

BMOP
sound

LEON KIRCHNER: MUSIC FOR ORCHESTRA

LEON KIRCHNER 1919-2009

SINFONIA IN TWO PARTS

TOCCATA FOR STRINGS, SOLO WINDS,
AND PERCUSSION

MUSIC FOR ORCHESTRA

ORCHESTRA PIECE (MUSIC FOR ORCHESTRA II)

THE FORBIDDEN

BOSTON MODERN ORCHESTRA PROJECT

Gil Rose, conductor

SINFONIA IN TWO PARTS (1951)

[1] Part I 7:46

[2] Part II 9:18

[3] **TOCCATA FOR STRINGS, SOLO WINDS,
AND PERCUSSION** (1955) 13:31

[4] **MUSIC FOR ORCHESTRA** (1969) 10:43

[5] **ORCHESTRA PIECE
(MUSIC FOR ORCHESTRA II)** (1990) 9:07

[6] **THE FORBIDDEN** (2008) 12:13

TOTAL 62:39



LEON KIRCHNER IN HIS CAMBRIDGE STUDIO. PHOTOGRAPH BY JOHN GOODMAN 1982.

By Leon Kirchner

"I have attested it as true in my deepest soul and I contemplate its beauty with incredible and ravishing delight." So Kepler greeted the harmonious system of the universe as portrayed by Copernicus. If, in this sense, the quasi-arithmeticians, the new aesthetic engineers of music, were to greet the creative act, what wonderful, aesthetic pleasure we could realize in the imaginative invention of their scores. Unfortunately, this is not the case. It is my feeling that many of us, dominated by the fear of self-expression, seek the superficial security of current style and fad—worship and make a fetish of complexity, or with puerile grace denude simplicity; Idea, the precious ore of art, is lost in the jungle of graphs, prepared tapes, feedbacks, and cold stylistic minutiae.

An artist must create a personal cosmos, a verdant world in continuity with tradition, further fulfilling man's "awareness," his "degree of consciousness," and bringing new subtilization, vision and beauty to the elements of experience. It is in this way that Idea, powered by conviction and necessity, will create its own style and the singular, momentous structure capable of realizing its intent.

Leon Kirchner's "musical credo" first appeared in Klaus George Roy's liner notes of the 1956 recording of Kirchner's Piano Trio No. 1 and Sonata Concertante for Violin and Piano (Epic LC 3306).

SINFONIA IN TWO PARTS, *scored for full orchestra, received its premiere by the New York Philharmonic, Dimitri Mitropoulos, Musical Director, on January 31, 1952, at Carnegie Hall in New York, NY.*

TOCCATA FOR STRINGS, SOLO WINDS, AND PERCUSSION *was premiered by the San Francisco Symphony, conducted by Enrique Jordá, on February 16, 1956, at the War Memorial Opera House in San Francisco, CA.*

MUSIC FOR ORCHESTRA *is scored for full orchestra and was premiered by the New York Philharmonic, conducted by the composer, on October 16, 1969, at Avery Fisher Hall, New York, NY.*

ORCHESTRA PIECE (MUSIC FOR ORCHESTRA II) *received its premiere on January 30, 1990, by the New England Conservatory Symphony Orchestra with the composer conducting, at Jordan Hall in Boston, MA.*

THE FORBIDDEN, *scored for orchestra, received its premiere by the Boston Symphony Orchestra, James Levine, conductor, on October 16, 2008, at Symphony Hall in Boston, MA.*

By Joel Fan

Born in Brooklyn in 1919, Leon Kirchner left a multifaceted and influential legacy on American music in a career spanning over 50 years as composer, performer, and teacher. He was a remarkable pianist and conductor, as evidenced on numerous recordings, such as those with the Harvard Chamber Orchestra, which he founded and conducted, and in performances as soloist of his Piano Concerto No. 1 and Mozart's Piano Concerto in C minor with the New York

Philharmonic. He was a distinguished professor at Harvard University for 28 years, where he taught some of our most esteemed musical performers and composers. But, it was as a composer that Leon Kirchner realized his personal credo—of creating a “verdant world in continuity with tradition”—a compositional voice that was emotionally supercharged, masterfully crafted, at turns thorny and spiritually uplifting, and uncompromisingly his own.

Kirchner began musical studies at the age of 5, and started composing as a student at Los Angeles City College. On the recommendation of his teachers and Ernst Toch, he entered the University of California at Los Angeles to study with Arnold Schoenberg. Later, he went on to study privately with Roger Sessions in New York City. However, he did not adopt the twelve-tone techniques innovated by his mentor Schoenberg and further expanded by Sessions and others that were widely used after the Second World War. Instead, Kirchner developed his own expressively dissonant language that shared its root impulses with the traditional music of the past. As to why Kirchner did not bow to the winds of the compositional world which were blowing so heavily towards the “cold stylistic minutiae” of serialism, he wrote: “The thing that really strikes me more than anything else in music is not the intellectual concept of the structural material. I am attracted to the imagery, the humanistic aspect of the work and how it ignites my soul, my feelings.”

At Harvard, Kirchner's fabled Music 180 “Performance and Analysis” class influenced a generation of musicians by demonstrating how careful analysis of a composer's intentions empowered and validated unusually insightful performances. With occasional humor, Kirchner would point out seemingly small details in a musical score, that upon further examination, could result in a meaningful change in interpretation of a piece and a richer understanding of its underlying motivations. He shared his deep grasp of the tradition of past masters—Beethoven, Brahms, Dvořák, Mozart, and many others in this way. Kirchner's desire to delve into the essence of a score was always in the search of, in his words, a “more beautiful” performance.

For example, in discussing Mozart's D minor Piano Concerto, K. 466, Kirchner vigorously responded against the assertion that the first piano entrance (a rising octave interval from A to A in the right hand) introduces an idea that had not been seen before in the orchestral *tutti*. Instead, he pointed out that the ascending piano gesture is hinted at from the very first upward motions in the first violins at the very beginning of the piece—from A to F, and then from A to G. In this way, the octave interval played in the opening piano solo 'relates to' the opening orchestral *tutti*. This simple insight influenced how the violins might approach their upward interval and how the pianist would express it, thereby providing a vital linkage between the two moments.

In every piece, hundreds or thousands of such relationships can be brought to light to illuminate the beauty of a composition and to unify its conception at performance time. With his towering analytical mind that bridged both compositional and performative aspects of music, Kirchner was able to explain why such information should not be overlooked, in order to realize the composer's intentions as beautifully as possible.

Kirchner brought his substantial knowledge as performer to his compositional art, writing: "the instruments that you yourself have played...all that experience is involved in the way you write...your awareness of the tradition, your awareness of the beauty of sound or the wonderful virtuosity of this, that and the other is all in you." Indeed, Kirchner's compositions are deeply rewarding for performers due to their rigorous demands, dramatic range, and fierce honesty.

Kirchner also gained creative inspiration from the vibrant world of Cambridge, Massachusetts, where he lived near the center of Harvard Square, close to fellow professors, intellectuals, and artists. Philosophical and scientific discussions with peers such as Steven Pinker and Marvin Minsky (of MIT's Media Lab) sparked his musical imagination. Delighting in the discovery of faint cosmic background radiation, Kirchner related this phenomenon to

the soft repeated F notes in the left hand accompaniment of the opening of Schubert's posthumous B-flat Piano Sonata.

Throughout his life, Kirchner was consistently recognized and praised by prestigious musicians and ensembles, and he earned numerous awards and accolades for his compositions. He was the recipient of the New York Music Critics' Circle, the Naumburg, and the Friedheim Awards. He won the Pulitzer Prize for his String Quartet No. 3 in 1967. Prominent commissions included the New York Philharmonic, Boston Symphony Orchestra, Philadelphia Orchestra, and the St. Paul Chamber Orchestra, and his works were premiered by the cellist Yo-Yo Ma (who was also a student of his at Harvard), pianist Leon Fleisher, and many other leading performers.

The orchestral works presented here span over fifty years of his life, offering superb insights into Leon Kirchner and his art. Kirchner continued composing until his death in September 2009, in New York City, at the age of 90.

* * *

In 1951, Kirchner had a fortuitous meeting with Dmitri Mitropoulos, the conductor of the New York Philharmonic. Mitropoulos, a great champion of contemporary music, had attended the premiere of Kirchner's String Quartet, and, impressed with the 32-year-old composer, asked to see his orchestral work. Upon reviewing the score, Mitropoulos decided to premiere it the following year, 1952, at Carnegie Hall. This work was Kirchner's Sinfonia in Two Parts.

The Sinfonia is written in one extended movement, composed with the two parts joined, and performed without interruption. From its very opening [1], it is apparent that foreboding forces will be propelled into a lyric innocence. Kirchner uses full-throated orchestration to build character and power while also expressing fragile warmth. He creates the shades of darkness and light, the threatening power and peaceful introspection that alternate throughout the work. By the end of the piece [2], one is left feeling that rather than achieving

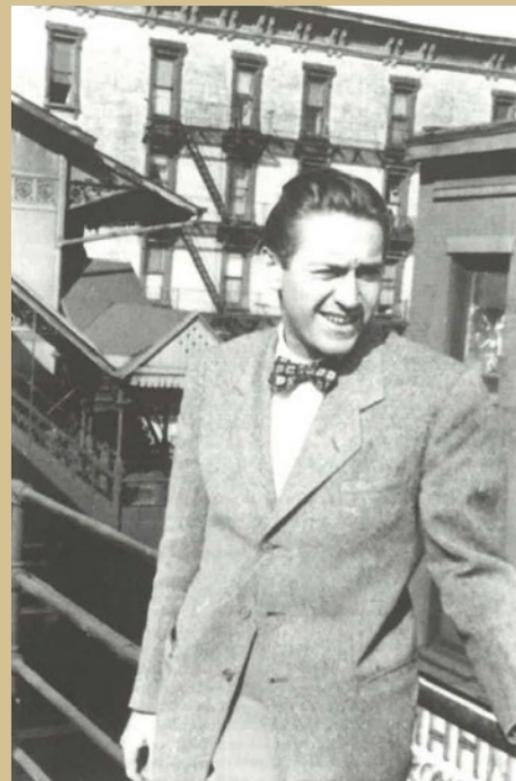
any triumph of sorts, there is a transcendence into hope, understanding, and yet-to-be-discovered possibilities.

The inventive one-movement Toccata for Strings, Solo Winds, and Percussion [3], written in 1955, was inspired by the traditional keyboard form. The work deftly uses counterpoint, timbre and character to move with a vitality that only pauses before continuing on its rhythmically intricate course. Kirchner described the piece as divided into four distinct sections—an exposition followed by a development of sorts, a slow statement based on the theme at the outset, and finally, a recapitulation and coda. This work is at turns playful and contemplative, muscular and precise.

Kirchner composed *Music for Orchestra* [4] on a commission from the New York Philharmonic to celebrate its 125th anniversary in 1969. The original version—a hauntingly beautiful, eleven-minute concerto for orchestra—ends with a ghostly waltz, and he wrote an alternative, spirited ending for a performance at Tanglewood in 1985.

Critic Anthony Tommasini of *The New York Times* described *Music for Orchestra* as “a transfixing, often subdued piece that spotlights different groups of instruments, alternating between pensive lyricism and cascades of activity.” Indeed, this compelling work begins with an oboe and flute echoing the simplest of statements—a single half-step—and immediately falling into silence. But then a solo clarinet picks up and expands the statement, beginning what will be a vivid outpouring of sound that segues between solo instruments, unique instrumental groupings, and the entire orchestra. An aleatoric improvised section provides satisfying contrast to the assiduous construction of the work.

In 1988, the Boston Symphony Orchestra held a celebration of Leonard Bernstein's 70th birthday, and Kirchner was one of eight friends of Lenny who were invited to write a variation on Bernstein's “New York, New York” from *On the Town*. As Kirchner worked on his variation of the iconic song, perhaps he felt it was just too good of an idea to waste, and



Leon Kirchner on train tracks in New York, ca. 1949.

he pursued the possibilities the music offered in his own inimitable way. Within a year or so Kirchner had expanded the variation into his *Orchestra Piece (Music for Orchestra II)*. [5]

In this energetic essay, the jazzy harmonies exist within a tonality of Kirchner's own creation, richer and more complex. He uses the full orchestral setting to achieve bright, carefree sounds as well as to inject powerful counterpoint and monumental chords, and contrasts that all with the marked beauty of a violin solo when the music pauses for respite. But it is still dauntless, with a sense of desperate need for resolution. Kirchner closes the work with a reminder of that weight.

Every better composer bears within him a canon of what is forbidden, of what forbids itself...
—Leon Kirchner

The Forbidden [6] was Kirchner's last composition, and in many ways it sums up the tensions that shaped his creative persona throughout his life. In his own notes, Kirchner compares twelve-tone technique and serialism as an allusion to Thomas Mann's last novel, *Doktor Faustus*: the story of a young man who strikes a Faustian bargain to become a genius composer, whose musical innovations mirror those of Arnold Schoenberg. But rather than taking the "Devil's advice," Kirchner chose tonality—which had become "forbidden" in modern music—by pursuing the "intricate and profound connection between past and present...to reveal possibly one of the ways that necessary intimacies between the past and present keep the art of music alive and well."

The conception and composition of *The Forbidden* was a long and fitful process, beginning in 2003. Kirchner was at that time in declining health, and though his mind was never less than sharp, progressively severe physical ailments interrupted his work. Kirchner penciled his scores with small musical notations, and played them on the piano to assess, embellish, and contemplate further ideas. He utilized both intuition and his analytic mind in composing. Cutting and pasting, when necessary, was done with scissors and tape. Kirchner was receptive to ideas for improvement from trusted performers and would make

adjustments as needed. He was particularly concerned about the structural integrity of his work and refined its form constantly, to forge a realization that met his exacting standards.

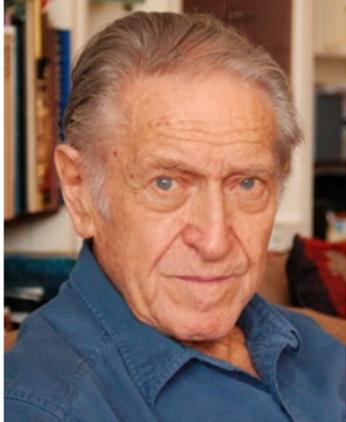
The Forbidden was premiered on November 11, 2006, by pianist Joel Fan in Cambridge, Massachusetts, in its original conception as the eloquently virtuosic and propulsive Piano Sonata No. 3. While completing the piano score, Kirchner recast the composition as his String Quartet No. 4, and this version received its premiere August 6, 2006, by the Orion String Quartet in La Jolla, California.

Following both of these triumphs, Kirchner began the process of re-imagining and orchestrating the work for the possibilities afforded by a full orchestra. The completed work was premiered on October 16, 2008, by the Boston Symphony Orchestra, with James Levine conducting. Each piece in this triptych of compositions—piano solo, string quartet, and orchestral work—share similarities of melodic content, harmonic language, and overall structure, yet each also evokes a distinct personality.

The orchestral work is turbulent and yearning, as if seeking a universal musical truth that will link past and future. Kirchner once remarked, self-critically, that with the passage of his years his compositions had become "sweeter and sweeter," and here indeed, sonic consonance ascends to cosmic spirituality, if only for a moment. As Kirchner's last completed work, *The Forbidden* is a fitting conclusion to the grand themes that this important composer and formidable musician spent a lifetime developing.

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Pianist Joel Fan serves as Artistic Director of the Open Source Music Festival, and has recorded and premiered works of Leon Kirchner, William Bolcom, Qigang Chen, Bernard Rands, Augusta Read Thomas, and many others.



Leon Kirchner was born on January 24, 1919, to Russian parents in Brooklyn, grew up in Los Angeles, and studied with Arnold Schoenberg, Roger Sessions, and Ernest Bloch. Stylistically, Kirchner remained remarkably individual; earlier influences of Hindemith, Bartók, and Stravinsky soon yielded to a wholehearted identification with the aesthetics, if not necessarily the specific procedures, of Schoenberg, Berg, and Webern.

Extraordinarily gifted as both a pianist and a conductor, Kirchner was first and foremost a composer. A member of the American Academies of Arts and Letters and Arts and Science, he was honored twice by the New York Music Critics' Circle (First and Second String Quartets), and received the Naumburg Award (Piano Concerto No. 1), the Pulitzer Prize (Third Quartet with electronic tape), the Friedheim Award (Music for Cello and Orchestra), and commissions from, among others, the Ford, Fromm, and Koussevitzky Foundations, the New York Philharmonic, the Philadelphia Orchestra, St. Paul Chamber Symphony, Spoleto and Santa Fe Chamber Music Festivals, the Boston Symphony, the Chamber Music Society of Lincoln Center, and Elizabeth Sprague Coolidge. He was composer-in-residence and a performer at the Santa Fe Chamber Music Festival, the Tanglewood Music Center, Tokyo Music Today (Takemitsu Festival), and the Spoleto, Charleston, Aldeburgh, and Marlboro Music Festivals. He also conducted at a number of leading music festivals around the world, most recently at Ravinia, and taught for many years at Harvard.

Kirchner's most recent works include *The Forbidden*, for James Levine and the Boston Symphony Orchestra; Music for Cello and Orchestra, for Yo-Yo Ma and the Philadelphia Orchestra (on Sony Classical); Trio No. 2 for the Kalichstein-Laredo-Robinson Trio; and

Of Things Exactly as They Are, a work for orchestra, chorus, and soloists, for the Boston Symphony, premiered in November 1996; and String Quartet No. 4 for the Orion Quartet. Following their premiere of the fourth String Quartet, the Orion Quartet recorded Kirchner's complete quartets, works which span a 57 year period, for Albany Records. Other recent works have included piano pieces for Russell Sherman and Jonathan Biss, and a violin-piano duo premiered by Ida Levin and Jeremy Denk.

Performers who have championed Kirchner's work include Yo-Yo Ma, who has toured and recorded both Music for Cello and Orchestra and *Triptych* for Sony; the Chamber Music Society of Lincoln Center; and Continuum; pianists Peter Serkin, who commissioned and recorded *Interlude* (BMG) and Leon Fleisher; cellist Carter Brey; flutist Paula Robison; conductors Oliver Knussen, Hugh Wolff, and John Adams; and the trios of Kalichstein-Laredo-Robinson and Buswell-Pamas-Luvisi.

Other recordings include his first three string quartets (Boston Composers String Quartet, Albany Troy 137) and Nonesuch's all-Kirchner recording (CD and tape, 79188) which includes the Concerto for Violoncello, Ten Winds, and Percussion; the Piano Trio; Five Piano Pieces; and *Music for Twelve*, featuring the Boston Symphony Chamber Players. Of *Music for Twelve*, Allan Kozinn of *The New York Times* wrote: "There is magic in the interplay between the 12 soloistic lines, and in the way instrumental colors seem to grow from each other to form lengthy melodies."

Kirchner's music is published exclusively by Associated Music Publishers.



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

In 1996, Mr. Rose founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording symphonic music of the twentieth and twenty-first centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim.

As a guest conductor on both the opera and symphonic platforms, he made his Tanglewood debut in 2002 and in 2003 debuted with the Netherlands Radio Symphony at the Holland Festival. He has led the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of the Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana, and the National Orchestra of Porto and made his Japanese debut in 2015 substituting for Seiji Ozawa at the Matsumoto Festival conducting Berlioz's *Béatrice et Bénédict*.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. He recently announced the formation of Odyssey Opera, an inventive company dedicated to presenting eclectic operatic repertoire in a variety of formats. The company debuted in September 2013 to critical acclaim with a 6-hour concert production of Wagner's *Rienzi*. Subsequent presentations have included concert performances of Korngold's *Die tote Stadt* and Massenet's *Le Cid*, along with two critically acclaimed Spring Festivals of staged opera. Prior to founding Odyssey Opera, he led Opera Boston as its Music Director starting in 2003, and in 2010 was appointed the company's first Artistic Director. Mr. Rose led Opera Boston in several American and New England premieres including Shostakovich's *The Nose*, Donizetti's *Maria Padilla*, Hindemith's *Cardillac*, and

Peter Eötvös's *Angels in America*. In 2009, Mr. Rose led the world premiere of Zhou Long's *Madame White Snake*, which won the Pulitzer Prize for Music in 2011.

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

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

Mr. Rose has led the longstanding Monadnock Music Festival in historic Peterborough, NH, since his appointment as Artistic Director in 2012, conducting several premieres and making his opera stage directing debut in two revivals of operas by Dominick Argento, as well as conducting, directing and producing the world premiere recording of Ned Rorem's opera *Our Town*.

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



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

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

BMOP's distinguished and adventurous track record includes premieres and recordings of monumental and provocative new works such as John Harbison's ballet *Ulysses*, Louis Andriessen's *Trilogy of the Last Day*, and Tod Machover's *Death and the Powers*. A perennial winner of the ASCAP Award for Adventurous Programming, the orchestra has been featured

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

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

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

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

FLUTE

Sarah Brady* [1, 4-5]
 Rachel Braude (piccolo) [1, 5]
 Vanessa Holroyd (piccolo) [3]
 Meghan Jacoby [3]
 Zach Jay [4]
 Jessica Lizak* [1, 3, 5]
 Meghan Miller [5]
 Jessi Rosinski (piccolo) [4]

OBOE

Nancy Dimock [3-4]
 Barbara LaFitte
 (English horn) [4-5]
 Laura Pardee
 (English horn) [1, 3, 5]
 Jennifer Slowik* [1-5]
 Catherine Weinfield [1]

CLARINET

Amy Advocat (bass clarinet)
 [1, 3-5]
 Gary Gorczyca
 (bass clarinet) [1]
 Jan Halloran* [1, 3-5]
 Rane Moore [4-5]
 Michael Norsworthy* [2-3]

BASSOON

Ronald Haroutunian* [1-2, 4-5]
 Jensen Ling
 (contrabassoon) [1]
 Adrian Morejon [1, 4]
 Gregory Newton* [3]
 Margaret Phillips
 (contrabassoon) [4-5]
 Wren Saunders [3]
 Susie Telsey
 (contrabassoon) [3]

HORN

Nick Auer [3]
 Dana Christensen [3]
 Alyssa Daly* [1, 3-4]
 Eli Epstein* [5]
 Neil Godwin [1, 3]
 Whitacre Hill* [2, 4]
 Clark Matthews [1]
 Kevin Owen* [1, 5]
 Kenneth Pope [4-5]
 Lee Wadenpfohl [4-5]

TRUMPET

Eric Berlin* [1-2, 4]
 Terry Everson* [4-5]
 Anthony Gimenez [1]
 Richard Kelley* [1, 3]
 Dana Oakes [3, 5]
 Richard Watson [3-5]

TROMBONE

Christopher Beaudry
 (bass trombone) [1, 3-5]
 Hans Bohn* [1, 3-5]
 Alexei Dohovskoy [1, 3-4]
 Martin Wittenberg* [4-5]

TUBA

Kenneth Amis [1, 3, 5]
 Donald Rankin [4]

PERCUSSION

Jonathan Hess [3]
 William Manley [3, 5]
 Craig McNutt (timpani) [2-5]
 Hans Morrison* [2]
 Robert Schulz* [1, 4-5]
 Matt Sharrock [1]
 Nicholas Tolle* [1-5]
 Aaron Trant [3-4]

HARP

Ina Zdorovetchi [1]

PIANO/CELESTA

Sarah Bob [2]
 Linda Osborn [1, 3-5]
 Yukiko Sekino [1]

VIOLIN I

Sarah Atwood [3]
 Colleen Brannen [2]
 Piotr Buczek [1-2, 4-5]
 Sasha Callahan [2]
 Colin Davis [4]
 Sonia Deng [1, 3]
 Gabriela Diaz* [1, 3-4]
 Charles Dimmick* [2, 4-5]
 Tudor Dornescu [1, 3]
 Rose Drucker [5]
 Marj Gere [3]
 Jodi Hagen [5]
 Alice Hallstrom [5]
 Lilit Hartunian [1, 5]
 Abigail Karr [3]
 Oana Lacatus [2, 4-5]
 Sean Larkin [3]
 Sonia Larson [5]
 Mina Lavcheva [3]
 Jae Lee [1]
 Shaw Pong Liu [1, 4]
 Nicole Parks [1]
 Miguel Perez-Espejo [2, 4]
 Annie Rabbat [4]
 Elizabeth Sellers [4]
 Amy Sims [1, 5]
 Megumi Stohs [1-2, 4]
 Sarita Uranovsky [5]
 Katherine Winterstein [1-2, 4-5]

Ethan Woods [5]
 Edward Wu [1-2]
 Liza Zurlinden [4]

VIOLIN II

Elizabeth Abbate [2-5]
 Maelynn Arnold [3]
 Melanie Auclair-Fortier [4-5]
 Breana Bauman [3]
 Colleen Brannen* [1, 4-5]
 Krista Buckland Reisner* [2, 4]
 Julia Cash [2, 4-5]
 Sue Faux [3, 5]
 Lois Finkel [2, 4]
 Lisa Goddard [3]
 Tera Gorsett [5]
 Rohan Gregory [2, 4]
 Lilit Hartunian [3]
 Zenas Hsu [1]
 Ji Yun Jeong [5]
 Annegret Klaua [2, 4]
 Anna Korsunsky [1-2, 4-5]
 Alexandra Labinska [1]
 Sean Larkin [1]
 Mina Lavcheva [5]
 Judith Lee [1]
 Micah Ringham [3]
 Kay Rooney Matthew [1]
 Nivedita Sarnath [1]
 Jennifer Schiller [2]

Susan Shipley [5]
 Klaudia Szlachta* [3]
 Brenda van der Merwe [2, 4]

VIOLA

Mark Berger [4]
 Stephen Dyball [2, 4]
 Adrienne Elisha [2, 5]
 Joan Ellersick* [2, 4]
 Nathaniel Farny [1, 4-5]
 David Feltner [2, 4-5]
 Noriko Futagami [1, 5]
 Ashleigh Gordon [1, 3]
 Abigail Kubert [2, 4]
 Kim Lehmann [5]
 Lauren Nelson [1]
 Dimitar Petkov [1-3, 5]
 Emily Rideout [1, 3-5]
 Emily Rome [1, 3, 5]
 Peter Sulski* [1, 3]
 Alexander Vavilov [2-3]
 Kate Vincent [2, 4]

CELLO

Miriam Bolkosky [1]
 Brandon Brooks [3]
 Nicole Cariglia [1-2, 4]
 Leo Eguchi [2]
 Ariana Falk [3]
 Holgen Gjoni* [2, 4-5]
 Katherine Kayaian [1-2, 4-5]

Jing Li [3-5]
Ming Hui Lin [3]
Velleda Miragias [1, 3]
Patrick Owen [2]
Rafael Popper-Keizer* [1, 4-5]
David Russell* [1, 3-5]
Rebecca Thornblade [2]
Amy Wensink [5]

BASS

Anthony D'Amico* [1, 3-5]
Pascale Delache-Feldman* [2]
Scot Fitzsimmons [1-5]
Katherine Foss [1, 3]
Elizabeth Foulser [2, 5]
Michael Hartery [3]
Reginald Lamb [1]
Robert Lynam [2, 4]
Bebo Shiu [4-5]

KEY

[1] Sinfonia
[2] Toccata
[3] Music for Orchestra
[4] Orchestra Piece
[5] The Forbidden

*Principals

Leon Kirchner

Sinfonia in Two Parts
Toccata
Music for Orchestra
Orchestra Piece
The Forbidden

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

All works on this disc are published by Associated Music Publishers Inc.

Sinfonia in Two Parts was recorded March 20–21, 2017; *Toccata* was recorded September 22, 2008; *Music for Orchestra* was recorded May 13, 2016; *Orchestra Piece* was recorded May 30, 2010; *The Forbidden* was recorded July 2, 2013. All were recorded at Jordan Hall in Boston, MA, except *Toccata*, recorded at Mechanics Hall in Worcester, MA.



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