissioned specially for Tippet Rise, Patrick Dougherty's *Daydreams* is made from willows gathered from neighboring ranches and streams over several months in the spring. These were soaked in a pond to prevent sprouting, so Patrick could work with smooth saplings later in the year.

Daydreams is built in and on a perfect replica of a nearby prairie schoolhouse. This schoolhouse was built new to look old and to provide the backdrop for the sculpture. The work, composed of five interior and two connecting exterior elements, is entitled *Daydreams* for all the dreams of the wild that sustain children as they endure the whine of imparted knowledge.

— Patrick Dougherty





Forbidden City Concert Hall, the Tonhalle-Zurich, the Louvre Museum, and the Isabella Stewart Gardner Museum. Caroline was a recipient of the Avery Fisher Career Grant in 2011. In 2009, she won the Young Concert Artists International Auditions and was the recipient of the Helen Armstrong Violin Fellowship. On this recording, Caroline plays a Nicolo Amati violin.

Renowned as a musical pioneer, Grammy-nominated cellist **MATT HAIMOVITZ** is acclaimed for his visionary approach, groundbreaking collaborations and innovative recording projects, which he combines with a tireless touring schedule and with mentoring an award-winning studio at the Schulich School of Music of McGill University in Montréal. Born in Israel, Haimovitz made his debut in 1984, at the age of 13, as a soloist with Zubin Mehta and the Israel Philharmonic,

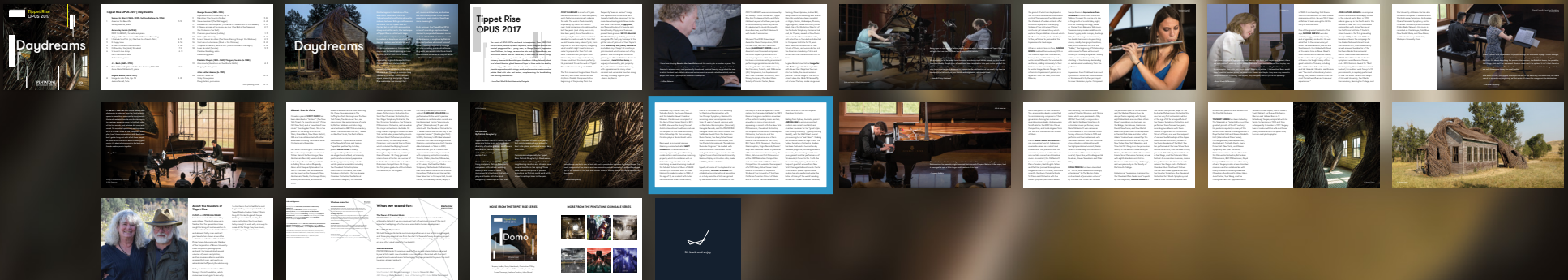
and at 17 he made his first recording for Deutsche Grammophon with the Chicago Symphony. Haimovitz's recording career encompasses more than 20 years of award-winning work on Deutsche Grammophon (Universal), Oxingale Records, and the PENTATONE Oxingale Series. His honors include the Trailblazer Award from the American Music Center, the Avery Fisher Career Grant, the Grand Prix du Disque, and the Premio Internazionale "Accademia Musicale Chigiana." He studied with Leonard Rose at the Juilliard School and graduated *magna cum laude* with highest honors from Harvard University. Haimovitz plays a Venetian cello, made in 1710 by Matteo Goffriller.

Equally at home at the keyboard or on the podium, **JEFFREY KAHANE** has established an international reputation as a truly versatile artist, recognized by audiences around the world for his

mastery of a diverse repertoire. Since making his Carnegie Hall debut in 1983, Kahane has given recitals in a number of the nation's leading music centers, as well as in many cities abroad, appearing as soloist with the New York Philharmonic, Cleveland Orchestra, Los Angeles Philharmonic, Philadelphia Orchestra, the Toronto and San Francisco symphonies and others. Kahane has recorded for the SONY, EMI, Telarc, RCA, Nonesuch, Deutsche Grammophon, Virgin Records, Decca/Argo and Haenssler labels. A graduate of the San Francisco Conservatory of Music, Kahane was First Prize winner at the 1983 Rubinstein Competition and a finalist at the 1981 Van Cliburn Competition. He was also the recipient of a 1983 Avery Fisher Career Grant. Kahane is Professor of Keyboard Studies at the University of Southern California Thornton School of Music and is in his 20th and final season as

Music Director of the Los Angeles Chamber Orchestra.

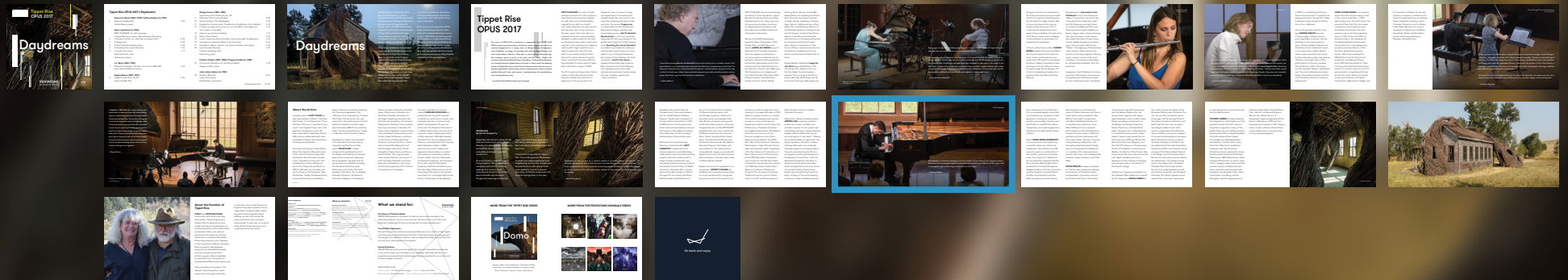
Hailing from Sydney, Australia, pianist **ANDREA LAM** is earning consistent acclaim as a soloist, recitalist, and chamber musician for her "great style and thrilling virtuosity" (Sydney Morning Herald), with the Wall Street Journal pronouncing her a "real talent". Making her orchestral debut at age 13 with the Sydney Symphony Orchestra, Andrea has been featured in two nationally televised programs, including *Andrea's Concerto*, documenting her life as a young pianist and her performance of Tchaikovsky's Concerto No. 1 with the Queensland Symphony Orchestra. A frequent guest at venues from New York's Carnegie Hall and Lincoln Center to Australia's Sydney Opera House, Andrea has also performed under the baton of many of the world's leading conductors. A keen chamber musician,





À la minute is a frivolous indulgence into the realms of how some of my 'longtime heroes', Rachmaninov for example, might have had their fun with Chopin's Waltz in D-flat major, had it managed to spin a little longer and break out of its loop.

– Yevgeny Sudbin





she is also pianist of the Claremont Trio, an ensemble deeply committed to commissioning composers of their generation. Among her numerous awards and accolades, Andrea was a Semifinalist in the 2009 Van Cliburn Competition, and holds degrees from the Yale and the Manhattan Schools of Music.

Pianist **ANNE-MARIE MCDERMOTT** is a consummate artist, balancing a versatile career as a soloist and collaborator. She performs over 100 concerts a year in a combination of solo recitals, concerti and chamber music. As a soloist, Ms. McDermott has recorded the complete Prokofiev Piano Sonatas, Bach English Suites and Partitas (named Gramophone Magazine's Editor's Choice), and more recently, Gershwin Complete Works for Piano and Orchestra with the Dallas Symphony and Justin Brown.

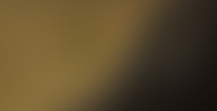
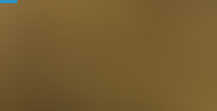
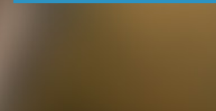
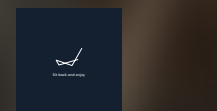
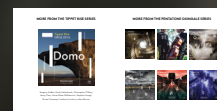
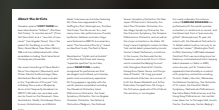
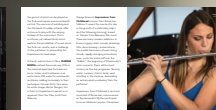
Most recently, she commissioned works of Charles Wuorinen and Clarice Assad which were premiered in May 2009 at Town Hall, in conjunction with Bach's Goldberg Variations. As a chamber music performer, Anne-Marie McDermott was named an artist member of the Chamber Music Society of Lincoln Center in 1995 and performs and tours extensively with them each season. She also continues a long standing collaboration with the highly acclaimed violinist, Nadja Salerno Sonnenberg. Ms. McDermott is a member of the renowned piano quartet, Opus One, with colleagues Ida Kavafian, Steven Tenenbom and Peter Wiley.

DOUG PERKINS has been described as "terrific, wide-awake and strikingly entertaining" by The Boston Globe and declared a "percussion virtuoso" by The New York Times. He founded

the percussion quartet So Percussion and the Meehan/Perkins Duo. He also performs regularly with Signal, eighth blackbird, and countless others. Doug's recordings can be heard on the Bridge, Cantaloupe, Harmonia Mundi, New Focus, and New World labels. His productions of Persephassa in Central Park Lake and John Luther Adams' Inuksuit were named Top Ten Performances in 2010 and 2011 by The New Yorker, New York Magazine, and Time Out NY. Doug is on the percussion faculty of the Boston Conservatory at Berklee, the Director of the Chosen Vale International Percussion Seminar, served with eighth blackbird as Artist-in-Residence at the University of Chicago, and was previously on the faculty of Dartmouth College.

Hailed as an "expressive champion" by the Cleveland Plain Dealer and "superb" by The Oregonian, **JESSICA SINDELL** is

the current solo piccolo player of the Rochester Philharmonic Orchestra. She won her very first orchestral audition at the age of 22 for principal flute of the Oregon Symphony Orchestra, and performed there for over two years, recording two albums with them. Jessica is a graduate of the Eastman School of Music, and was the recipient of consecutive fellowships at the Aspen Music Festival and school, as well as the Music Academy of the West. She has performed at the Lake Tahoe Music Festival since 2012, and has been acting principal of the Mainly Mozart festival in San Diego, and the Colorado Music Festival. As a chamber musician, Jessica has performed in the Camera Lucida series in San Diego and in Portland's Chamber Music Northwest festival. She has also made appearances with the Houston Symphony, the Cleveland Orchestra, Fort Worth Symphony and several other orchestras. Jessica also





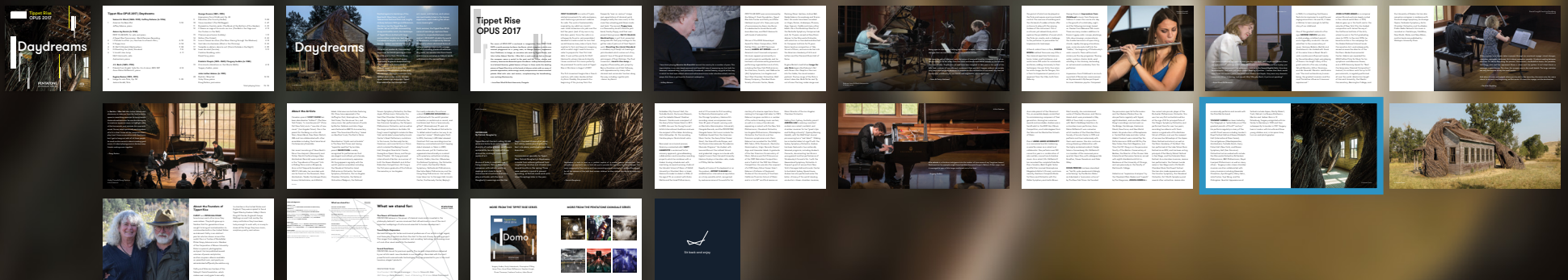
occasionally performs and records with the Pink Martini band.

YEVGENY SUDBIN has been hailed by The Telegraph as “potentially one of the greatest pianists of the 21st century.” He performs regularly in many of the world’s finest venues including London’s Royal Festival Hall and Queen Elizabeth Hall (International Piano Series), Concertgebouw (Meesterpianisten, Amsterdam), Tonhalle Zurich, Avery Fisher Hall (New York), and Davies Symphony Hall (San Francisco). Orchestras he has worked with include the Minnesota Orchestra, Rotterdam Philharmonic, BBC Philharmonic, Royal Liverpool Philharmonic as well as many others. Yevgeny is also a keen chamber musician and has collaborated with many musicians including Alexander Chaushian, Ilya Gringolts, Hilary Hahn, Julia Fischer, Yuja Wang, and the Chilingirian Quartet. Appearances at

festivals include Aspen, Mostly Mozart, Tivoli, Nohant, La Roque d’Antheron, Menton and Verbier. Born in St Petersburg, Yevgeny emigrated with his family to Germany in 1990 and then subsequently to London in 1997. Yevgeny lives in London with his wife and three young children and, in his spare time, he is an avid photographer.

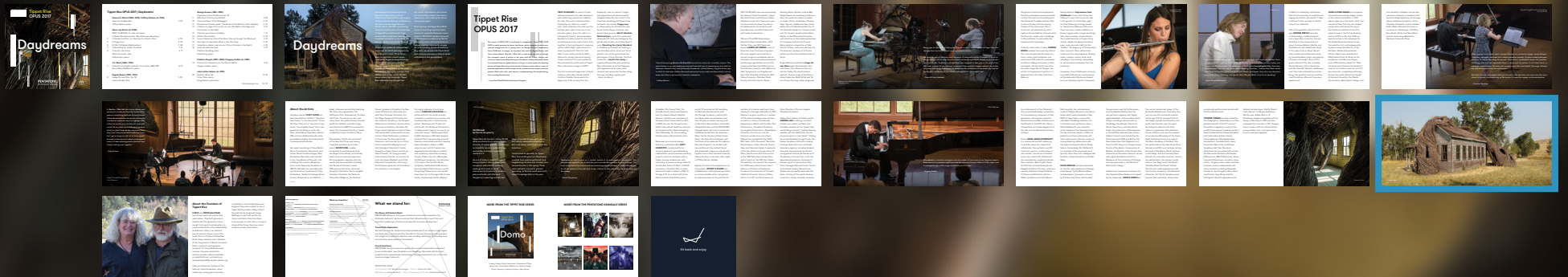


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Acknowledgments

TRACKS 1, 7–20

Recording engineers **Monte Nickles, Monica Bolles and Richard King**

TRACKS 2–6

Recording engineer **Monte Nickles** | Assistant recording engineer

Devanney Haruta | Producers **Aaron Jay Kernis and Monte Nickles**

Mixing, mastering, and surround **Richard King** | Mastering (SA-CD) **Polyhymnia International B.V.** | Piano technician **Mike Toia** | Post-recording producer **Luna Pearl Woolf** | Cover photography **James Florio** | Design **Joost de Boo**

Product management **Kasper van Kooten**

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Tracks 1, 7–20 were recorded live between July 7 – September 16, 2017

Tracks 2–6 were recorded December 15 – 16, 2017

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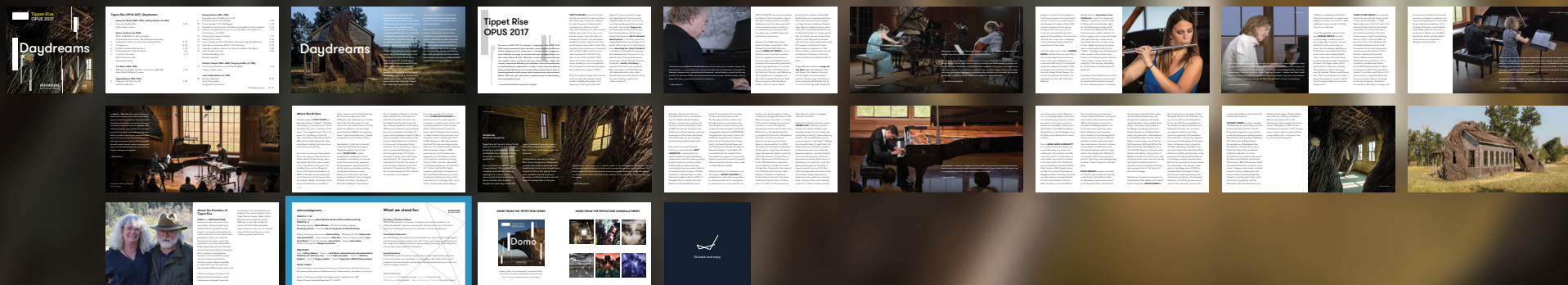
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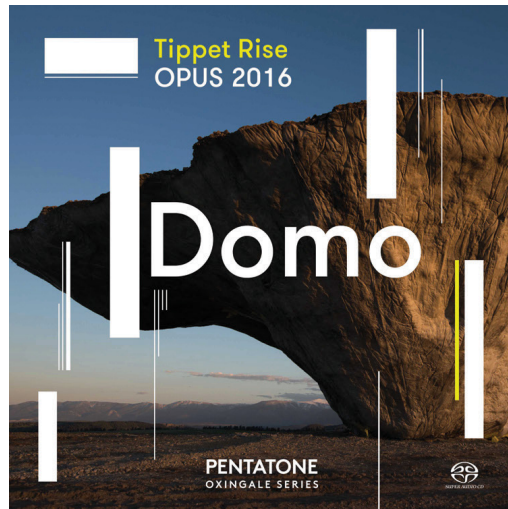
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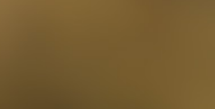
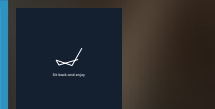
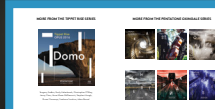
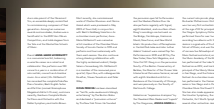
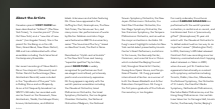
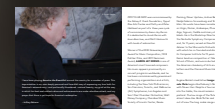
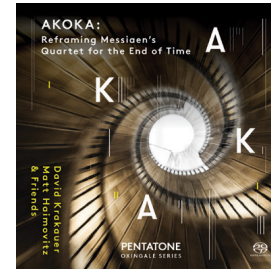


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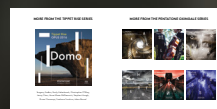
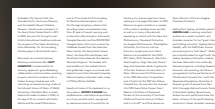
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