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MYTHOLOGY SYMPHONY

ORCHESTRAL WORKS BY STACY GARROP

CCPA SYMPHONY ORCHESTRA • ALONDRA DE LA PARRA

CCPA CHAMBER ORCHESTRA • MARKAND THAKAR



CEDILLE

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MYTHOLOGY SYMPHONY

ORCHESTRAL WORKS BY STACY GARROP

Mythology Symphony (40:12)

- ① I. Becoming Medusa (12:48)
- ② II. Penelope Waits (5:52)
- ③ III. The Lovely Sirens (5:29)
- ④ IV. The Fates of Man (8:14)
- ⑤ V. Pandora Undone (7:32)

CCPA SYMPHONY ORCHESTRA • ALONDRA DE LA PARRA

Thunderwalker (12:19)

- ⑥ I. Ritual (4:21)
- ⑦ II. Invoking the Gods (2:37)
- ⑧ III. Summoned (5:14)

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CCPA CHAMBER ORCHESTRA • MARKAND THAKAR

TT: (61:25)

MYTHOLOGY SYMPHONY

Notes by Stacy Garrop

The works on this CD comprise my major orchestral output from 1999 to 2013. I wrote *Thunderwalker*, the earliest of the three works, in 1999 as my doctoral dissertation. *Shadow* followed two years later when the Chicago College of Performing Arts Chamber Orchestra of Roosevelt University went on tour to Japan; as a new faculty member, I was invited to write a piece for the occasion. *Mythology Symphony* is the most recent work, written over a six-year period. Although these three works were composed over a 14-year span, they share several inherent traits: a strong sense of drama, a lyrical language, and overarching stories that govern the formal structures of each work.

Mythology Symphony

I wrote the *Mythology Symphony* progressively over several years. It started with a 2007 Detroit Symphony commission for *Becoming Medusa*. The Albany Symphony followed in 2009 with commissions for *The Lovely Sirens* and *The Fates of Man*. The Symphony was completed when the Chicago College of Performing Arts commissioned *Penelope Waits* and *Pandora Undone*. The complete Symphony received its world premiere in January 2015

by the Chicago College of Performing Arts Orchestra conducted by Alondra de la Parra.

I. Becoming Medusa

Most of us are familiar with the legend of Medusa as a hideous Gorgon with scales for skin, snakes for hair, and a gaze that turns to stone anyone who dares look into her eyes. Our first encounter of Medusa usually finds her on a deserted island with her two sisters just as Perseus arrives to cut off Medusa's head. But what about Medusa's origins? With some research, I unearthed several accounts of her original form. Several stories portray Medusa as a strikingly beautiful woman whose features were hideously transformed by the goddess Athena after she made the poor decision to seduce the god Poseidon in Athena's temple. For its great dramatic appeal, it is this story of Medusa that I chose to set to music.

Musically, Medusa is represented by a solo violin. When she first appears as a lovely woman (following a dissonant introduction indicating her final state), she is accompanied by harp, and her music is very lyrical. After Medusa is transformed, dissonance surrounds her: strings, woodwinds, and percussion represent the snakes on her head as they twist and turn around each other, while her piercing eyes are depicted by the discordant interval of

a minor second. In between, we hear her sultry seduction of Poseidon and Athena's furious reaction.

The movement's title has a double meaning. It suggests both Medusa's original loveliness and her transformation. In addition to its common use to indicate a process of change, the word "becoming" also means "attractive."

II. Penelope Waits

This quiet movement represents Queen Penelope, the faithful wife of Odysseus, as she patiently waits twenty years for her husband's return from fighting the Trojan Wars. Penelope herself is represented as an oboe. She is accompanied by a chamber orchestra (rather than the entire ensemble) as she keeps at bay the suitors who wish to marry her and inherit her riches.

III. The Lovely Sirens

The Sirens were sea nymphs, usually pictured as part woman and part bird, who lived on a secluded island surrounded by rocks. Their enchanting song was irresistible to passing sailors, who were lured to their deaths as their ships were destroyed upon the rocks. *The Lovely Sirens* presents three ideas: the Sirens' beautiful song, an unfortunate group of sailors whose course takes them near the island, and the disaster that befalls the sailors. The sailors' peril is represented by the Morse code S.O.S.

signal (three dots, three dashes, and three dots—represented musically by short and long rhythms). The S.O.S. signal grows increasingly more insistent and distressed as it becomes obvious that the sailors, smitten with the voices of the Sirens, are headed for their demise.

IV. The Fates of Man

The three Sisters of Fate were minor goddesses who served as personifications of man's inescapable destiny. Each Sister had a particular task: Klotho spun the thread of life; Lakhesis measured the thread; and Atropos cut the thread. While a man's actions affected various aspects of his life, the length of his mortality was predetermined. *The Fates of Man* portrays a man who realizes he is nearing the end of his life. He appeals to the three Sisters to give him control over his own destiny, but as they have already measured and cut his thread, they deny his request. The movement ends with the man slowly dying away.

V. Pandora Undone

This movement is, in turns, both lighthearted and serious. The music depicts a young, naïve Pandora who, while dancing around her house, spies a mysterious box. She tries to resist opening it, but her curiosity ultimately gets the best of her. When she cracks the lid open and looks inside, all evils escape into the world. Dismayed by

what she has done, she looks inside the box once more. She discovers hope still in the box and releases it to temper the escaped evils and assuage mankind's new burden.

Thunderwalker

Thunderwalker is built on two overlapping structures. The first encompasses the form of each movement: the first movement is a fugue, the second a ground bass (passacaglia), the third a scherzo-trio. The second derives from what the title suggested to me. I see a thunderwalker as a huge, god-like figure who lives in the sky and whose footsteps fall loudly among the clouds. If I were a member of a pre-modern earth society and wanted to get the god-like figure's attention, I would go through a ritual cleansing ceremony (movement 1), then invoke him over and over again (movement 2) until I had successfully summoned him (movement 3).

The two structures complement each other: a fugue is a ritual of sorts: it follows a strict set of procedures, much like what one might do in a cleansing ceremony. Passacaglias, by their very nature, repeat themselves endlessly, like one lost in chanting invocations. This particular passacaglia is interrupted after each repetitive cycle by chaotic, grumbling noises, suggesting the god awakening in the skies. The character of a scherzo-trio can range from light and

quick to sinister or macabre. I imagine that if a god were summoned down to earth, he would appear good to some and sinister to others, and he would move swiftly about the earth's surface.

The entire work is spun from the opening fugue motive. The first movement focuses on developing the fugue materials, particularly a minor third-tritone interval pattern. The second movement takes a nine-note pitch pattern that was introduced in the first movement — a repeating interval pattern of two minor seconds followed by a major second — and turns it into a nine-chord pattern (each statement of this pattern equals one complete cycle of the passacaglia). Finally, the third movement mutates the nine-note pitch pattern into an eight-note pattern of alternating minor and major seconds known as the octatonic scale.

Shadow

Shadow is a chronicle of my stay at the Yaddo artist colony in New York in summer 2001. Upon arriving, I met several visual artists and photographers whose work sparked my imagination. One artist used ordinary safety pins to create wall hangings and tree snakes; a painter studied a scene of nature and then painted it from memory so the final painting would contain bright blues, pinks, and greens not in Nature's

original. Since I wanted to explore ways to break out of my current composing methods, I spent time taking photographs of particular items — a statue's reflection in the ripples of a fountain and small parts of stained glass window — to shift my mind into new directions. When pieced together on my studio wall, these pictures formed a collage of jagged bits of color and motion. To me, these suggested overlapping lines of counterpoint, shifting textures, and intersecting blocks of music. I also felt the need to write the piece out of order; parts of the piece got developed for a month or two, then a part that comes earlier would be worked out, then I would skip ahead to what I thought would be the end, and then go back to parts already developed to pull the music further along.

The title is derived from a Yaddo story. Over a century ago, the Trask family bought the property that would later become Yaddo. When Mrs. Trask asked her four-year-old daughter what they should name the place, she replied Yaddo, because it rhymes with shadow. To the little girl, the word shadow represented death. Death constantly surrounded the Trask family, who ultimately lost all four children during their infancy or early childhood. As death surrounds us in unexpected ways throughout our lives, I could not escape learning of an old friend's demise while at Yaddo. This experience

shaded what I had originally planned to be a light, colorful work into something much darker.

STACY GARROP

Stacy Garrop's music is centered on direct and dramatic narrative. The sharing of stories is a defining element of our humanity; we strive to share with others the experiences and concepts we find compelling. In Garrop's works, this manifests programatically in pieces without text (sometimes subtly, sometimes overtly) and more directly in pieces that draw upon poets and writers for source material.

Garrop has received numerous awards and grants including a Fromm Music Foundation Grant, the Detroit Symphony Orchestra's Elaine Lebenbom Memorial Award, Pittsburgh New Music Ensemble's Harvey Gaul Composition Competition, Raymond and Beverly Sackler Music Composition Prize, Sorel Medallion Choral Composition Competition, two Barlow Endowment commissions, and competitions sponsored by the Chicago Symphony Orchestra, Omaha Symphony, and New England Philharmonic. She has participated in reading session programs sponsored by the American Composers Orchestra, Minnesota Orchestra (the Composers Institute), and Dale Warland Singers.

Theodore Presser Company publishes her chamber and orchestral works; she self-publishes her choral works under the name Inkjar Publishing Company. Garrop is a

Cedille Records artist with compositions on nine CDs. Her works are also commercially available from Blue Griffin Recording, Chanticleer, Chicago a cappella Records, Equilibrium, Innova, the Peninsula Women's Chorus, Ravello Records, Saxophone Classics, and Summit Records.

She has served as composer-in-residence with several organizations including the Albany Symphony, Volti Choral Institute for High School Singers, Skaneateles Festival, and Music in the Loft. Garrop has attended residencies at the Aspen Music Festival, Banff Centre for the Arts, MacDowell Colony, Millay Colony, Oxford Summer Institute, Ragdale Colony, Round Top Music Festival, Ucross Foundation, Wellesley Composers Conference, and Yaddo.

Garrop has received commissions from the Minnesota Orchestra, Albany Symphony, Chanticleer, Chicago a cappella, San Francisco Choral Society, Piedmont East Bay Children's Chorus, Capitol Saxophone Quartet, Chicago Chamber Musicians, Gaudete Brass, Rembrandt Chamber Players, Cedille Chicago, Music in the Loft, Norton Building Concert Series, and 98.7 WFMT. Garrop's orchestral music has been performed by ensembles including the Cabrillo Festival, Chicago Civic, Grant Park, Minnesota, and National Repertory Orchestras; the Albany, Amarillo, Charleston, Columbus, Detroit, Illinois, Nashua, Omaha,

and Santa Cruz Symphonies; and the New England Philharmonic. Her chamber music has been played by the Avalon, Biava, Cecilia, Chiara, and Enso String Quartets; and by the Aspen Music Festival Contemporary Ensemble, Capitol Saxophone Quartet, Chicago Chamber Musicians, Rembrandt Chamber Players, Fifth House Ensemble, Gaudete Brass, Lincoln Trio, New EAR, Red Clay Saxophone Quartet, Stony Brook Contemporary Chamber Players, and Voices of Change. Her choral music has been sung by Chanticleer, Chicago a cappella, Clerestory, the Grant Park Chorus, Piedmont East Bay Children's Chorus, San Francisco Choral Society, South Bend Chamber Singers, Voices of Ascension, and Volti.

Garrop earned her degrees in music composition at the University of Michigan-Ann Arbor (BM), University of Chicago (MA), and Indiana University-Bloomington (DM). She is an Associate Professor in Composition at the Chicago College of Performing Arts at Roosevelt University and serves on the composition faculty of the annual Fresh Ink Festival, sponsored by Fifth House Ensemble.

For more information: garrop.com and
her all-things-composition blog composerinklings.com



Photo by Bill Billingham

ALONDRA DE LA PARRA

Conductor Alondra de la Parra has gained widespread attention for her spellbinding and vibrant performances, making her one of the most compelling conductors of her generation. She holds the distinction of being the first Mexican woman to conduct in New York City, and is an official Cultural Ambassador of Mexico. She has been heralded by Plácido Domingo as “an extraordinary conductor.” The French newspaper *Le Monde* states, “there is no doubt that, with Alondra de la Parra classical music has arrived into the Twenty-first Century.”

Frequently in demand as guest conductor, Alondra de la Parra has led some of the most prestigious orchestras of France, Germany, the USA, Japan, Brazil, Sweden, and Russia including the Orchestre de Paris, Berlin Radio Symphony Orchestra, and Milan’s Cameristi della Scala. She has also toured across China with the Orchestre National du Capitole de Toulouse and will soon debut with the London Philharmonic Orchestra, Tonhalle Orchester Zürich, and Tokyo’s NHK Symphony.

In Latin America, De la Parra works frequently with the Sao Paulo Symphony Orchestra and Simón Bolívar Youth Orchestra. She has also conducted the Brazilian Symphony Orchestra, Buenos Aires Philharmonic, Orquesta Filarmónica de Montevideo, and, in Mexico, the orchestras of Aguascalientes, Jalisco, Sinaloa, Xalapa, Puebla, San Luis Potosí, Estado de México, and the Mexican National Symphony.

Born in New York City in 1980, De la Parra moved to Mexico with her parents at age two and grew up playing piano and cello. She studied composition at the Centre of Research and Musical Studies (CIEM). She then attended the Manhattan School of Music as a Presser Scholarship recipient, obtaining her BM in piano performance with Jeffrey Cohen and her Masters in orchestra conducting with Kenneth Kiesler, both with highest honors.

In 2004, De la Parra founded the Philharmonic Orchestra of the Americas (POA) with the mission to serve as a platform for showcasing young performers and composers of the Americas. She has also developed several education programs in New York public schools. In Oaxaca, Mexico, she worked with the Benito Juárez Youth Philharmonic Band. She developed and directed a 10-day clinic program, assisted by members of the Simón Bolívar Symphony Orchestra, working with children of the Orquesta Renacimiento in the Mexican state of Guerrero. De la Parra is working to continue these programs all around Mexico.

De la Parra has done multidisciplinary collaborations with various artists, including actors Geoffrey Rush and Robert Redford, filmmaker Michel Gondry, choreographer Christopher Wheeldon, and musicians such as Gloria Estefan, Natalia Lafourcade, and Gustavo Santaolalla, among others.

For more information: alondradelaparra.com

MARKAND THAKAR

Markand Thakar is Music Director of the Baltimore Chamber Orchestra and Co-Director of Graduate Conducting at the Peabody Conservatory.

A former assistant conductor of the New York Philharmonic, Maestro Thakar’s appearances include concerts with some 40 orchestras across North America. The BCO has performed a five-concert tour of China and has recorded for Naxos, including an album of music by Jonathan Leshnoff named to Naxos’s “Best of the Best” list. In his 12-year tenure as Music Director of the Duluth Superior Symphony, the DSSO saw such dramatic growth in both audience and artistic prominence that Minnesota Public Radio called it “Minnesota’s other great orchestra.”

Maestro Thakar was a frequent guest conductor at the Aspen Music Festival. He has appeared with major soloists including Yo-Yo Ma and Itzhak Perlman, and is a winner of the Geraldine C. and Emory M. Ford Foundation Award.

Noted internationally as a pedagogue, his two annual conducting programs with the BCO draw conductors from around the world. Since 1996 he has been co-director of graduate conducting at the Peabody Conservatory, with Gustav Meier and subsequently with Marin Alsop; his Peabody students have won significant conducting positions across North America and internationally.

Thakar is a protégé of the legendary Sergiu Celibidache and a former Fulbright Fellow with degrees from The Juilliard School, Columbia University, and the Cincinnati College-Conservatory, with additional studies at the Curtis Institute and the Ciprian Porumbescu Conservatory in Bucharest, Romania. Other conducting studies were with Gustav Meier, Max Rudolf, and Peter Perret.

Markand Thakar is the author of three seminal books. *Counterpoint: Fundamentals of Music Making* (also issued in Italian and Czech) uses species counterpoint to promote an understanding of how both composer and performer contribute to the experience of musical beauty. *Looking for the “Harp” Quartet; An Investigation into Musical Beauty* is a study of musical beauty from the standpoint of the composer, performer, and listener. And *On the Principles and Practice of Conducting* is a manual for conductors at all levels.

For more information: markandthakar.com

CHICAGO COLLEGE OF PERFORMING ARTS SYMPHONY & CHAMBER ORCHESTRAS

The Chicago College of Performing Arts (CCPA), one of Roosevelt University's five colleges, provides students with professional conservatory training in music performance, music education, music composition, performing arts administration, acting, and musical theatre through its two divisions: the Music Conservatory and the Theatre Conservatory. Currently located in the historic Auditorium Building in the heart of downtown Chicago, the College was founded in 1867 by Florenz Ziegfeld, Sr. as the Chicago Academy of Music—the fourth conservatory to be established in the United States. Over 500 students from more than 35 states and 16 countries come together to form this unique community devoted to excellence in the performing arts. The Music Conservatory faculty includes acclaimed concert

artists and nearly 30 members of the Chicago Symphony and Lyric Opera of Chicago orchestras.

Under the direction of Emanuele Andrizzi, the CCPA Orchestra program is one of the centerpieces of the Music Conservatory. In addition to the Symphony Orchestra and Chamber Orchestra featured on this recording, students also have opportunities to perform in baroque, contemporary, and opera orchestras. The CCPA Orchestras perform multiple free concerts each academic year, presented at prestigious downtown Chicago venues such as Symphony Center, the Harris Theater for Music and Dance, the Auditorium Theatre, and Ganz Hall. Additionally, each year the orchestra offers free public performances in one of Chicago's diverse communities, including Benito Juarez Community Academy in Chicago's Pilsen neighborhood, where these recordings were made.

For more information: roosevelt.edu/CCPA

CCPA CHAMBER ORCHESTRA

*Principal

‡Shadow

†Thunderwalker

Violin I

Francisco Coser,
concertmaster
Zachary Peterson
Laura Schafer
Andrii Isakov
Olya Prohorova
Ceci Li
Tong Yu

Violin II

Meghan Heerey*
Connor Allison
Sarah Kovich
Omar Davidson
Mallory Linehan

Viola

Davis Perez*
Hilary Butler
Kori Haarz
Jonathan Luk
Mark Yakovlev

Cello

Diane Chou*
Lia Kohl
Kathryn Tarko
Jingjing Hu
Aaron Gottl
Kyle Besetzny

Double Bass

Bradley Modjeski*
Douglas Nestler

Flute

Erina Koyasu*‡
Scott Douglas*†
Sumin Park

Piccolo

Erina Koyasu†

Oboe

Jacob Lieberstein* ‡
Mary Stahlhuth*†
Taylor Nelson

Clarinet

Timothy Graf*
Katherine Schoepflin

Bassoon

Andrew Marlin*
Robert Curl
Chris Hanson

Horn

Jacob Rensink*
Tyler Nichols

Trumpet

Bo Li ‡
Nuttapong Veerapun †

Trombone

Zhen Lei*
Prapat Prateepphleepon

Piano

Liyang Chang †

Timpani

Matthew Kibort †

Percussion

Yulia Cherepanova
Benjamin Sebring



CCPA SYMPHONY ORCHESTRA

*Principal

Violin I

Sam Battista,
concertmaster

Antonio Cevallos

Romulo Sprung

Andrii Isakov

Michele Shieh Barbosa

Brian Ostrega

Rachel Moore

Laura Schafer

Ashley Rewolinski

Ceci Li

Connor Allison

Violin II

Emily Boone*

Tong Yu

Sarah Kovich

Kristina Cooper

Katharine Kenwin

Hideaki Nishizawa
Yerim Hwang
Samantha Kruger
Anneke Dean
Mallory Linehan
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Oleg Kolobanov

Yufan Zhang

Lyrice Smolenski

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Kori Haarz

Davis Perez

Cello

Allison Chambers*

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Joshua DeVries

Josie Boyer

Christopher Cortez

Jingjing Hu
Lia Kohl
Hannah Wren
Valentina Ignjic

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Wei (Cindy) Xin*

Johann Schuster

Greg Heintz

Taylor Tracy

Bradley Modjeski

Flute

Lindsay Foster*

Flute/Piccolo

Sumin Park

Hannah Vanderlip

Oboe

Jacob Lieberstein*

Mary Stahlhuth

Kevin Gupana

Clarinet

Isabella Czymryj*

Ryan Stockhausen

Clarinet/Bass Clarinet

Michael Ouellette

Bassoon

Yu-Yang*

Andrew Marlin

Bassoon/Contrabassoon

Ellis Montes

Horn

Roberto M. Rivera*

Mitchell Hansen

Tyler Nichols

Ignacy Gula

Shiang-Lin (Sonny) Liao

Trumpet

Nuttapong Veerapun*

Eriko Shibata

Michael Calderone

Trombone

Thomas Johnstone*

Ignacio del Rey Tomás-Biosca

Bass Trombone

Prapat Prateepphleepon

Tuba

Keith Polito

Timpani

Joshua Hooten

Percussion

Matthew Kibort

Padraig Lindel

Madison Shake

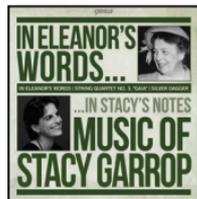
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Gréta Ásgeirsson

Piano

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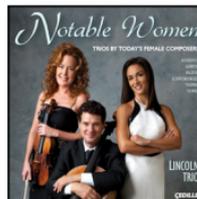
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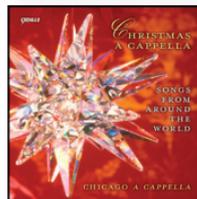


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