

FRED BROER | WILLIAM COBLE | STEPHEN YIP

TURBULENT SKY

CONTEMPORARY WORKS FOR ORCHESTRA

TURBULENT SKY

Navona Records' compilation of contemporary works for orchestra, *TURBULENT SKY*, presents works by composers Fred Broer, William Coble, and Stephen Yip that explore and celebrate the dramatic fanfare, intricate textures, and variety of timbres possible with the orchestra.

Broer's three-movement *Symphony for String Orchestra* illustrates his intense and expressive style, contrasted with passages of soulful lamentation, whirling structures, and whimsical rhythms. The angular, dark, and fluid qualities of the strings showcase his bold and often frenzied composition. In *Zephyr*, Coble uses a multi-layered narrative to emphasize his management of tension, resulting in passages of mounting and waning intensities as well as moments that suggest rolling clouds forming into an unexpected storm. Written for solo violin and orchestra, *The Luminous Mystery* by Yip draws inspiration from five mysteries of Catholicism. This single-movement secular piece explores these mysteries by creating a variety of tone colors and textures that culminate with a radiant intensity.

SYMPHONY FOR STRING ORCHESTRA (2001) FRED BROER

Symphony for String Orchestra is a work that is focused on expressing states of human emotion in vivid and starkly defined musical terms. This is seen in the nature of its thematic material which is strongly suggestive and gestural in character, although not intentionally programmatic. One important element that contributes to this character is the close juxtaposition of very contrasting material, which is employed frequently throughout and is also seen on a broader scale in the contrasting nature of the symphony's three movements.

In part, the first movement may be interpreted as an exploration that probes the varied and complex layers of emotion arising from human tragedy. After a brief, intense introduction, the first theme—a dramatic, turbulent idea that is rather violent in nature—abruptly appears. Continuing forward, it passes through varying gradations of that tragic mood, eventually subsiding and relinquishing its volatility to an ensuing lyrical theme of languid disposition. Later, a momentum-gathering crescendo ushers in the return of the tragic first theme, which propels the movement to its conclusion in a state of emotional intensity and distress.

Played by the violas, the soulful, lamenting theme that begins the second movement is followed by a succession of increasingly dramatic material before the theme quietly returns at the conclusion of the movement, where it possesses a slight hint of peaceful repose.

The third movement starts with a rapid, light, and skittish theme that is occasionally rudely interrupted by stern passages of bold, starkly punctuated chords. A perky, rhythmic theme dominates the central part of the movement and is followed by the return of the first theme. The somewhat whimsical nature of these themes is abandoned at the end where some more extreme, dramatic material brings the movement to a frenzied close.



ZEPHYR

WILLIAM COBLE

Zephyr is about six and a half minutes long. Overall, this is fast music shaped into a perpetual-motion form. Throughout its linear journey, there are various short, interjected detours. These contrasting sections may serve as a commentary, or as 'a story left untold,' or as a foretelling of some forthcoming passage. Among other organizational tools are the intervals of a 4th and half-step (or whole-step). These intervals are emphasized in the melodic and harmonic materials. There is also a prominent 'wedge' figure, where notes expand outwardly above and below a central pitch. Additionally, the narrative is often propelled through an alternating dialogue between metrical units of seven, namely the meters 7/16 and 7/8.

The composer adds, "While working on this piece, I felt compelled to combine several musical goals. My 'search for beauty' is central to all of my pieces, including my more modernist works such as *Zephyr*. I also focused on the music's 'management of tension.' While shaping the rise and fall of the local and formal intensities, I felt like I was a kind of temporal architect, 'feeling' the tension out of each moment. Additionally, I have created moments of 'music like a dream,' where things morph into the unexpected.

Lastly, the computer part is restrained, neither more nor less important than any other part. My concept was to explore acoustic space and its theatrical potential. This was aided through the onstage positioning of the players and the spatially-designed hybrid sound-system (6-channel surround-sound), enabling the audience to experience, viscerally and internally, the computer's organic cues."

THE LUMINOUS MYSTERY

STEPHEN YIP

The Luminous Mystery, written for solo violin and orchestra, was inspired by the fifth mysteries of a traditional Catholic devotion, "Rosarium Virginis Mariae." In 2002, Pope John Paul II announced the fifth mysteries, the "luminous mysteries," presents five meditations: 1. The Baptism of Jesus, 2. The Wedding Feast of Cana, 3. The Proclamation of the Kingdom, 4. The Transfiguration, and 5. The Last Supper.

Although the inspiration came from a sacred source, this concerto was not directly related to a spiritual purpose or practice. In general, this is a secular composition, but it is based on a theme from the religious luminous mysteries, "To allow God's light to shine upon our darkness." The composer attempted to explore different combinations of instrumental sounds and effects in order to achieve new and different tone color as audio elements. He tried to use those audio elements to project the brightness as the luminance of a visual perception. The audible perception could be outlined by different pictures and scenes. The integration of the designed sound spectra was the main integral component to demonstrate the luminous intensity in this composition. This piece is in one-single movement, and there are two solo violin cadenzas that imply the second coming of Christ.

FRED BROER

Fred Broer (b.1942) is a native Oregonian. He received his Master of Music degree from Indiana University and his Doctorate from Boston University. Some of the composition teachers he studied with include Jack Goode, Bernard Heiden, and Joyce McKeel. He taught music in colleges for over 25 years, served in several churches as Music Director/Organist, performed as director of several community choruses, and was Director of the North Shore Conservatory of Music, a community music school at Endicott College in Beverly MA. Broer is author of the book *Johann Nepomuk Hummel: Innovator of His Time* (Cantilena Publishing Co.) and has edited and published several piano and chamber works by Hummel. His compositions, which number over 50 works, encompass a broad spectrum of solo, chamber and orchestra music. He currently resides in Gloucester MA.

feb3.net



WILLIAM COBLE

William Coble's premieres include the Richmond Symphony, Hudson Valley Philharmonic, Syracuse Symphony, Moravian Philharmonic, Concerto Soloists Chamber Orchestra, Composers Conference Chamber Orchestra, Contempo Chamber Orchestra, eighth blackbird, New York New Music Ensemble, Alea III, and the Pacifica String Quartet. He has been performed by Matt Albert, David Tanenbaum, Scott St. John, Steve Harlos, Charles Mokotoff, Daphne Gerling, Susan Synnestvedt, William Hite, Jay Morrissey, Walter Huff, Elizabeth McNutt, Sharon Garvey-Cohen, Chuong Vu, Janelle Ott, Lisa Kaplan, Judy Pannill, and Heran Yang. Conductors performing his music include Mark R. Smith, Kazuyoshi Akiyama, JoAnn Falletta, Louis Biava, Randall Fleischer, Christopher Dean, and Theodore Antoniou.

Coble's commissions include musicians from all of the top 6 orchestras in the country. His works have been heard at such venues as Merkin Hall, Weill Hall at Carnegie Hall, CAMI Hall, Harvard Group for New Music, the Chicago Symphony's Chamber Music Series, Northwestern University's Music Marathon, Syracuse Society for New Music, Cincinnati's Music '04 Festival, Spectrum Series, Tanglewood, Florida



WILLIAM COBLE

State University Festival, MGMCC-Conferences, Brandeis BEAMS, and more.

Coble's honors include the American Academy of Arts and Letters, Columbia's Bearn's Prize (orchestra), Rockefeller Foundation, Davenport Prize ('90, '02), BMI, Pennsylvania Council on the Arts, Illinois Arts Council, MacDowell Colony, Yaddo, Kennedy Center Friedheim (orchestra, top-10), and 1st Prize in SCI-ASCAP's 2012 contest (V) for his *Awakening Captive* (chamber orchestra with computer). He is published by G. Schirmer/associated and recorded by PARMA. His studies were at Boston University, Curtis Institute of Music, University of Chicago, Roosevelt University, and Harvard University. Principal teachers include Ned Rorem, Marta Ptaszynska, David Del Tredici, Mario Davidovsky, Gunther Schuller, Steve Albert, Robert Sirota, Bill Karlins, John Eaton, Howard Sandroff, and Kotoka Suzuki.

williamcoble.com

STEPHEN YIP

Stephen Yip was born in Hong Kong and is now living in the United States. He received his Doctor of Musical Arts (D.M.A.) at Rice University and Bachelor of Fine Arts (B.F.A.) at the Hong Kong Academy for Performing Arts. His mentors include Wing-fai Law, Clarence Mak, Arthur Gottschalk, and Ellsworth Milburn. He has attended major music festivals including: Wellesley Composers Conference, Aspen Music Festival, International Summer Course for New Music Darmstadt, Asian Composers' League, ISCM World Music Days, Chinese Composers' Festival, Music X, June in Buffalo, IMPULS Ensemble Akademie, California E.A.R. Unit Composer Seminar, the 13th International Summer Program (Czech Republic) International Composers' Workshop (Luxembourg) and the International Summer Course for New Music (Darmstadt, Germany). Residencies include: the Atlantic Center for the Arts, Florida, Kimmel Harding Nelson Center for the Arts, NE, Virginia Center for the Creative Arts, Yaddo Colony, NY and the MacDowell Colony, NH.

Yip's works have been performed in the United States, Canada, Costa Rica, Israel, Austria, Croatia, Czech Republic, Luxembourg, Germany, Italy, Korea, Japan, Indonesia,



STEPHEN YIP

Hong Kong, Taiwan, Singapore, and the Philippines. He has received several composition prizes, including "Salvatore Martirano Memorial Composition Award," "Taiwan Music Center International Composition Prize," "Robert Avalon Interantional Prize," "Singapore International Composition Competition for Chinese Orchestra," "Haifa International Composition Prize," First International EPICMUSIC Composition Prize (Italy) International Biennial composition competition, the Debussy Trio Music Foundation, Molinari Quartet's Third International Composition Competition, the St. Paul Chamber Orchestra Emerging, the ALEA III composition Competition, the fourth NACUSA Texas Composition Competition, the International Music Prize for Excellence in Composition 2010, by the National Academy of Music, (Thessaloniki, Greece), and the 2010 Alvarez Chamber Orchestra Freestyle Composition Competition, (London). His works are released on the ERM-Media, Capstone, North South Recording, Ablaze Records, ATMA Classique, Beauport Classical labels, and Navona Records.

Yip is a member of the SCI, NACUSA, and ASCAP. Currently, he is on the music faculty at Houston Community College and works as a freelance composer.

stephen-yip.com

Symphony for String Orchestra (2001) was recorded March 5 & 6 2015
at Reduta Hall, Olomouc, Czech Republic

Session Producer **Vit Mužík**
Session Engineer **Aleš Dvořák**

Zephyr was recorded September 10, 2014 at Reduta Hall, Olomouc,
Czech Republic

Session Producer **Vit Mužík**
Session Engineer **Zdeněk Slavotínek**

Additional recording July 30, 2015 at MixOne Studios in Boston MA

Session Producer **Matt Konrad**
Session Engineer **Adam Weiss**

The Luminous Mystery was recorded March 2, 2015 at Reduta Hall,
Olomouc, Czech Republic

Session Producer **Pavel Kuncar**
Session Engineer **Aleš Dvořák**

Executive Producer **Bob Lord**
Audio Director **Jeff LeRoy**
Editing & Mixing **Shaun Michaud, Andy Happel**
Mastering **Shaun Michaud**
Production Engineer **Nate Hunter**
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Fred Broer
SYMPHONY FOR STRING ORCHESTRA (2001)

Moravian Philharmonic Orchestra | Petr Vronský, conductor

1 I. SLOW AND FORCEFUL—AGITATED 12:23

2 II. SLOW AND EXPRESSIVE 9:55

3 III. FAST AND LIGHT 12:15

William Coble
4 ZEPHYR 7:10

Moravian Philharmonic Chamber Players | Petr Vronský, conductor
Hailey Fuqua, soprano

Stephen Yip
5 THE LUMINOUS MYSTERY 17:05

Moravian Philharmonic Orchestra | Petr Vronský, conductor
Vít Mužík, violin