



JULIAN WACHNER

Symphony No 1: Incantations and Lamentations

WORKS FOR ORCHESTRA
AND VOICES

A page of a musical score for Julian Wachner's Symphony No. 1. The score is written on a black background with white musical notation. It includes staves for Horns I & II, Trumpets 1 and 2, Trombones 1, 2, and 3, and Tuba. Below these are staves for Timpani, Percussion 1 and 2, Violins I and II, Viola, Cello, and Bass. The notation includes various notes, rests, and dynamic markings such as 'ff' and 'div.'.

JULIAN WACHNER

Symphony No. 1: Incantations and Lamentations

Come, My Dark-Eyed One

Canticles ~ Regina Coeli ~ Jubilate Deo

Psalm Cycles ~ Blue, Green, Red



NOVUS NY

The Choir of Trinity Wall Street

Majestic Brass Quintet

The Trinity Youth Choir

Jessica Muirhead

Christopher Burchett

Stephen Burns

CD 1

SYMPHONY NO. 1: 32'37 **INCANTATIONS AND LAMENTATIONS (2001)**

NOVUS NY • The Choir of Trinity Wall Street
Julian Wachner, *conductor*

- 1 Part One: Incantations 13'46
- 2 Part Two: Lamentations 18'51
- Prayer
Exile
Remembrance
Reconciliation

COME, MY DARK-EYED ONE (2008)..... 42'34

Libretto conceived and compiled by Marie-Ève Munger
NOVUS NY • The Choir of Trinity Wall Street
Jessica Muirhead, *soprano* • Christopher Burchett, *bass-baritone*
Julian Wachner, *conductor*

- 3 Ring out, wild bells/I ne'er did see 7'54
- 4 I am Wild!/Wild Nights! 6'58
- 5 Your face is beautiful 4'47
- 6 Come, my dark eyed one 7'01
- 7 I am not yours 6'52
- 8 Shall we, too, rise forgetful from our sleep? 9'02
- I shall bury my weary Love/I carry your heart with me

CD 2

REGINA COELI (2002) 18'52

NOVUS NY • The Choir of Trinity Wall Street

Jessica Muirhead, *soprano* • Julian Wachner, *conductor*

- | | | |
|---|-----------------------------|------|
| 1 | Sinfonia/Regina Coeli | 7'53 |
| 2 | Ora pro nobis | 3'52 |
| 3 | Ave dulcissima | 3'00 |
| 4 | Alleluia! | 4'07 |

CANTICLES (1990) 16'44

NOVUS NY • The Choir of Trinity Wall Street

Jessica Muirhead, *soprano* • Marguerite Krull, *soprano* • Melissa Attebury, *mezzo-soprano*
David Vanderval, *tenor* • Jonathan Woody, *bass* • Julian Wachner, *conductor*

- 5 Why are the nations in an uproar?
His mother sat up all night
We are silent
I am a patch of shade
Nunc dimittis

6 JUBILATE DEO (2006).....9'34

Majestic Brass Quintet: Eric M. Berlin, *trumpet* • Richard Watson, *trumpet*
Whitacre Hill, *horn* • Greg Spiridopoulos, *trombone* • Takatsugu Hagiwara, *tuba*
The Choir of Trinity Wall Street • The Trinity Youth Chorus
Melissa Attebury, *director* • Sarah Brailey, *soprano* • Steven Wilson, *tenor*
Julian Wachner, *conductor* • Caroline Cole, *harp* • Janet Yieh, *organ*
Ian David Rosenbaum, Jonathan Allen, Victor Caccese, *percussion*

PSALM CYCLE I (1989)..... 16'17

Jessica Muirhead, *soprano* • Katie Hyun, *violin*
Kyle Miller, *viola* • Hannah Collins, *cello*
Tony Flynt, *double bass* • Julian Wachner, *organ*

- 7** Sing to the Lord a new song/The earth is the Lord's4'16
- 8** The Lord is my light and my salvation4'44
- 9** I lift my eyes to the hills3'50
- 10** Teach me, O Lord3'27

CD 3

BLUE GREEN RED (2014).....18'34

Stephen Burns, *trumpet* • Julian Wachner, *organ*

- 1 Blue5:13
2 Green6:01
3 Red7:20

4 ALLELUIAS, INTERCESSIONS8'00 **AND REMEMBRANCES (1995)**

Majestic Brass Quintet • The Choir of Trinity Wall Street

Sarah Brailey, *soprano* • Steven Wilson, *tenor*

Julian Wachner, *conductor* • Caroline Cole, *harp* • Janet Yieh, *organ*

Ian David Rosenbaum, Jonathan Allen, Victor Caccese, *percussion*

5 HOLY, HOLY, HOLY (2009)6'47

Majestic Brass Quintet • The Choir of Trinity Wall Street • The Trinity Youth Choir

Janet Yieh, *organ* • Ian David Rosenbaum, *timpani*

6 JOY TO THE WORLD (2004)3'14

Majestic Brass Quintet • The Choir of Trinity Wall Street

The Trinity Youth Choir • The Trinity Youth Chorus

Janet Yieh, *organ*

7 ALL CREATURES OF OUR GOD.....7'01
AND KING (1992)

Majestic Brass Quintet • The Choir of Trinity Wall Street
The Trinity Youth Choir • Janet Yieh, *organ*

PSALM CYCLE III (2003)..... 30'08

Majestic Brass Quintet • The Choir of Trinity Wall Street
Jessica Muirhead, *soprano* • Julian Wachner, *conductor* • Caroline Cole, *harp*
Janet Yieh, *organ* • Ian David Rosenbaum, Jonathan Allen, Victor Caccese, *percussion*

- 8** The Lord's my shepherd3'36
9 Sing unto the Lord a new song5'27
10 You have searched me out and know me6'02
11 May God be merciful to us and bless us3'14
12 Out of the depths11'49

Psalm 150

13 SOMERVILLE SERVICE (2001).....4'55

Majestic Brass Quintet • The Choir of Trinity Wall Street
Janet Yieh, *organ* • Ian David Rosenbaum, *timpani*

In the second movement of Julian Wachner's *Come, My Dark-Eyed One*, as the solo baritone sings the peroration of John Clare's "First Love" ("I never saw so sweet a face"), the orchestra breaks into swirling sea of polyrhythm. The vibraphone plays five notes in the space of each beat, the harp six, the marimba seven; the woodwinds switch between threes, fours, fives, sixes, sevens; the strings play slow triplets and quarter notes. The four-to-a-bar beat is still there, but just barely—the overlapping streams nearly wash away the musical grid.

Wachner's music is filled with moments like this, of simultaneous, heterogeneous flow. At times, the flow is harnessed—in the first half of the "I am wild" movement, for instance, a near-constant stream of sixteenth notes channeled into a coursing 6/8 dynamo. But then it breaks free: at the climax of "I am wild," chorus and orchestra burst into unmeasured, uncoordinated, furious improvisation. The music conjures ecstasy by sheer multiplicity.

Style, language, spirit—in every aspect, the music in this collection refuses to be pinned down. Recitative-like melodic expression gives way to sharp-cornering mixed meters, the music subdivided into quick two- and three-note groupings that tumble and race forward. Tonal and atonal follow on each other like pages in a book. The most austere ambiance exists side-by-side with the most unashamed entertainments. In moments of both anguish and joy, the music aims to make the experience all-consuming.

Come, My Dark-Eyed One, commissioned by Boston's Back Bay Chorale and premiered in 2009, might seem like an outlier among the music collected here—an exploration of worldly love surrounded by sacred exhortations—but it is entirely congruent with the rest of Wachner's music. The focus on the voice, for one thing: Wachner is a composer completely at home with singers. The choral writing in *Come, My Dark-Eyed One* is confidently, pragmatically virtuosic, derived from—but not beholden to—the repertoire's best exemplars. (The setting of Emily Dickinson's "Wild Nights" that forms part of the "I am wild" movement swirls with a thoroughly contemporary drive, but the choir's rocketing scales claim appropriate genealogy, marked in the score as requiring "Handelian swagger.")

But it is the expanse of varying moods that is the most telling link. Wachner is a composer who seems to pack encyclopedic surveys of emotion into each piece. *Come, My Dark-Eyed One*

runs the gamut, from longing to infatuation to devotion to loss. It is a description that could easily apply to any number of his works.

Wachner's eclecticism is uncommonly deep, a reflection of his multivalent career: a virtuoso organist, an omnivorous conductor, an exploratory composer; a church musician with a dramatic sense of the sacred and a concert-hall veteran with a reverence for the dramatic. His goals—to encompass, to illuminate, to transport—are unwaveringly pursued in his first symphony, premiered in 2001 after years of drafts and revisions. *Symphony no. 1: Incantations and Lamentations* is formidable—a full canvas of orchestra and chorus, music of density and expanse—but its real ambitions are theodicean. In its most provocative dialectic, it undercuts the confidence of Psalm 103 (“I will praise the Lord as long as I live”) with the despair and frustration of Psalm 137 (“by the waters of Babylon we sat down and wept”). In a sense, the Symphony considers the famous verse from Psalm 137—

How can we sing the Lord's song in a foreign land?

—less as a cry of despair than as a vital, practical question. We are alienated from Eden; we can glimpse the divine in moments of ecstasy; but praise and damnation can, each in their own way, be equally ecstatic. The symphony deliberately walks the tightrope between rapture and frenzy.

Incantations sets the stage orchestrally: a call to prayer overwhelmed by a flood of harsh, mixed-meter petitions. But the prayer comes, the promise of Psalm 103 set as a slowly expanding series of clustered harmonies. That shimmering dissonance turns savage in “Exile”—Psalm 137, a whiplash of lament and bloodlust. The center of the symphony is its most brutal trial. The violence of biblical rhetoric is made uncomfortably direct—a barrier of eye-for-an-eye morality that must be confronted.

The historical “Exile” turns both emotional and theological, the violent dislocation of exile and the human violence that exiles us from the divine. The choir's prayer for God to arise and scatter their enemies is a fugue, a chase, one that is promptly inverted: the uncomfortably

exact mirror of righteousness and vengeance. The final “Hallelujah,” hammered out on an asymmetric anvil of rhythm, returns the word to its Hebrew roots, not a term of praise itself, but a command to praise, an injunction, in this context almost a challenge.

Remembrance is the second movement’s prayer, recolored only by the angst of “Exile.” Even the final “Reconciliation” balances reunion (the choir’s echoing lines coalescing into a chant) with disquiet. An “Amen” settles but doesn’t resolve, the E-B fifth that opened the symphony softened—or troubled—by an overlaid fifth a step away. It is not exactly comfort; it is acceptance, hard-won.

Wachner’s insistence on acknowledging the dark of human nature in the midst of the light of prayer was also noted by the great African-American preacher Howard Thurman, longtime dean of Boston University’s Marsh Chapel (where Wachner would serve as organist and choir-master). “The prayer experience must ever take into account the times of dryness, of denials, of emptiness,” Thurman wrote, “sometimes the urgency is so great, the pain growing out of the need so overwhelming, that the anguish and frustration spill over into a cry which in itself becomes a judgment and a startling accusation!”

A prayer of Thurman’s is the impetus for *Alleluias, Intercessions, and Remembrances* (composed in 1995 for the 25th anniversary of United Parish in Brookline, Massachusetts). The alleluias are suitably festive, pealing and bright; the requests are all searching, hesitant lines, a hall of ethical mirrors: courage for fear, hope for despair, wisdom for confusion, love for hate. When the alleluias return, they are changed, renewed, accelerated into new and more fluid rhythms.

That pattern—naïve praise, experiential wisdom, discerning thanksgiving—turns up again and again in Wachner’s sacred music, though the balance is often tipped to one side or another. *Canticles* (first written in 1991, and revised in 1994) shades the sometimes abstract obligation of prayer with the reported, televised, mediated experience of modern warfare. Passages from Psalm 2 and Simeon’s song from the gospel of Luke—the contrast between war and peace—bookend poems by Shelli Jankowski-Smith capturing instances and moods from the first Gulf War. A mother, watching the news, turns that witness into a form of intercession:

*she taped everything
until she cornered the war
until it fit in the palm of her hand
and she was God
casting it away from him*

Passages of free rhythmic improvisation in *Canticles* connect our best and worst impulses, standing in for an aggressive mob in the first movement, becoming an undercurrent of quiet devotion in the third, and a flame of rapture in the last. Over the final chord, the organ murmurs (“presto, purring”), the “Amen” percolating its way into the populous world.

Psalm Cycle I – the earliest music in this collection, dating from 1990—shares with *Canticles* a particular expressionism, wide intervals and churning harmonies: the soprano opens with a leap of a seventh, the strings and organ work their way through all twelve pitches of the chromatic scale in the first three measures. The stylistic range, though, is wide and kaleidoscopic, a whirlwind musical tour of “the world and all who dwell therein” pledged in Psalm 24, part of which forms the first movement. The second movement, setting Psalm 27, starts off with an angular refrain that, throughout, keeps veering into an almost machine-like drive, a factory of reassurance. The third and fourth movements—from Psalms 121 and 119—turn the chromaticism to lyrical ends, first song-like, then more operatic.

Extroverted brightness saturates *Regina Coeli* (1999), an ample splash of festivity for choir, soprano solo and orchestra. Where *Canticles* and *Psalm Cycle I* mediate between the drama of the concert hall and the formality of liturgy, *Regina Coeli* transplants the entire theater into the church, purposefully adopting an unapologetically entertaining attitude. The mixed meters bump and groove, the singers show off with roller-coaster feats of melismatic derring-do, the slow movement takes a detour into a Renaissance pageant, and all the while the instruments pour forth color and rhythm, choreographed into a shiny spectacle.

The age-old cathedral combination of brass and organ—a sound explored on numerous pieces on these CDs—is similarly spiffed up in *Blue Green Red* (commissioned by the International

Trumpet Guild), which lets a solo trumpet and organ escape the church, or at least throw the doors open. The organ part fast-forwards from a Baroque positive through a Romantic cathedral sound to a modern brightness—“think old Harvard Fisk,” the score instructs, referencing an instrument that epitomized postwar organ-building—while the trumpet shows off its jazzier possibilities. *Blue Green Red* finds pop sensibilities lurking in the organ loft.

Jubilate Deo (premiered by the Providence Singers in 2006) also seems to pick up where *Regina Coeli* leaves off, arranging its cast-of-thousands forces—three choirs, a children’s choir, brass, harp, organ, and an extroverted percussion battery featuring taiko drums and tom-toms—into a kind of holy jam session: the drums joyfully pound away, the choirs immoderately syncopate and bounce off of each other canonically. It is one of Wachner’s favorite places to end up, pulling the spontaneity and brazenness of Old Testament praise into the here and now, David dancing before the ark to the accompaniment of a big band in full cry.

The bricolage of performers was designed to bring together the disparate threads of the specific concert for which *Jubilate Deo* was composed. It is, in other words, an occasional piece. But Wachner’s long experience as a church musician—trained at the choir school of St. Thomas Church Fifth Avenue in New York City, going on to direct the music programs at Boston University’s Marsh Chapel, the Church of St. Andrew and St. Paul in Montreal, and New York’s Trinity Wall Street—makes the “occasional” label less of a distinction than it might be. In the week-in, week-out practice of church music, the difference between an occasional piece of music and an enduring musical statement tends to fall away: all church music is both occasional and meant to endure. In theological terms: the occasion of worship is fundamental.

The three hymn settings gathered here unite the occasional and the enduring by making the singing of enduringly familiar hymns into an occasion, instruments and choir providing a virtuosic lift to congregational singing. But it’s the reframing of style and mood that, in the most literal sense, refresh the old songs. In *All Creatures of Our God and King*, “Lasst uns erfreuen” seems to arrive as the culmination of a chromatic evolution; at its climax, it is coupled to the Old 100th psalm tune, the children of God brought together in a family reunion. *Joy to the World*, surrounded by piquantly tinsel fanfares, pulls its Handelian bustle through a Victorian revival

into a ringing, jazz-tinged present. *Holy, Holy, Holy* reimagines one of the sturdiest of hymn tunes—John Bacchus Dykes’ 1861 “Nicaea”—as a luminous, sleepy haze that gradually dawns into full splendor.

The *Somerville Service* (2000) finds opportunities for novelty in that most utilitarian of sacred repertoire, service music and responses. Commissioned by The Rev. Peter Gomes to honor the tenure of Murray Forbes Somerville as organist and choirmaster at Harvard’s Memorial Church, the service threads a line of musical drama through the liturgy. The “Kyrie” sets the stage with a simple tonic-dominant outline; the “Sanctus,” however, brings in brass and timpani, vaulting from key to key. The “Agnus Dei” combines both vectors, mellowing its opening phrases with an influx of flats, only to have them enharmonically shift into sharps, suffusing the plea for peace with a quietly bright hope.

Psalm Cycle III (2003) was also written to mark an occasion—it was commissioned for the bicentennial of the Church of St. Andrew and St. Paul in Montreal, where Wachner was soon to be hired as director of music—but its progression of styles still reflects a pilgrim’s journey. A solo soprano setting of Psalm 23 sets the stage for a full, brassy, choral proclamation of Psalm 98. This pattern turns up frequently in Wachner’s sacred music, a determined burst of enjoined joy that comes early in a piece, only to be tempered by reflection and questioning—in this case, an almost entirely diatonic but quietly unsettled Psalm 139, an austere, homophonic rendering of Psalm 67, and a Psalm 130 that tensely recapitulates the stylistic progression. The finale, the familiar praises of Psalm 150, replace the force of Psalm 98 with energetic dance: the soul and the body made whole.

But the backbone of *Psalm Cycle III* is formal, a deliberate tour of historical musical structure and technique: the plainsong evoked in Psalm 23; a prelude and fugue for Psalm 98; Psalm 139’s symmetrical formal arch; the Anglican chant of Psalm 67; a stretch of Renaissance-like polyphony in Psalm 130. The seemingly irrepressible, unruly joy of Psalm 150 is channeled into a disciplined rondo.

In *Psalm Cycle III*, Wachner's penchant for multiplicity comes full circle: versatility and craft are asserted to be one and the same. The variety of expression is inseparable from the variety of technique. Style is a toolbox. The history of the repertoire is a living resource. Wachner's eclecticism, in the end, is less about adopting an aesthetic stance and more about that most basic requirement for art: curiosity about a complex world.

-Matthew Guerrieri

The image shows a handwritten musical score for a vocal ensemble and piano. The score is written in ink on a light-colored background. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano part is written on a grand staff. The lyrics are written below the vocal staves. The music is in a 4/4 time signature and features complex rhythmic patterns, including triplets and dynamic markings like *f* and *mf*. The lyrics are: "Let your ears con-si-der well the voice of my sup-pli-ca-tion the voice of my sup- - - pli-ca-tion The voice of my sup - - - pli-ca-tion If you, Lord were to note what is done a-miss who could stand?"

Original ink manuscript of *Psalm Cycle III*, Movement 5,
composed in Montréal, Summer of 2003



On Wachner's First Symphony

Dr. Wesley J. Wildman

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Boston University School of Theology

In some cases, theology in musical contexts can only be discerned and evaluated with the aid of insight into the composer's intention for the work. In other cases, the theological force of a musical work extends no further than the biblical, liturgical, or other texts upon which it draws. In yet other cases, the theological point trivializes its texts by hijacking them without regard to their own internal integrity. Wachner's *Symphony No. 1: Incantations and Lamentations*, by contrast, is one of these rare musical creations that blends text and music to make a self-standing and profound theological point that faithfully discloses the possibilities of the texts themselves. Wachner's symphony is, therefore, a theological achievement as much as it is a musical one.

Incantations and Lamentations weaves together the classic themes of God, suffering, alienation, and faith to create a poignant interpretation of the Babylonian Exile that expresses with uncanny fidelity the agonizing aspect of human life. Within this framework, along with all the subtle overtones and undertones, Wachner's main theological point is this: Comfort in the face of suffering and loss is the hard won fruit of a faith in God that does not shrink from welding together praise and accusation, hope and brokenness. There is much to be said for this insight, which is as much psychological as theological in character. Indeed, in the phenomenology of developing faith, the ordinarily fierce distinction between praise of God and accusation of God loses focus long before the bliss of irrefragable comfort becomes faith's constant companion. The superficial opposition between worship and indictment of God is comforting, and their breath taking merger shocking, only to faith's neophyte. Wachner works hard to illumine for the careful listener the deeper reaches of the psychology of faith, and he does not hesitate to draw out and leave unresolved the wonderful and disturbing consequences for our theological understanding of God.

All this is accomplished in a number of ways, from the choice of texts to the use of rhythmic patterns that intimate conceptual continuity between thematically and conceptually

disparate material. I will comment on two of Wachner's methods that are more nearly related to theological content.

First, the large-scale organization of the work is a deliberate juxtaposition of praise (the second and fourth movements) with reflective exploration of despair and grief, tinged with self-mortification, resentful accusation, and hope (the first, third, and fifth movements). This structure legitimates these diverse forms of response to suffering and loss, presses them tightly together, and serves as the context within which the blurring of the distinction between them and the resulting comfort of faith can be portrayed.

Second, all of the thematic material of the work falls outward as willow branches from the central trunk of the third movement. Accordingly, attention is drawn to that middle movement as the dynamic heart of the work. There we see a series of transitions: from grief ("By the waters of Babylon..."), to vengeance ("happy the one who pays you back..."), to almost vicious worship ("Let God arise, and let his enemies be scattered..."), to despairing accusation ("O God, why have you utterly cast us off?"). The effortless quality of the musical transitions is crucial to the success of this portrayal of the psychology of grieving faith, for it makes the movement from one state to the next credible. Only the last phase, that of despairing accusation, is in the mode of prayer. It must be thus, for only when everyone else has been addressed in fits of displaced rage and bewilderment can the faithful finally turn to their greatest nemesis and their greatest love to speak their secret resentment with heart-breaking openness. And then it is that *praise* is discovered in the midst of tear-pressed accusation, with "O God, why is your wrath so hot? hot? hot?" (*fortissimo*), yielding to a blistering "Hallelujah, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Hallelujah." The *pianissimo* "Hallelujah, Praise the Lord" that follows immediately in the fourth movement's "Remembrance" echoes the second movement's "Prayer" nearly exactly, but is infinitely more profound as a result of the intervening "Exile" of the third movement.

Wachner is right: the bliss of praise and the bliss of blazing, accusatory lament are indistinguishable. This is the path that faith must tread if the peace that passes all understanding is to be realized. *Incantations and Lamentations* make this point with clear-headed energy. It is a disturbing, convicting, wonderful synthesis of theological insight and musical creativity.

Notes on Come, My Dark-Eyed One

Julian Wachner

As a composer-conductor perched between the Apollonian world of church music and the academy and the Dionysian world of Opera and the stage, my compositional process has enjoyed the benefits and challenges of drawing on these two historically diametrically opposed world-views. In Bach's time this tension was articulated between pietistic and orthodox elements of theological understanding – in the 19th century Nietzsche's seminal work on the Apollonian/Dionysian dialectic *The Birth of Tragedy* fanned the fires of Wagner's conception of *Gesamtkunstwerk*, and in the 20th century, Ned Rorem famously transformed this philosophical dichotomy into a simple statement: "it is a truth universally acknowledged that the entire solar system is torn between two aesthetics: French and German... virtually everything is one or the other." For North American composers, then – it was virtually essential throughout the 20th century to belong to one of these aesthetic camps, as articulated by the followers of Schoenberg versus the followers of mid-period Stravinsky.

For me, I always found this a difficult decision to make, and thus found myself living and working in the no-man's land between pure post-Impressionism and post-Expressionism – composing music that was criticized as "too simple" from one camp and "too complex" from the other!! As I have always considered my compositional process and philosophy to be aligned with the assimilators of previous eras, (Bach, Stravinsky and Foss come to mind)– I have found equal inspiration from strict form or unbridled chaos; tonality, modality or post-tonality; and lyricism, pointillism or minimalism – I find it crucial to have as sweeping a palette of creative possibilities at my disposal as possible, believing that this desire is no different from any composer of the past.

My music lives in a sound world that seeks to balance harmony and melody, movement with stasis, simplicity with chaos, and contemporary techniques with unabashed borrowings from the past. As my teacher Lukas Foss often said to me of his process: "I want everything hitherto invented, currently being invented, and those ideas to be invented - available to me as compositional possibilities and choices." In this way, musical languages and aesthetics





themselves become specific options of technique. The challenge therefore, is to ride this wave of self-proclaimed eclecticism with sincerity, individuality and spontaneity, writing music that speaks to the human condition and makes a contribution to the art form.

My music therefore is decidedly *not* “post-classical,” “post-minimal,” “post-modern,” “neo-romantic,” or any other post or neo form, although as a conductor, I actively support and love composers living in many of those “-isms.” For me, I can only write what I feel to be true and real, so while this current collection of music may, for some, lack a unanimity of stylistic adherence, for me it captures perfectly my proclivity for the eclectic and my interest in writing music for a variety of musical audiences.

Come My Dark Eyed One was commissioned by Boston’s Back Bay Chorale to celebrate the Chorale’s 35th anniversary. Scored for 3 Flutes, Piccolo, 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns, 2 Trumpets, 3 Trombones, Tuba, 3 Percussionists, Harp, Strings, Soprano and Baritone Soloists and Chorus, the work was commissioned as a companion piece to Brahms’ *Ein Deutsches Requiem*. The work was premiered May 16th, 2009 at Harvard University’s Sanders Theatre.

For a composer, to be commissioned to write a companion work for the Brahms Requiem is the equivalent of charging a visual artist to create a canvass that will hang in tandem with the *Mona Lisa*. In addition to that universal challenge, being asked to compose a work for the first major ensemble with which one worked, in the city in which one was trained and being performed by colleagues and friends sets up a myriad of personal expectations and challenges. Thus, the process of sitting down to begin putting pen to paper with this work was one filled with this overwhelming combination of excitement and dread!

Although the programmatic pairing with the Brahms could be taken simply as a technical connection of shared instrumentation, it became important through the compositional process that *Come My Dark Eyed One* lead into the Requiem in a coherent arch. Therefore, it was necessary that the subject matter of this new work share the down-to-earth humanity of the German Requiem and not be a work mired in mysticism – matching neither Orthodox nor Catholic Christian sentiment, but a more “Protestant” verisimilitude. Thus, the choice was made for a secular subject matter without specific dramatic intent, but rather a series of poems that could create a scrapbook of vignettes that reference the life and death of two lovers.

To avoid the “dramatic” means that the sense of time and timing is lost in this work—characters can be in different dimensions simultaneously at any given time – two souls somewhere between life and death searching for meaning and resolution and asking the question “does love end after death?” Even in the canonic duet of the 6th movement, it is not clear who is alive, who is dead, who is remembering an experience, who is having the experience in real time, if the characters are together or separated by dimensions and time. Indeed, while composing it became clear to me that this wasn’t a requiem for one or other of the lovers, but that it was a timeless story, and that both characters could be ghosts, or that both characters could be very much alive projecting their life experience into some future uncertainty.

My grandmother, whose husband had passed away when my father was only 3 years old, used to tell me a story of how the thirty-plus years without her husband were filled with moments of her sensing his presence with her, actually feeling the blow of his breath on the back of her neck and often, and commonly sensing his aura with her. They had conversations together, one of which I witnessed at his gravesite when I was a young child. It is this kind of life-connection—verging-on-ghost story that underpins the thematic and textual structure of *Come My Dark Eyed One*.

The musical work itself is structured in a circular fashion taking the 5th movement as the axis of symmetry. The work begins with a short invocation and follows into a three movement symmetrical structure exploring sexuality, romance and sentiment, with the 2nd and 4th solo movements surrounding an energetic erotically-charged 3rd movement. Similarly, movements 6, 7 and 8 share a symmetrical relationship, surrounding the 7th movement – a striking statement made by the chorus a cappella. Thus formalistically and architecturally there are the paired structures of: movements 2 and 4, 6 and 8 and 3, 5 and 7. This allows for a very clear musical form that allows the textual ambivalence to be supported.

The language of the score continues my eclectic understanding of post-Bernstein America, which is the logical musical vocabulary of a Greek-Mexican-Hungarian-German, half Jew, half Catholic, born-in-Hollywood, grew-up-in-New York City, Anglican boy chorister, formally trained in Boston, protégé of Lukas Foss, thirty-something composer! One then expects to find driving pulse, mixed meter, modes of limited transposition, aleatoric gestures, overtly tonal melodic



structures, references to Jazz and the Blues, large-scale orchestration, and harmonies that have become known as “American.” All of these sounds are there, with the intention that the collage of the component parts make a unified whole: a statement that is clear and emotionally intact. A work that perhaps has elements of derivative familiarity – but in a manner where the successful synthesis of stylistic variety becomes the objective.



ACKNOWLEDGMENTS

TRINITY WALL STREET

The Rector, Church-Wardens and Vestrymen of Trinity Church in the City of New York

The Rev. Dr. James Herbert Cooper, *Rector*

The Rev. Canon Anne Mallonee, *Vicar*

The Clergy, Staff and Congregation

Melissa Baker, *Administrator*, Music and the Arts

Melissa Attebury, *Director of Music Education & Budget Officer*, Music and the Arts

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NOVUS NY

NOVUS NY is Trinity Wall Street's contemporary music orchestra. Hailed by *The New Yorker* as "expert and versatile musicians," NOVUS NY was established by composer-conductor Julian Wachner in 2011. In its first season, NOVUS NY was featured in "Remember to Love," Trinity's commemoration of the 10th anniversary of the events of September 11th. Of the week-long tribute, *The New York Times* wrote, "If there is such a thing as a musical blessing, Trinity Church conferred it on a neighborhood and a city still in need of one." The orchestra is an integral part of Trinity's musical outreach, which has included the critically-acclaimed series: Twelve in '12, Stravinsky Festival, Celebrating Britten, and Lamentatio. NOVUS NY recorded Elena Ruehr's *Averno* for the Avie label was recently featured in Du Yun's new music opera, *Angel's Bone*.



Photo by: Jill Sternberg

NOVUS NY and The Choir of Trinity Wall Street at BAM Next Wave Festival 2013
– New York Premiere of “Come, My Dark-Eyed One”

Violin

Owen Dalby, *concertmaster*

Sharon Roffman, *principal 2nd*

Jennifer Kelso Curtis

Karla Donechew-Perez

Bryan Hernandez-Luch

Clara Lyon

Doori Na

Tricia Park

Miki-Sophia Cloud

Blake Espy

Katie Hyun

Karen Kim

Adda Kridler

Sami Merdinian

Jessie Montgomery

David Southorn

Viola

Meena Bhasin, *principal*

Stephanie Griffin

Nathan Schram

John Stulz

Jessica Troy

Violoncello

Raman Ramakrishnan, *principal*

Claire Bryant

Jay Campbell

Hannah Collins

Christopher Gross

Bass

Kris Saebo, *principal*

Brian Ellingsen

Andrew Roitstein

Harp

Caroline Cole

Ko Ni Choi

Flute

Alexandra Sopp, *principal*

Julietta Curenton

Andrew Rehrig

Oboe

Stuart Breczinski, *principal*

Michelle Farah

Arthur Sato

Clarinet

Moran Katz, *principal*

Clarinet/Bass Clarinet

Paul Won Jin Cho

Bassoon

Bradley Balliett, *principal*

Adrian Morejon

Horn

Wei-Ping Chou

Lawrence DiBello

Rachel Drehmann

William DeVos
Alma Liebrecht
Alana Vegter
Laura Weiner

Trumpet

Eric Berlin, *principal*
Thomas Bergeron
Christopher Coletti
Richard Watson

Trombone

David Nelson, *principal*
Stephen Dunn
Thomas Hutchinson

Bass Trombone

David Taylor

Tuba

Andrew Baker

Percussion

Ian David Rosenbaum, *principal*
Jonathan Allen
Victor Caccese
Michael Compitello
Jared Soldiviero
Terrence Sweeney

Piano

Conor Hanick, *principal*
Grace Cho
Jacob Greenberg

Organ

Janet Yieh



Photo by: David Ames

The Majestic Brass Quintet

The Choir of Trinity Wall Street

The GRAMMY® -nominated Choir of Trinity Wall Street is the premier vocal ensemble at Trinity Wall Street. Under the direction of Julian Wachner, the Choir leads the liturgical music at Trinity Church during Sunday services, performs in concerts throughout the year, and has made world-class recordings for Naxos, Musica Omnia, and Avie Records. In addition to their liturgical and concert presentations, the Choir has appeared at Mostly Mozart (Purcell's *Dido and Aeneas* with the Mark Morris Dance Group), The Metropolitan Museum of Art, The Cloisters, and with the Rolling stones on their 50th anniversary tour. The Choir was also chosen to perform Arvo Pärt's *Passio* in a mixed-media collaboration with Paolo Cherchi Usai's film of the same name at the Tribeca Film Festival. The choir is increasingly in demand around the world, with the ensemble performing at Carnegie Hall, Lincoln Center, BAM, Paris' Théâtre des Champs-Élysées and London's Barbican Hall.



Photo by Jill Scribner

Soprano

Jennifer Bates
Sarah Brailey
Eric Brenner
Martha Cluver
Alissa Corrao
Mellissa Hughes
Linda Jones
Molly Quinn
Alize Rozsnyai
Elizabeth Weigle
Elena Williamson

Alto

Melissa Attebury
Luthien Brackett
Abigail Fischer
Matthew Hensrud
Marguerite Krull
Kirsten Sollek
Virginia Warnken
Debi Wong

Tenor

Ryland Angel
Steven Bradshaw
Marty Coyle
Eric Dudley
Andrew Fuchs
Brian Giebler

Tim Hodges
Owen McIntosh
Scott Mello
Stephen Sands
Steven Caldicott-Wilson
David Vanderwal

Bass

Adam Alexander
Kelvin Chan
Jeff Gavett
Christopher Herbert
Steven Hrycelak
Dominic Inferrera
Richard Lippold
Thomas McCargar
David Schmidt
Jonathan Woody

Trinity Youth Chorus - Schola

Ariana Dimock
Katie Kruse
Hannah Landes
Jalene Lipowitz
Erika Maple-Yamazaki
Ethan Moy
Katheryn Rengifo
Marcella Roy
Elisa Sikula
Dante Vega-Lamere
Allison Zha



British-Canadian soprano, **Jessica Muirhead**, is becoming widely recognized on both the opera and concert stages across Europe and North America as a “multihued soprano with floating top notes” (The New York Times). She completed her Bachelor’s and Master’s degrees in Music at McGill University, under the tutelage of Lucile Villeneuve Evans, and joined the Ensemble Studio at the Canadian Opera Company in 2005. Soon thereafter she was launched into an international career, receiving her first engagements at the Volksoper Vienna, Klagenfurt Stadttheater and the Graz opera houses in Vienna.

Recently Jessica received a George London Award at the George London Foundation Competition in New York City, following a Grand Prize win at the Concours de Chant in Toulouse, and 2nd Prize as well as the coveted Audience Favourite award in the Francesc Viñas International Singing Competition in Barcelona. Jessica is also a past Grand Prize winner of the Elora Festival Competition, Les Jeunes Ambassadeurs Lyriques, and National Music Festival Competitions in Canada, to name a few.

Career highlights have included singing Musetta in *La Bohème* at the Bayerische Staatsoper in Munich, Marguerite in *Faust* and Mimi in *La Bohème* at the Semperoper Dresden, The Governess in *Turn of the Screw* and Alice in *Falstaff* with Glyndebourne on Tour in England, Contessa Almaviva in *Le Nozze di Figaro* at the Teatro Nacional de São Carlo in Lisbon, and Contessa Almaviva, Donna Anna in *Don Giovanni*, and Micaëla in *Carmen* all at the Canadian Opera Company in Toronto. She appeared to critical acclaim as the title role in *A Village Romeo and Juliet* at Wexford Festival Opera in Ireland, and as Violetta in *La Traviata* at Dorset Festival Opera in England with Sir Jonathan Miller directing.

Also active as a concert soloist, Jessica has appeared with the Washington Chorus, Hamburger Symphoniker, Bayerischer Rundfunkorchester, and l’Orchestre Chambre de Genève, among others, in diverse repertoire including Bach’s *Magnificat*, Haydn’s *Die Schöpfung*, Mendelssohn’s *Elijah*, Berg’s *Sieben Frühe Lieder and Britten’s and Verdi’s Requiems*. Jessica is looking forward to a return to Vienna and upcoming debuts in Edmonton and Cardiff.

www.jessicamuirhead.com

Christopher Burchett's rich, no-holds-barred baritone voice and committed stagecraft have earned him a place on the stages of opera companies throughout the United States including New York City Opera, Santa Fe Opera, Boston Lyric Opera, Palm Beach Opera, Opera Orchestra of New York, Virginia Opera, Opera Omaha, Eugene Opera, Indianapolis Opera, Kentucky Opera, Utah Festival Opera, Glimmerglass Opera and Opera Theatre of St. Louis. Most recently, Opera News described Christopher as a "fearlessly vulnerable" performer "who gave an unflinchingly, heroically human performance that will linger long in the memory."



Christopher began the 2013 season in New York with the one man opera *Soldier Songs* by David T. Little as part of the PROTOTYPE New Music Festival produced by Beth Morrison Projects and HERE. Following this, Christopher was in Boston to take part in Boston Lyric Opera's "Signature Series" recitals and then made a return engagement with The York Symphony Orchestra for Beethoven's *Ninth Symphony*. In May, Christopher traveled to London for the European premiere of *Oceanic Verses* with the BBC Orchestra at the Barbican Centre and then returned to New York to perform in a workshop reading of the new opera *La Reina* by Jorge Sosa with American Lyric Theatre, singing the role of El Gringo. In the summer, he sang the role of Captain Corcoran in *H.M.S Pinafore* with Opera Saratoga (formerly Lake George Opera). Last fall Christopher sang the role of Sandro in the world premiere of Paul Richards' opera *Biennale* with the Barnes Foundation in Philadelphia followed by Britten's *War Requiem* with the Washington National Chorus at the Kennedy Center, *Carmina Burana* with the Omaha Symphony, Beth Morrison Projects' *Liederabend* in New York and finished 2013 with the Portland Baroque Orchestra in performances of Handel's *Messiah*.

The 2014 season has Christopher singing the Harlequin in *Ariadne auf Naxos* with Virginia Opera and performing his 10th world premiere creating the roles of Victor and the Producer in the double bill of *Embedded* and *Buried Alive* with Fargo Moorhead Opera. He then sings Father Palmer in Kevin Put's *Silent Night* with Fort Worth Opera and reprises the Soldier in *Soldier Songs* with The Holland Festival and Beth Morrison Projects in Amsterdam,

Netherlands. In the fall, Christopher returns to Virginia Opera to once again sing Captain Cocoran in *H.M.S. Pinafore*. Future engagements include the title role in *Sweeney Todd* with Eugene Opera and a return to Fort Worth Opera for the world premiere of Libby Larsen's *A Wrinkle in Time*.

A champion of new music, Christopher has been a part of several world premieres, creating the roles of Orsen in Edwin Penhorwood's opera *Too Many Sopranos* with Cedar Rapids Opera Theatre, M. Carré-Lamadon in Stephen Hartke's *The Greater Good* with Glimmerglass Opera and Justin in Anthony Davis' opera *Wakonda's Dream* and Baritone Soloist in Paul Moravec's *Blizzard Voices*, both with Opera Omaha. He has also participated in the revival of several 21st century works: the oratorio *Restless Mourning* by Anthony Davis and the roles of Braxton and Sherrin in Sir Richard Rodney Bennett's opera *The Mines of Sulphur*.

Widely sought after for his concert work, Christopher has appeared with many of the country's finest Bach festivals including the Carmel Bach Festival, Boulder Bach Festival, Louisville Bach Society and Bethlehem Bach Festival where he sang Bach's *B Minor Mass* as part of an Emmy winning national PBS broadcast entitled "Make a Joyful Noise". Other concert highlights include Beethoven's *Ninth Symphony* with the New Hampshire Music Festival, Vaughn Williams' *Fantasia on Christmas Carols* with the New York Choral Society at Carnegie Hall, Britten's *War Requiem* with the Louisville Orchestra, Vaughn Williams' *A Sea Symphony* with Princeton Pro Musica and "So in Love With Broadway", a concert of musical standards and selections of hits from the music of Frank Loesser with the Omaha Symphony.

Christopher has recorded with the Naxos record label on the *The Greater Good* by Stephen Hartke and later this year on the world premiere recordings of *Come My Dark Eyed One* by Julian Wachner and song selections by Mohammed Fairouz and can soon be heard on the VIA label in Paola Prestini's *Oceanic Verses*. He can also be heard on the I-tunes label as part of the "Opera America Songbook", a recorded collection of 47 songs commissioned by Opera America to celebrate the opening of the National Opera Center.

Trumpeter virtuoso, **Stephen Burns**, is the Founder and Artistic Director of the Fulcrum Point New Music Project in Chicago. With his dynamic, expressive style and multimedia performances Mr. Burns has been acclaimed on five continents for his dramatic interpretations, innovative programming and imaginative musicianship. Winner of the Young Concert Artists International Auditions, Mr. Burns is an Avery Fisher Career Grant recipient and Maurice André International Competition 1st Grand Prix Lauréat. He has performed in the major concert halls of New York, Boston, Chicago, Washington D.C., Hong Kong, Quebec, Tokyo, Paris and Venice. Stephen has been a featured guest on NPR's "All Things Considered," "Performance Today," NBC's "Today Show," and at the White House. He has guest conducted at the Aspen Festival, the National Arts Center Orchestra of Canada, Chicago Symphony Orchestra's MUSIC NOW ensemble, Orquesta Sinfónica de Castilla y León, Birmingham Contemporary Music Group, and the Orquesta Sinfónica Simón Bolívar, among others. As Artistic Director of Fulcrum Point and its sibling organization The American Concerto Orchestra Mr. Burns is a champion of new art music that is influenced by popular culture, art, dance, literature, religion, and social dynamics.



He has given numerous premiers by American composers (Ned Rorem, David Stock, Gunther Schuller, Robert Rodriguez, Philip Glass, Julian Wachner, Mischa Zupko) as well as composers of international renown (Andriessen, Magnus Lindberg, Somei Satoh, Aulis Sallinen, Stockhausen). Committed to new music, Mr. Burns has composed works for electronic music, chamber music and symphony orchestra. The Renaissance Society at the University of Chicago commissioned him to write "Wake Up, Y'all" as part of their Allora/Calzadilla installation. "Fanfare for Humanity" was commissioned for the Chicago Humanities Festival. His composition "Reflections," created in collaboration with choreographer Ruby Shang, was premiered at Lincoln Center. "Cat and Rat: the Legend of the Chinese Zodiac" is a feature work for pipa virtuoso Yang Wei based on the children's book by Caldecott Award winning author/illustrator Ed Young.

His recordings include Telemann for Trumpet, with the American Concerto Orchestra, on Dorian, The Complete Sonatas for Brass by Paul Hindemith on Helicon, The Complete Brandenburg Concerti with Helmuth Rilling on Haenssler Classics, and Trumpet Voluntary on ASV records. He has also recorded for Kleos, Musical Heritage Society, Delos, Classical Masters, Ess.ay and Grammavision.

Originally from Wellesley Hills, Massachusetts, Stephen Burns studied under Armando Ghitalla, Gerard Schwarz, Pierre Thibaud, and Arnold Jacobs at the Tanglewood Music Center, the Julliard School (BM/MM 1981-82), as well as in Paris and Chicago for post-graduate studies. Sought after internationally for master classes, Mr. Burns is a former tenured Professor of Music at Indiana University and Visiting Lecturer at Northwestern University, the Merit Music School and the Amici della Musica Firenze, Italy. Stephen Burns is a Yamaha performing artist.

Presently he resides in Chicago with his wife, school psychologist, Katherine Neisser and their twin sons, Edward and Isaa.

Grammy-nominated **Julian Wachner** is one of North America's most exciting and versatile musicians. A prolific composer with over 80 works in his catalogue, Wachner's music has been variously described as "jazzy, energetic, and ingenious" (Boston Globe), having "splendor, dignity, outstanding tone combinations, sophisticated chromatic exploration...a rich backdrop, wavering between a glimmer and a tingle..." (La Scena Musicale), being "a compendium of surprises" (Washington Post), and as "bold and atmospheric," having "an imaginative flair for allusive text setting" and noted for "the silken complexities of his harmonies" (New York Times.) The American Record Guide



Photo by: Geoffrey Silver

noted that “Wachner is both an unapologetic modernist and an open-minded eclectic – his music has something to say.” In 2010, he made New York City Opera history when he was selected as both conductor and composer at the company’s annual VOX festival of contemporary opera featuring Wachner’s 2006 French-Canadian opera *Evangeline Revisited*.

Wachner’s performance collaborations have included those with the Lincoln Center Festival, BAM Next Wave Festival, Juilliard Opera Theatre, The New York Philharmonic, Bang on a Can All-Stars, The Rolling Stones, New York City Opera, Philharmonia Baroque, Prototype Festival, Hong Kong Philharmonic, Music Academy of the West, Portland Baroque, Carnegie Hall, Trondheim Chamber Music Festival, Trinity Wall Street, The Washington Chorus, Beth Morrison Projects, Philadelphia Orchestra, Juilliard 415, Wisconsin Chamber Orchestra, Spoleto Festival USA, the Handel and Haydn Society, Opera McGill, Glimmerglass Opera, Hawaii Opera Theater, the Boston Pops, and the Montreal, Pacific, Calgary, Jacksonville, Portland, Madison and Pittsburgh Symphonies.

Wachner’s performances inspire uncommon praise. The New York Times pronounced his Trinity Wall Street debut “superbly performed” and noted that the ensemble’s annual Lincoln Center presentation of Handel’s Messiah was “led with both fearsome energy and delicate grace...a model of what is musically and emotionally possible with this venerable score.” Of his interpretation of Bach’s St. Matthew Passion, according to the Boston Globe, “there was genius here and no mistaking it.” Anne Midgette, of The Washington Post, declared recent Wagner and Verdi performances “exhilarating,” commenting: “Julian Wachner knows how to draw maximum drama from a score,” and noted that he was “emphatic and theatrical and so at home in opera that he could bring out the requisite sense of drama.”

An award-winning organist and improvisateur, Wachner’s solo recital at the Spoleto Festival USA featured an improvised finale that inspired one reviewer to conclude: “This stupefying wizardry was the hit of the recital, and it had to be heard to be believed” (Post and Courier, South Carolina). As a concert pianist, in his recent Kennedy Center Rachmaninoff performance, the Washington Post noted “Wachner dazzled with some bravura keyboard work, both in the rhapsodic accompaniments to the songs and...in the highly virtuosic transcription of the Dances.”

Born in Hollywood, California, Julian Wachner began his musical education at age 4 with cello and piano lessons at the University of Southern California; was a boy chorister at

St. Paul's Cathedral in Buffalo, New York, and studied composition and improvisation under Dr. Gerre Hancock while enrolled at the St. Thomas Choir School in New York City. He earned the Doctor of Musical Arts degree from Boston University's School for the Arts where his teachers included David Hoose and Lukas Foss.

In 1990, at the age of twenty, he was appointed *University Organist and Music Director* of Boston University's Marsh Chapel where he initiated an annual festival of contemporary music commissioning and premiering hundreds of works by emerging composers and formed the Boston Bach Ensemble, a period-instrument orchestra and choir. He earned the Fellowship degree from the American Guild of Organists and won the S. Lewis Elmer Award for the highest national scores on the Guild's Associate exam. During his tenure at Marsh Chapel, he also served as *Assistant Professor of Sacred Music* at the Boston University School of Theology teaching courses in liturgy, Bach studies, music theory, organ improvisation and conducting. While at Boston University, Wachner began a long association with Tanglewood serving on the teaching staff of the *Young Artists Vocal, Orchestral and Composition Programs*, the latter of which he was the director from 1999-2002. Richard Dyer, of the Boston Globe labeled Wachner "the busiest composer in Boston" and "indefatigable."

From 2001 – 2011 Wachner served as Associate Professor of Music and Principal Conductor of Opera McGill at the Schulich School of Music at McGill University where he conducted over 40 operatic productions, directed programs with the McGill Symphony and Contemporary Music Ensemble and founded and directed the Schulich School Singers, McGill's flagship chamber choir. While in Montréal, Wachner founded the Bach-Academie de Montréal and served as Director of Music of the internationally recognized Church of St. Andrew and St. Paul leading a robust program of concert and liturgical performances. Also while in Montréal, Wachner received commissions and premieres for some of his most important works including his *Tryptich for Organ and Orchestra, Psalm Cycle III*, and his full-length opera *Evangeline Revisited*.

In 2011 Wachner relocated to his childhood home of New York City where he enjoys an active and varied career with frequent appearances in all of the city's important venues, and consistent positive mentions in the major press. He is currently Music Director of the GRAMMY award winning Washington Chorus and is Director of Music and the Arts at Historic Trinity Wall Street.

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Handwritten musical score for piano and cymbal/toms. The score is written on ten staves. The top two staves are for the piano, and the bottom eight staves are for the cymbal and toms. The music is in 4/5 time and features complex rhythmic patterns, including triplets and sixteenth notes. The key signature is one sharp (F#). The score includes various musical notations such as dynamics (p, f), accents (>), and articulation marks. The cymbal and toms parts are marked with 'Cymbal' and 'toms' respectively. The score is divided into measures by vertical bar lines, and some measures contain multiple notes with stems pointing in different directions.



Text for these works can be found at:
www.musicaomnia.org/julianwachner.symphony1.asp