

DAWN TO DUST

Augusta Read Thomas

Nico Muhly

Andrew Norman

World Premieres

Fresh!



REFERENCE
RECORDINGS

UTAH SYMPHONY
THIERRY FISCHER, MUSIC DIRECTOR

Colin Currie, percussion



The Utah Symphony, Thierry Fisher conducting, with
Colin Currie, percussion, performing Andrew Norman's *Switch*.
Photo: Fred Hayes

AUGUSTA READ THOMAS'
EOS (Goddess of the Dawn), A ballet for orchestra
Commissioned by the Utah Symphony

"GREEK MYTHOLOGY AND DANCE ARE TWO OF MY LIFELONG PASSIONS."

BALLET NARRATIVE AND DESCRIPTION OF *EOS*

I DAWN

—Eos opening the gates of heaven for the sun to rise.
Early morning birds in nature's muse.

II DAYBRIGHT AND FIREBRIGHT

—Eos' team of horses, named Daybright and Firebright in
The Odyssey, pull her chariot across the sky.

III SHIMMERING

—Eos welcomes Aura (Titaness of the breeze and the fresh,
cool air of early morning).

V DREAMS AND MEMORIES

—Eos summons Hypnos (god of sleep) and Mnemosyne (Titaness of memory and remembrance, and mother of the Nine Muses) to release all those who are asleep and dreaming so that they may wake.

V SPRING RAIN

—Eos embraces Iris (goddess of the rainbow), and bids the Hyades to bring spring rain. (The Hyades were nymphs associated with the constellation Hyades, and daughters of the Titan Atlas; popularly known as “the rainy ones,” they are a sisterhood of nymphs that bring rain, and their rising marked the start of the rainy months of spring.)

VI GOLDEN CHARIOT

—Eos applauds her brother Helios (personification of the sun) as he drives his chariot of horses across the sky.

VII SUNLIGHT

- Eos greets Aether (the god of the upper atmosphere and light)
 - Eos thanks her mother Theia (Titaness of sight and the shining light of the clear blue sky) and her father Hyperion (Titan of light who are also the parents of Eos' siblings: Helios (sun) and Selene (moon)).
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NOTES: My catalogue includes 45 additional works for orchestra or orchestral concerti, and I conceived most of my orchestral and chamber works as suitable for dance. I stand at the drafting table as I compose and fully embody the sounds by dancing (though, trust me, you do NOT want to see me dance!), scatting the music, singing the music, playing it at the piano, and feeling the flow, impulse, and inner life of the line, whether that be slow and timeless or jazzy and driving or capricious and fleet-footed. When an orchestra member asks me a question, I usually sing the answer.

Although my music is careful and precise in its notation and structure, I like my music to have the feeling that it is an organic creation being self-propelled on the spot, as if we listeners are over-hearing an improvisation. I try to imbue the music with my own physical and mental sense of caprice, an improvisatory spirit, and a joy in a diversity of characters and colors.

EOS exhibits a kaleidoscopic variety of rhythmic syntaxes, radiant colors, and resonant harmonic fields. I work hard to present a very clean and thoughtful technical control of materials and orchestration. I hope my efforts result in unique compositions—always luminous and never muddy. I am honored to be part of this spectacular project with the Utah Symphony and thrilled to share *EOS* with you.

—Augusta Read Thomas



The Utah Symphony, Thierry Fisher conducting
Nico Muhly's Control. Photo: Miguel Mendoza

NICO MUHLY'S *CONTROL* (*Five Landscapes for Orchestra*)

Commissioned by the Utah Symphony

Control (*Five Landscapes for Orchestra*) is a sequence of five episodes describing, in some way, an element of Utah's natural environment, as well as the ways in which humans interact with it.

The first part (Landform) begins with a texture of strings, interrupted by forceful chords. A solo oboe works slowly on top of this process and is itself interrupted by a progression of aggressive chords that slowly ascend, presented at two different (but close enough to rub against one another) speeds. These ascending forms become more seismically unstable, and a trio of pitched percussion (xylophone, marimba, and vibraphone) creates a more mathematical grid; here, as in many other places in *Control*, I tried to reference, however obliquely, the music of Olivier Messiaen (1908-1992), whose visionary work *Des Canyons aux Étoiles* (1972) deals with Utah's landscape and the spiritual possibilities found therein. The section ends as it began, but somehow changed, observed by the pitched percussion and subtly transformed.

The second part (Mountain) imagines a mountain in the summer, with various insect-like punctuations from the winds, and a heavily fragmented string section, with small groups of players and soloists splitting

from the crowd. A solo viola and solo violin spin simple melodies under and over this texture, sometimes as plain as a single note displaced over all possible octaves. We end with a slightly ominous tuba and piano bassline suggesting, perhaps, that there are other uses for mountains than purely organic ones.

Part three (Beehive) deals with Utah's history of technological innovation being used to control the landscape. I tried, in various places in this piece, to use the orchestra to convey what must have been the pioneers' shock at the wild shapes and colors of the landscape; here, that landscape is fully gridded, plotted, and divided and put to agricultural use. The key here is a productive busyness: Utah claims one of the first telegrams ever sent, and, more recently, some of the first fiber internet connections; industriousness is built into the pioneer wagons, the early plows, collective grain storage, charity, education, missionary work, and an ever-changing relationship to technology. Morse-code-like rhythms dominate the first half of this movement, and suddenly, a trio of trumpets take over, echoed by a trio of oboes, then flutes, then various chimes and bells. We end with a solo cello above a busy grid of triangles and woodblock.

Part four (Petroglyph & Tobacco) begins with the simple, aggressive rhythms of stone-carving, hocketed between different families of the

orchestra. Eventually, a melody emerges, a Ute song. It is too easy to project a romantic ancientness to the music of Native Americans; in this case, the song was used when begging for tobacco: post-European contact evidence for the modern malleability of Native American cultural traditions. Similarly, next to a petroglyph, we see modern graffiti, or, graffiti from 90 years ago (Rulon Rushton, 1929, making his mark on history). The landscape and its inhabitants are in a constant dialogue.

Part five (Red Dust). I've spent a good deal of time in the St. George area in southern Utah, and one of the most striking elements of the landscape is the outrageous red color everywhere: it's visually inescapable. More notable, though, was the way the red dust permeated my hair, my clothes, my shoes, and the carpet in my motel. I flew to London the day after a long hike, and when I took off my socks, a confetti of red dust landed on the ground: the Utah landscape had followed me halfway around the world. We can control the landscape, but it has a way of reminding us of its permanence. This section turns a simple chord progression into clouds, shifting forms, and is made of many moving parts.

—Nico Muhly

ANDREW NORMAN'S *SWITCH*

Commissioned by the Utah Symphony, BBC Radio 3
and the Serge Koussevitzky Music Foundation

During rehearsals for the premiere performances of *Switch*, Colin Currie gave me an amazing metaphor for the piece. He said that playing *Switch* feels like being trapped (in the best possible way) inside a giant pinball machine. It's an apt image for so many reasons. It conveys the crazy tone and hyperkinetic pace at which events in the piece unfold. It also suggests something of the way sounds and musical ideas (and indeed Colin himself) are constantly bouncing around, careening off into unexpected places. It brings to my mind ideas of gamesmanship, trial and error, and mastery through repetition, all of which are guiding principals in *Switch's* narrative structure, and it also highlights the very physical, theatrical sense of cause and effect that is so intrinsic to percussion music generally and to this piece in particular.

Switch is a game of control. Each one of Colin's many instruments controls some part of the orchestra behind him; his toms trigger an angular brass motive, his temple blocks ignite a woodwind flourish, his log drums call forth the strings, and the list of actions/reactions could go on and on. At times, especially in the piece's most frenetic moments, the orchestra behaves like a crowd of marionettes to Colin's master, shadowing every gesture he makes, and at other times, particularly when the pace slows

a little and the orchestra is allowed to grow some ideas on its own, Colin operates his setup like a giant switchboard, turning on and off various members of the ensemble with different percussive hits, making and remaking the collective sound and the direction it's going on the fly.

But Colin is not the only one calling the shots in this piece. The three percussionists embedded in the orchestra bring other layers of control and narrative-scrambling hijinks to the game. Among their various tools for distraction, the whip-like pop of the slapstick is perhaps their most powerful. The slapstick acts as a kind of cosmic channel changer, ripping everyone from where they are and placing them down in an entirely different sonic world. *Switch* does not have movements in the traditional sense, but it does have these different musical "channels" or worlds—each with its own sounds and story arcs—that are constantly being interrupted, flipped between and through by the orchestra's sadistic slapsticks.

In my mind, one of the main narrative questions in *Switch* is whether or not Colin can say what he has to say in the face of this constant onslaught of interruption and interference. Will he master this complex contraption of causes and effects or will it master him? Will he ever break out of the pinball labyrinth and will he find his way to the thing he's been searching for the whole time?

—Andrew Norman



AUGUSTA READ THOMAS

GRAMMY® winning composer, Augusta Read Thomas' impressive body of works embodies unbridled passion and fierce poetry. *The New Yorker* called her "a true virtuoso composer."

Championed by such luminaries as Barenboim, Rostropovich, Boulez, Eschenbach, Salonen, Maazel, Ozawa, and Knussen, she rose early to the top of her profession. Later, as an influential teacher at Eastman, Northwestern,

Tanglewood, now she is the 16th ever University Professor (one of five current University Professors) at The University of Chicago. Former Chairperson of the American Music Center, she has become one of the most recognizable and widely loved figures in American Music.

Thomas was the longest-serving Mead Composer-in-Residence for Daniel Barenboim and Pierre Boulez with the Chicago Symphony from 1997 through 2006, a residency that culminated in the premiere of *Astral Canticle*—one of two finalists for the 2007 Pulitzer Prize in Music. During her residency, Thomas not only premiered nine commissioned works, but was central toward establishing the thriving *MusicNOW* series. Upcoming commissions are from the Boston Symphony, the Utah Symphony and Tanglewood. She won the Ernst von Siemens Music Prize and many other awards.

EOS is dedicated with admiration and gratitude to Thierry Fischer and each member of the Utah Symphony, and is in honor of Pierre Boulez, who premiered three of my works and recorded, toured, and supported my music over many years.



NICO MUHLY

Nico Muhly (b. 1981) is a composer of chamber music, orchestral music, sacred music, opera, ballet, and music for collaborators across a variety of fields. He has composed on commission from St. Paul's Cathedral and Carnegie Hall, and has written choral music for the Tallis Scholars and the Hilliard Ensemble, songs for Anne Sofie von Otter and Iestyn Davies, an encore for violinist Hilary Hahn, and a viola concerto for Nadia Sirota. The Metropolitan Opera recently commissioned him to

compose *Marnie* for its 2019-2020 season, based on Winston Graham's 1961 novel that was adapted into an Alfred Hitchcock movie.

Muhly has scored ballets for choreographer Benjamin Millepied and films including *The Reader* and *Kill Your Darlings*, in addition to arranging music by Antony & the Johnsons, Björk, Grizzly Bear, and the National. His debut CD *Speak Volumes* (2007) was the first of many collaborations with the artists of Reykjavik's Bedroom Community label, and with singer/songwriter Thomas Bartlett (Doveman), he is half of the gamelan-inspired song project Peter Pears. He lives in New York City.

Control (Five Landscapes for Orchestra) is dedicated in grateful tribute to Patricia A. Richards, Utah Symphony/Utah Opera Board Chair 2005-14.



ANDREW NORMAN

Andrew Norman (b. 1979) is a Los Angeles based composer of orchestral, chamber, and vocal music. A lifelong enthusiast for all things architectural, Andrew writes music that is often inspired by patterns, textures, and shapes he encounters in the built environment around him. Andrew is also increasingly interested in story-telling in music, and specifically in the ways non-linear, narrative-scrambling techniques from cinema, television, and video games might intersect with traditional symphonic

forms. His distinctive, often fragmented and highly energetic voice has been cited in *The New York Times* for its "daring juxtapositions and dazzling colors," in the *Boston Globe* for its "staggering imagination," and in the *Los Angeles Times* for its "Chaplinesque" wit.

Andrew teaches composition at the University of Southern California and his works are published by Schott Music.

Switch is dedicated to the memory of Serge and Natalie Koussevitzky.



COLIN CURRIE

Hailed as “the world’s finest and most daring percussionist” (Spectator), Colin Currie is a solo and chamber artist at the peak of his powers. Championing new music at the highest level, Currie is the soloist of choice for many of today’s foremost composers and he performs regularly with the leading orchestras and conductors.

A dynamic and adventurous soloist, Currie’s unrivaled commitment to commissioning and creating new music was recognized in 2015 by the Royal Philharmonic Society who awarded him the Instrumentalist Award for his

achievements in 2014. From his earliest years Currie forged a pioneering path in creating new music for percussion, winning the Royal Philharmonic Society Young Artist Award in 2000 and receiving a Borletti-Buitoni Trust Award in 2005. Currie has premiered works by composers such as Steve Reich, Elliott Carter, Louis Andriessen, HK Gruber, James MacMillan, Anna Clyne, Einojuhani Rautavaara, Jennifer Higdon, Kalevi Aho, Rolf Wallin, Kurt Schwertsik, Simon Holt, Alexander Goehr, Dave Maric, Julia Wolfe and Nico Muhly.

Currie has recorded many concerto, recital and chamber works to critical acclaim, including recordings of Rautavaara and Higdon which have received a Gramophone Award and a GRAMMY® Award respectively. Currie is Artist in Residence at London’s Southbank Centre where he was the focus of a major percussion festival “Metal Wood Skin” in autumn 2014.

THE UTAH SYMPHONY, celebrating its 75th anniversary in the 2015-16 season, is one of America's major symphony orchestras and a leading cultural organization in the Intermountain West. It is recognized internationally for its distinctive performances, commitment to music education programs, and recording legacy.

Founded in 1940, the Utah Symphony became recognized as a leading American ensemble largely through the efforts of Maurice Abravanel, Music Director from 1947 to 1979. During his tenure, the orchestra undertook four international tours, released numerous recordings and developed an extensive music education program.

The Utah Symphony has performed in many of the world's most prestigious concert halls, including Carnegie Hall, the Kennedy Center, Musikverein, Konzerthaus, Philharmonie, Schauspielhaus, Gewandhaus, Royal Festival Hall and Teatro Colón. In the 2015-16 season the orchestra returns to Carnegie Hall for a concert in honor of the Utah Symphony's 75th anniversary. In addition to numerous regional and domestic tours, including most recently the Mighty 5® tour of Southern Utah's National Parks, it has embarked on seven international tours.

The orchestra has released more than 100 recordings and has been nominated for Grammy Awards for albums with Maurice Abravanel (Honegger's *Le Roi David*, Bloch's *Sacred Service* and Stravinsky's *Symphony of Psalms*) and Michael Tilson-Thomas (Copland's *Old American Songs*). A pioneering cycle of Mahler Symphonies conducted by Abravanel was recorded between 1963 and 1974 and included the first commercial stereo recordings of the Seventh and Eighth Symphonies. The recordings also marked the first complete Mahler cycle recorded by an American orchestra. In September 2015, the Utah Symphony and Music Director Thierry Fischer paid homage to Abravanel with a live recording of Mahler's *Symphony No. 1*, "Titan" released by Reference Recordings.





THIERRY FISCHER, Music Director of the Utah Symphony Orchestra since 2009, has revitalized the orchestra with creative programming and critically acclaimed performances that have drawn consistently full houses. Highlights of his tenure include complete symphony cycles of Mahler in commemoration of former Utah Symphony Music Director, Maurice Abravanel, complete Beethoven and Nielsen symphony cycles, a multi-season Haydn symphony

cycle and a tour of Utah's five national parks. Mr. Fischer has also initiated a major commissioning program in Utah that has produced the new works by Nico Muhly, Andrew Norman, and Augusta Read Thomas featured on this recording, as well as works by Simon Holt and Michael Jarrell.

Mr. Fischer has guest conducted orchestras as diverse as the Atlanta, Boston, Cincinnati and Detroit symphonies, the BBC Symphony, Czech Philharmonic, Philharmonia (London), Oslo Philharmonic, Orchestre de la Suisse Romande, Rotterdam Philharmonic, Salzburg Mozarteumorchester, and the Scottish and Swedish Chamber orchestras, among others.

Mr. Fischer began his music career as Principal Flute in Hamburg and at the Zurich Opera. He made his conducting debut in his 30s leading the Chamber Orchestra of Europe. He served as Principal Conductor and Artistic Advisor of the Ulster Orchestra from 2001-06 and Chief Conductor of the Nagoya Philharmonic from 2008-11 (now the orchestra's Honorary Guest Conductor), and Principal Conductor of the BBC National Orchestra of Wales from 2006-2012.

UTAH SYMPHONY

THIERRY FISCHER, MUSIC DIRECTOR

THE MAURICE ABRAVANEL CHAIR,

ENDOWED BY THE GEORGE S. AND DOLORES DORÉ ECCLES FOUNDATION

VIOLIN

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Concertmaster

The Jon M. & Karen

Huntsman Chair,

in honor of Wendell J.

& and Belva B. Ashton
Madeline Adkins*

Guest Concertmaster

Kathryn Eberle**

Associate

Concertmaster

The Richard K.

& Shirley S.

Hemingway Chair

David Park

Assistant

Concertmaster

Alex Martin

Acting Assistant

Concertmaster

Claude Halter

Principal

Second Violin

Wen Yuan Gu

Associate Principal

Second Violin

Hannah Stuart

Assistant Principal

Second Violin

Tom Baron

Sara Bauman

Leonard Braus

Matt Cowan

Maria Dance

Emily Day-Shumway

Joseph Evans

LoiAnne Eyring

Kristiana Henderson

Andrea Hughes

Lun Jiang

Tina Johnson

Rebekah Johnson

Paige Kossuth

Veronica Kulig

David Langr

Kathryn Langr

Melissa Thorley Lewis

Rosalie Macmillan

Yuki MacQueen

Rebecca Moench

David Porter

Lynn Maxine Rosen

Barbara Ann Scowcroft

M. Judd Sheranian

Lynnette Stewart

Mary Tolokan

Aubrey Woods

Julie Wunderle

Karen Wyatt

VIOLA

Brant Bayless

Principal

The Sue & Walker

Wallace Chair

Roberta Zalkind
Associate
Principal
Elizabeth Beilman
Julie Edwards
Joel Gibbs
Carl Johansen
Scott Lewis
Chris McKellar
Leslie Richards
Whitney Thomas

CELLO

Rainer Eudeikis
Principal
The J. Ryan Selberg
Memorial Chair
Matthew Johnson
Associate Principal
Robin Dunn
John Eckstein
Walter Haman
Noriko Kishi
Andrew Larson
Anne Lee
Kevin Shumway
Pegsoon Whang
Joyce Yang

DOUBLE BASS

David Yavornitzky
Principal
Corbin Johnston
Associate Principal
James Allyn
Ben Henderson
Edward Merritt
Claudia Norton
Jens Tenbroek
Thomas Zera

HARP

Louise Vickerman
Principal

FLUTE

Mercedes Smith
Principal
The Val A. Browning
Chair
Lisa Byrnes
Associate Principal
Melanie Lançon
Caitlyn Valovick-Moore

PICCOLO

Caitlyn Valovick-Moore

OBOE

Robert Stephenson
Principal
James Hall
Associate Principal
Titus Underwood
Lissa Stolz

ENGLISH HORN

Lissa Stolz

CLARINET

Tad Calcara
Principal
The Norman C. &
Barbara
Lindquist Tanner
Chair, in Memory of
Jean Lindquist Pell
Erin Svoboda
Associate Principal
Lee Livengood

BASS CLARINET

Lee Livengood

E-FLAT CLARINET

Erin Svoboda

BASSOON

Lori Wike

Principal

The Edward &

Barbara Moreton

Chair

Leon Chodos

Associate Principal

Jennifer Rhodes

CONTRABASSOON

Leon Chodos

HORN

Bruce Gifford

Principal

Edmund Rollett

Associate Principal

Ronald L. Beitel

Llewellyn B. Humphreys

Stephen Proser

TRUMPET

Travis Peterson

Principal

The Robert L. &

Joyce Rice Chair

Jeff Luke

Associate Principal

Peter Margulies

Nick Norton

TROMBONE

Mark Davidson

Principal

Samuel Elliot

Acting Associate

Principal

Graeme Mutchler

BASS TROMBONE

Graeme Mutchler

TUBA

Gary Ofenloch

Principal

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Associate Principal

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NOTE: Names in italics

indicate extra and

substitute performers.

* Guest concertmaster
on Switch only

** Guest concertmaster
on Control only

Recorded live in February, November and December 2015
at Maurice Abravanel Hall in Salt Lake City, Utah

Recording Producer: Dirk Sobotka (Soundmirror, Boston)

Recording Engineer: John Newton (Soundmirror, Boston)

Mixing and Mastering: Mark Donahue (Soundmirror, Boston)

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F O U N D A T I O N

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for the support of our 75th anniversary commission projects.

Reference Recordings gives special thanks to Music Director Thierry Fischer
for entrusting our label with this project, and to Jeff Counts,
Anthony Tolokan and Jon Miles
for their outstanding help and communication.

sound/mirror

Technical Recording Notes

We at Soundmirror believe that in a good and successful recording, the sound has to serve the music. While an important goal is to truthfully represent the acoustical event in the hall, another is to capture the composer's intention reflected in the score and its realization by the performer. To achieve these goals, extensive collaboration and communication between the artists and the recording team are of utmost importance.

Listening to the Utah Symphony Orchestra play in Maurice Abravanel Hall, and based on our experience of making orchestral surround recordings in a number of different venues, we chose 5 DPA 4006 microphones as our main microphone array. Supplementing those with "spot mics" to clarify the detail of the orchestration, we worked toward realizing above goals. Extensive listening sessions with Maestro Fischer and orchestra musicians were crucial in refining the final balance.

This recording was made and post produced in 64fs DSD on a Pyramid workstation to give you, the listener, the highest sound quality possible.

We hope you will enjoy listening to this recording as much as we enjoyed making it! —Mark Donahue, John Newton and Dirk Sobotka

For more than 40 years, Soundmirror has been the first choice recording and post-production company for orchestras, choral groups, opera companies, solo artists, and record labels. Soundmirror's recordings have received over 70 GRAMMY® nominations and awards as well as special commendations from prestigious publications.

For more information: <http://www.soundmirror.com/>



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