

Tippet Rise  
OPUS 2016

# Domo

PENTATONE  
OXINGALE SERIES

## Tippet Rise OPUS 2016 | Domo

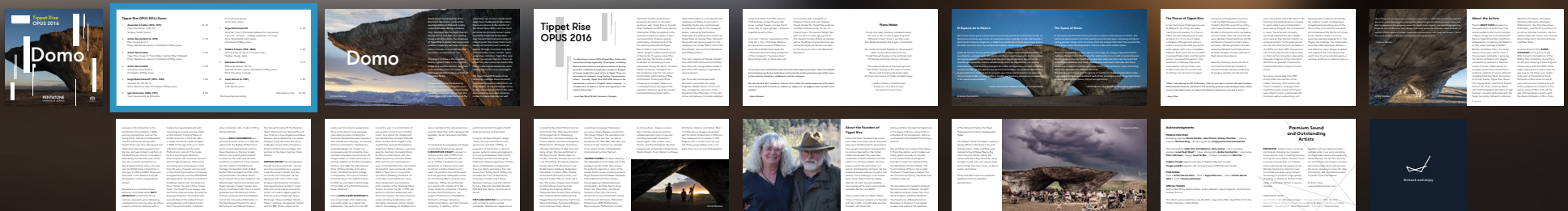
- 1 **Alexander Scriabin (1872–1915)** 10. 45  
Piano Sonata No. 5, Op. 53  
Yevgeny Subdin, piano
- 2 **Antón García Abril (b. 1933)** 3. 35  
Pero me quede sin ti  
Emily Helenbrook, soprano; Christopher O’Riley, piano
- 3 **Antón García Abril** 4. 20  
Tippet Rise Songs,† II. Piano Maker (text by Peter Halstead)  
Emily Helenbrook, soprano; Christopher O’Riley, piano
- 4 **Antón García Abril** 6. 05  
Tres piezas amantinas, II.  
Christopher O’Riley, piano
- 5 **Sergei Rachmaninoff (1873–1943)** 7. 00  
Vocalise, Op. 34, No. 14  
Matt Haimovitz, cello; Christopher O’Riley, piano
- 6 **Igor Stravinsky (1882–1971)** 8. 00  
Trois mouvements de Petrushka

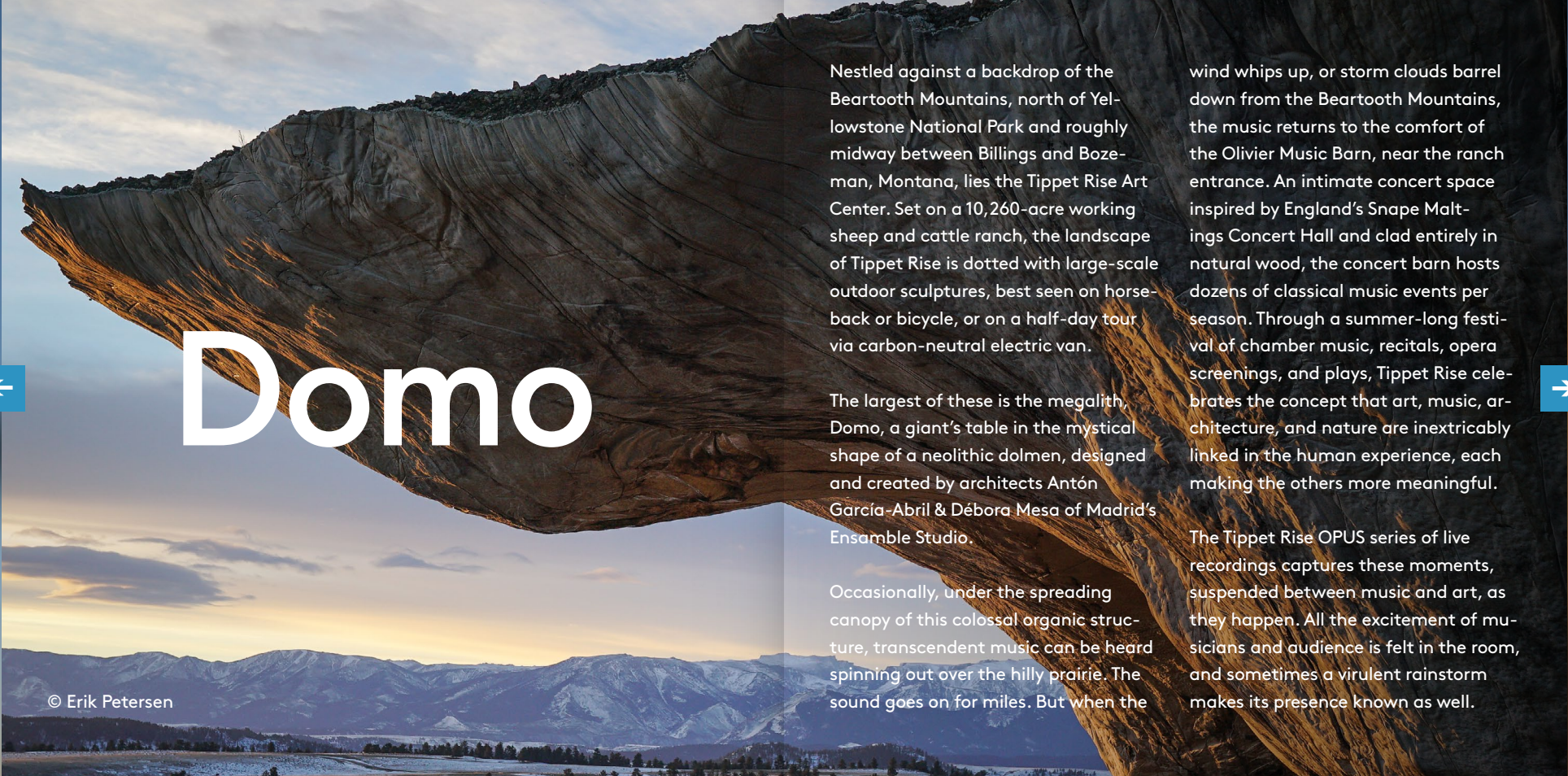
III. La semaine grasse  
Jenny Chen, piano

- 7 **Sergei Rachmaninoff** 6. 00  
Suite No. 1, Op. 5 (Fantaisie-Tableaux for two pianos)  
II. La nuit...L’amour... - Adagio sostenuto in D major  
Anne-Marie McDermott, piano  
Christopher O’Riley, piano
- 8 **Frédéric Chopin (1810–1849)** 2. 45  
Nocturne Op. 15, No. 2 in F-sharp major  
Stephen Hough, piano
- 9 **Alexander Scriabin** 17. 15  
Poème de l’extase, Op. 54  
Svetlana Smolina, piano; Christopher O’Riley, piano  
Elmer Churampi, trumpet
- 10 **Julien Brocal (b. 1987)** 3. 45  
Souvenirs †  
Julien Brocal, piano

Total playing time: 69. 30

† World premiere recording





# Domo

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Nestled against a backdrop of the Beartooth Mountains, north of Yellowstone National Park and roughly midway between Billings and Bozeman, Montana, lies the Tippet Rise Art Center. Set on a 10,260-acre working sheep and cattle ranch, the landscape of Tippet Rise is dotted with large-scale outdoor sculptures, best seen on horseback or bicycle, or on a half-day tour via carbon-neutral electric van.

wind whips up, or storm clouds barrel down from the Beartooth Mountains, the music returns to the comfort of the Olivier Music Barn, near the ranch entrance. An intimate concert space inspired by England's Snape Maltings Concert Hall and clad entirely in natural wood, the concert barn hosts dozens of classical music events per season. Through a summer-long festival of chamber music, recitals, opera screenings, and plays, Tippet Rise celebrates the concept that art, music, architecture, and nature are inextricably linked in the human experience, each making the others more meaningful.

The largest of these is the megalith, Domo, a giant's table in the mystical shape of a neolithic dolmen, designed and created by architects Antón García-Abril & Débora Mesa of Madrid's Ensemble Studio.

The Tippet Rise OPUS series of live recordings captures these moments, suspended between music and art, as they happen. All the excitement of musicians and audience is felt in the room, and sometimes a virulent rainstorm makes its presence known as well.



Table with 2 columns: Track Name and Duration. Tracks include 'Domo', 'The Spirit of Domo', 'The Music of Tippet Rise', and 'Premium Sound and Outstanding Artists'.



Tippet Rise OPUS 2016

From the...



The Music of Tippet Rise



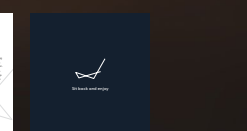
Track information and liner notes for 'Domo'.

Track information and liner notes for 'Domo'.

Track information and liner notes for 'Domo'.



Track information and liner notes for 'Domo'.



# Tippet Rise OPUS 2016



"In reflecting on summer 2016 at Tippet Rise, themes and symmetries emerge organically. This program, oscillating back and forth between solo piano and duos of varying formation, celebrates the expansive, symphonic dialogue of human imagination and nature at Tippet. There is a cornucopia of virtuosity, song, fantasy, transcendence, amour.... Sonically, Tippet Rise OPUS 2016 draws on the extraordinary richness of Tippet's piano resources – a veritable Eden of pianos is heard and expressed in the hands of the artists."

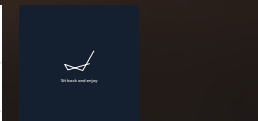
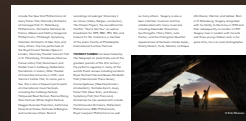
- Luna Pearl Woolf & Matt Haimovitz, Oxingale

Alexander Scriabin wrote almost exclusively for piano. In a Scriabin centenary year, Tippet Rise co-founder Peter Halstead and 2016 music director Christopher O'Riley recognized in the composer's expansive works, in their vast exploration of desire, passion, and ecstasy, a kindred spirit to the far-reaching vision behind Tippet Rise. Scriabin's music frames this album: Yevgeny Sudbin's performance of *Sonata No. 5* sweeps us past the gate and over the hill into a rolling landscape of mysteries yet to be discovered; closing the album, Scriabin's *Poème de l'extase*, arranged from the symphonic score for two pianos and trumpet, performed by O'Riley and Svetlana Smolina with Elmer Churampi on trumpet, takes us on a metaphysical journey beyond the expected, experiencing all the wonder and breathtaking impact within.

Antón García Abril, a venerated Spanish composer and father to one half of Ensamble Studio, was commissioned to write seven songs for this inaugural season, inspired by the Montana landscape, and setting seven poems by Tippet Rise's co-founder Peter Halstead. Along with two previous works by the composer, we include Peter's nod to the Piano Maker. Soprano Emily Helenbrook and O'Riley perform.

From their program of Russian masters, here cellist Matt Haimovitz and O'Riley stop time with a song without words in Rachmaninoff's *Vocalise*, originally for voice and piano.

Igor Stravinsky's burlesque ballet, *Petrushka*, was written for Sergei Diaghilev's *Ballets Russes* in Paris and later arranged for solo piano at the behest of Arthur Rubinstein. In this tale of love and jealousy, Stravinsky adapted



songs and scenes from 19th century St Petersburg; we hear Russian folk tunes, a street hawker, a risqué French music hall, an organ grinder... all drawn together by Jenny Chen.

In La nuit...L'amour, movement II of his Suite No. 1, Op. 5 (Fantaisie-Tableaux for two pianos) we hear O'Riley and Anne-Marie McDermott create the subtle textures and thrilling excitement of the composer's "musical picture." Good things come to those who wait.

"In our lives, we've noticed that when the wall of the stage comes down, when the artificial barrier between performer and listener is removed, the audience becomes part of the music, as the musician should be a collaborator with the composer.

We have all had "aha" moments. In music, this is often the sudden expansion of the sound into a universe that surrounds us, shelters us, explains us, as happens when we hear music outside."

- Peter Halstead

As an encore after a program of Schubert, Franck and Liszt, Stephen Hough treated the Tippet Rise audience to Chopin's Nocturne Op. 15, No. 2 in F-sharp major. This spark of delight flies past our ears in a wink, giving way to the majestic Scriabin Poème de l'extase, just as the White-crowned Sparrow slips across the big sky of Montana at dusk, on the way to its nest in the Beartooth Mountains.

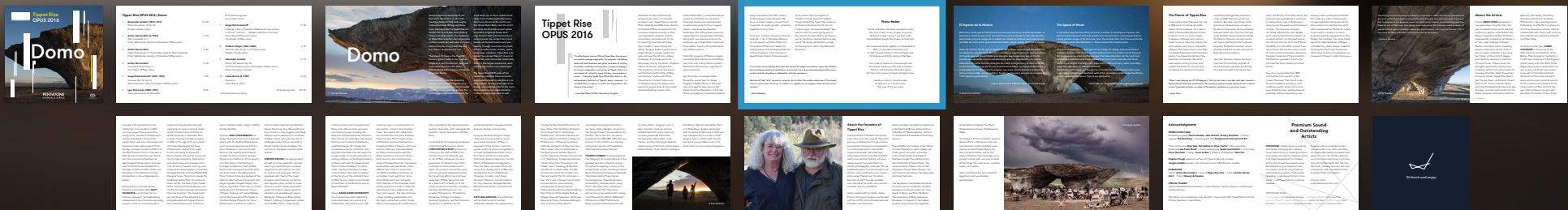
### Piano Maker

Gnarls and boles, whatever woodwork words  
Can turn or blur to use, to glue, to growth  
Of board or bed, I know: I use their surds  
And darkened boughs like fingers, so that both

Our hands are heard together on the keyboard  
Bark; no sounds but branches rise  
To leaf through breezes in the scattered cord  
Of sheaves and limbs, inking in the dyes,

The ivories of silence on the evening's rose  
And shade; twisting up the wires of a day's  
Old sun and funneling the body's splay  
Of music into crowns of maple and god knows,

I wind up nature's miniature keys  
To play out, on a bed of vines,  
The tune of my own trees.



## El Espacio de la Música

Del mismo modo que la historia de la música esta escrita en la física del sonido -el fenómeno armónico que narra con exactitud como el tiempo ha ido colonizando y dominando mayores rangos de su estructura, desde las octavas que inician el sonido hasta los micro tonos que lo desmaterializan- existe una ley que crea el espacio.

Dicen los mismos físicos, que el espacio es una energía. Una energía tan poderosa que deglute su propia masa. Por eso la relación en nuestro pequeño universo entre las fuerzas que nos encontramos y las energías que las detonan son las herramientas que conectan nuestra existencia con ellas. La arquitectura y la música interceden con estas fuerzas y energías de modos antagónicos y en total simetría, nunca coinciden ya que operan con distintas densidades. La sustancia del sonido y la gravedad de la materia son la conexión que hacen que la música y la arquitectura se comprendan, se acompañen y fundan sus fuerzas y energías en un espacio, el de nuestra espiritualidad.

– Antón García-Abril & Débora Mesa, Ensamble Studio

## The Space of Music

In the same way that the history of music is written in the physics of sound –the harmonic phenomenon that tells exactly how time has been colonizing and dominating greater ranges of its structure, from the octaves that start the sound to the micro tones which dematerialize it– there is a law that creates space.

Physicists themselves say that space is an energy. An energy so powerful that it swallows its own mass. That is why the relationship in our small universe between the forces we encounter and the energies that detonate them are the tools that connect our existence with them. Architecture and music intercede with these forces and energies in antagonistic ways and in total symmetry, never coinciding since they operate with different densities. The substance of sound and the gravity of matter are the connection that make music and architecture understand each other, accompany and merge their forces and energies into one space, that of our spirituality.

– Antón García-Abril & Débora Mesa, Ensamble Studio

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Table with 2 columns: Track Name and Duration. Tracks include: Domo (1:00), Tippet Rise (1:00), and other compositions.



Tippet Rise OPUS 2016

From Water



The Power of Space

From the Artists

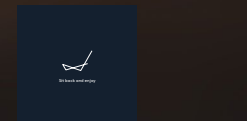
ACKNOWLEDGMENTS

FROM THE ARTISTS

FROM THE ARTISTS



FROM THE ARTISTS



### The Pianos of Tippet Rise

A nine-foot concert Steinway has over 12,000 parts. Its strings are under twenty tons of pressure. So it has an effect immeasurably beyond its size, as big as it is. It is a church organ in disguise. Although each piano is made in exactly the same way by the same people, each one is completely different. Each piano has its own DNA. I've played Rubinstein's and Horowitz's pianos, I've played the pianos in the basement of Steinway Hall which were used by visiting virtuosi, such as Rachmaninoff, for concerts and recordings. I've lost pianos to great

orchestras and legendary musicians. I sold my 1928 Steinway out of pure stupidity. But after everything, Cathy and I have still been lucky enough to be able to find pianos which we believe are even better than the ones that got away. Besides the extraordinary CD-18, the Istomin-Horowitz concerto piano, we have a Hamburg D which was last played by Elizabeth Leonskaja, whose ethereal Schubert sonatas, seemed to float above the audience.

New York Steinway, always the finest and most harmonically complex of all piano brands, has been perfecting its progeny steadily over the last few

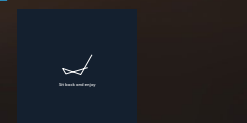
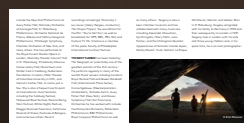
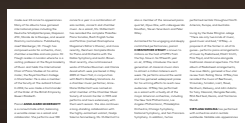
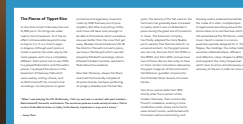
years. The density of the felt used on the hammers has gradually been increased to nearly what it was on Rubinstein's piano during the great era of humanism in music. The American company has finally adopted the more flexible parts used by their German branch, to universal acclaim. So the great pianos are not only the ones from the 1930's or the 1890's, but from 2015, and we have two of those. We are also lucky to have on them certain innovations devised by the great magician of the instrument, Tali Mahanor, guardian of pianos for the Chamber Music Society of Lincoln Center.

Two of our pianos date from 1897, shortly after the invention of the modern Steinway; their sound is like Proust's madeleine, evoking a more meditative world, where instruments were almost human, walls burlled with Circassian walnut wainscoting, and

drawing rooms produced sounds like the inside of a violin, multiple layers of aged wood resonating around the divine ratios of an architecture which still remembered the Parthenon, where music meant a soirée in a rococo jewel box specially designed for it. The filigree, the moldings, the niches today would be called absorbers, diffusers and reflectors, clever shapes to deflect and augment the many frequencies which have to arrive simultaneously or variously at the ear in order to move us.

*"When I was playing the CD-18 Steinway, I felt my soul was in contact with past masters – Rachmaninoff, Horowitz, and Istomin. The sound can produce a wide variety of colors. That is so rare. To be able to listen, as I play, to the beauty it produces is a joy and a luxury."*

– Jenny Chen



“Something one can only imagine in dreams – it was here in reality! The sound production and the touch of this Hamburg Steinway was the closest thing to divinity for a pianist. It was pure bliss to experience the gorgeous, powerful, distinctively elegant, overwhelmingly sensitive, feminine and at the same time deeply masculine sound this Steinway could produce – it was an infinite cosmos of colors, expressions and emotions – all in one instrument. I felt it expressed the ideas of Scriabin; his leitmotifs and his philosophy.”

– Svetlana Smolina



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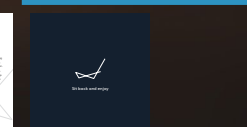
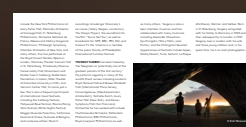
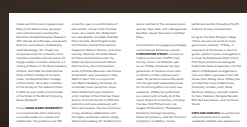
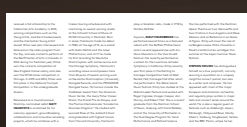
### About the Artists

Pianist **JENNY CHEN** represents a new generation of performers. She was accepted by the Curtis Institute of Music at age ten and studied with Eleanor Sokoloff and Gary Graffman, subsequently completing her Master’s at Yale under tutelage of Robert Blocker and Melvin Chen. Currently, twenty-three years old Ms. Chen is the youngest candidate in pursuing her Doctor of Musical Arts degree and teaching assistant in Eastman school of music. Influenced by her energetic personality, she has been invited to perform at various festivals including Chamber Music Encounters of Lincoln Center, Tippet Rise, Bravo! Vail, Sejong Music, and Mainly Mozart Festival. Ms. Chen made her debut with the Philadelphia Orchestra at age fourteen, and also performed with the Taipei Symphony Orchestra, National

Repertory Orchestra, Harrisburg Symphony Orchestra, Rochester Philharmonic, New York Downtown Sinfonietta, and Pacific Symphony. As an active chamber musician, she has collaborated with artists such as Anne-Marie McDermott, Arnold Steinhardt, and Peter Wiley.

A native of Lima, Peru, **ELMER CHURAMPI** is the winner of the 2016 Concerto Competition of the Boston Pops Symphony. Currently in his 4th year studying at New England Conservatory with Tom Rolfs, Elmer began playing the trumpet when he was 4 years old. Elmer was invited to be part of the National Youth Orchestra of Peru when he was 8 years old and was invited to be part of the professional orchestra of the Conservatory of Peru at 13. At the age of 14 he played concerts with the Opera Orchestra of Peru. Elmer

Biographies





received a full scholarship to the Interlochen Arts Academy in 2010, winning competitions such as the Young Artist, Jack Kent Cooke Award, and the Interlochen Young Artist Award. Elmer was also interviewed and featured on the radio program From the Top, and was invited to perform at the Banff Center of Arts in Canada. In 2014 during his freshman year, Elmer won the concerto competition at New England Conservatory, and also won the MTNA brass competition in Chicago. In 2015 and 2016, Elmer won first place in the National Trumpet Competition in the undergraduate division.

Renowned as a musical pioneer, Grammy-nominated cellist **MATT HAIMOVITZ** is acclaimed for his visionary approach, groundbreaking collaborations and innovative recording projects, which he combines with a

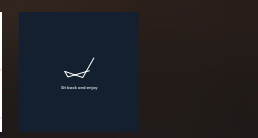
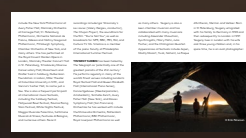
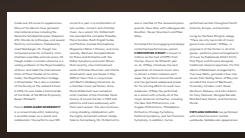
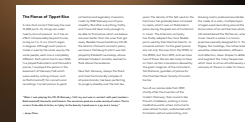
tireless touring schedule and with mentoring an award-winning studio at the Schulich School of Music of McGill University in Montréal. Born in Israel, Haimovitz made his debut in 1984, at the age of 13, as a soloist with Zubin Mehta and the Israel Philharmonic, and at 17 he made his first recording for Deutsche Grammophon with James Levine and the Chicago Symphony. Haimovitz's recording career encompasses more than 20 years of award-winning work on Deutsche Grammophon (Universal), Oxingale Records, and the PENTATONE Oxingale Series. His honors include the Trailblazer Award from the American Music Center, the Avery Fisher Career Grant, the Grand Prix du Disque, and the Premio Internazionale "Accademia Musicale Chigiana." He studied with Leonard Rose at the Juilliard School and graduated with highest honors from Harvard University. Haimovitz

plays a Venetian cello, made in 1710 by Matteo Gofriller.

Soprano, **EMILY HELENBROOK** has performed several times as a featured soloist with the Buffalo Philharmonic and in several appearances with Ars Nova Musicians in the Viva Vivaldi Festival. She recently performed as a soloist for the Livermore-Amador Symphony in California. Emily recently won first place in the Getting to Carnegie Competition held at Weill Recital Hall, Carnegie Hall after which she performed in the Water Island Music Festival. Emily has studied at the Oxford Lieder Festival and worked with Roger Vignoles, Imogen Cooper, Ann Murray, and Robert Holl. She is a recent graduate from the Eastman School of Music, studying with Carol Webber, and at the University of Rochester in the Dual Degree Program for Vocal Performance and Political Science.

She has performed with the Eastman Opera Theatre as Suor Genovieffa and Suor Cristina in *Suor Angelica* and *Mese Mariano* and as Barbarina in *Le Nozze di Figaro*. Emily will cover the role of La Bergère Louise XV/La chouette in Ravel's *L'enfant et les sortilèges* this summer at the Aspen Summer Music Festival.

**STEPHEN HOUGH** has distinguished himself as a true polymath, not only securing a reputation as a uniquely insightful concert pianist, but also as a writer and composer. He has appeared with most of the major European and American orchestras and regularly plays recitals in major halls and concert series around the world. He is also a regular guest at festivals such as Aldeburgh, Aspen, Edinburgh, Hollywood Bowl, Mostly Mozart, Salzburg, Tanglewood, Verbier, and the BBC Proms, where he has



made over 20 concerto appearances. Many of his albums have garnered international prizes including the Deutsche Schallplattenpreis, Diapason d'Or, Monde de la Musique, and several Grammy nominations. Published by Josef Weinberger, Mr. Hough has composed works for orchestra, choir, chamber ensemble and solo piano. Mr. Hough resides in London where he is a visiting professor at the Royal Academy of Music and holds the International Chair of Piano Studies at his alma mater, the Royal Northern College in Manchester. He is also a member of the faculty at The Juilliard School. In 2014, he was made a Commander of the Order of the British Empire by Queen Elizabeth.

Pianist **ANNE-MARIE MCDERMOTT** is a consummate artist, balancing a versatile career as a soloist and collaborator. She performs over 100

concerts a year in a combination of solo recitals, concerti and chamber music. As a soloist, Ms. McDermott has recorded the complete Prokofiev Piano Sonatas, Bach English Suites and Partitas (named Gramophone Magazine's Editor's Choice), and more recently, Gershwin Complete Works for Piano and Orchestra with the Dallas Symphony and Justin Brown. Most recently, she commissioned works of Charles Wuorinen and Clarice Assad which were premiered in May 2009 at Town Hall, in conjunction with Bach's Goldberg Variations. As a chamber music performer, Anne-Marie McDermott was named an artist member of the Chamber Music Society of Lincoln Center in 1995 and performs and tours extensively with them each season. She also continues a long-standing collaboration with the highly-acclaimed violinist, Nadja Salerno Sonnenberg. Ms. McDermott is

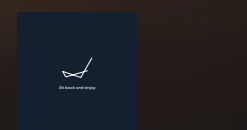
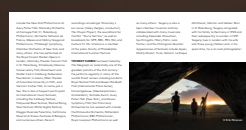
also a member of the renowned piano quartet, Opus One, with colleagues Ida Kavafian, Steven Tenenbom and Peter Wiley.

Acclaimed for his engaging and deeply committed performances, pianist **CHRISTOPHER O'RILEY** is known to millions as the host of NPR's From the Top. Now in his fifteenth year on air, O'Riley introduces the next generation of classical-music stars to almost a million listeners each week. He performs around the world and has garnered widespread praise for his untiring efforts to reach new audiences. O'Riley has performed as a soloist with virtually all of the major American orchestras, including the New York Philharmonic, Los Angeles Philharmonic, Philadelphia Orchestra, Chicago Symphony, National Symphony, and San Francisco Symphony. In addition, he has

performed recitals throughout North America, Europe, and Australia.

Living by the Duke Ellington adage "There are only two kinds of music, good music and bad," O'Riley – a proponent of the former in all of its guises – performs piano arrangements of music by Radiohead, Elliott Smith, Pink Floyd, and Nirvana alongside traditional classical repertoire. His first album of Radiohead arrangements, *True Love Waits*, garnered a four-star review from Rolling Stone. O'Riley has recorded the music of Beethoven, Stravinsky, Scriabin, Liszt, Ravel, Gershwin, Debussy, and John Adams for Sony Classical, Oxingale Records, RCA Red Seal, Decca, and Harmonia Mundi.

**SVETLANA SMOLINA** has performed with orchestras and in recitals worldwide. Notable solo appearances



include the New York Philharmonic at Avery Fisher Hall, Mariinsky Orchestra at Carnegie Hall, St. Petersburg Philharmonic, Orchestre National de France, Odessa and Nizhny Novgorod Philharmonic, Pittsburgh Symphony, Chamber Orchestra of New York, and many others. She has performed at the Royal Covent Garden Opera in London, Mariinsky Theater Concert Hall in St. Petersburg, Tchaikovsky Moscow Conservatory Hall, Mozarteum and Großer Saal in Salzburg, Gulbenkian Foundation in Lisbon, Miller Theater at Columbia University in NYC, and Vienna's Sacher Hall, to name just a few. She is also a frequent participant at international music festivals, including the Salzburg Festival, Hollywood Bowl Festival, Ravinia Rising Stars Festival, White Nights Festival, Maggio Musicale Fiorentino, Settimane Musicali di Stresa, Festival di Bologna, and numerous others. Recent

recordings include Igor Stravinsky's *Les noces* (Valery Gergiev, conductor), *The Chopin Project*, the soundtrack for the film "You're Not You", as well as broadcasts for NPR, BBC, PBS, RAI, and Cultura TV. Ms. Smolina is a member of the piano faculty at Philadelphia International Summer Festival.

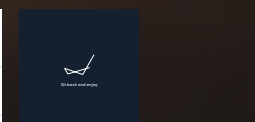
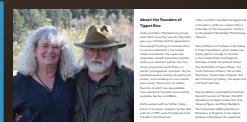
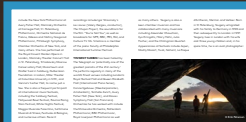
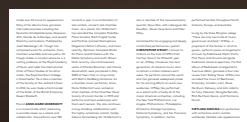
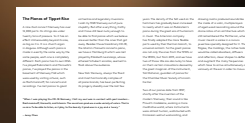
**YEVGENY SUDBIN** has been hailed by The Telegraph as 'potentially one of the greatest pianists of the 21st century.' He performs regularly in many of the world's finest venues including London's Royal Festival Hall and Queen Elizabeth Hall (International Piano Series), Concertgebouw (Meesterpianisten, Amsterdam), Tonhalle Zurich, Avery Fisher Hall (New York), and Davies Symphony Hall (San Francisco). Orchestras he has worked with include the Minnesota Orchestra, Rotterdam Philharmonic, BBC Philharmonic, Royal Liverpool Philharmonic as well

as many others. Yevgeny is also a keen chamber musician and has collaborated with many musicians including Alexander Chaushian, Ilya Gringolts, Hilary Hahn, Julia Fischer, and the Chilingirian Quartet. Appearances at festivals include Aspen, Mostly Mozart, Tivoli, Nohant, La Roque

d'Antheron, Menton and Verbier. Born in St Petersburg, Yevgeny emigrated with his family to Germany in 1990 and then subsequently to London in 1997. Yevgeny lives in London with his wife and three young children and, in his spare time, he is an avid photographer.



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## About the Founders of Tippet Rise

Cathy and Peter Halstead have known each other since they were 16. They both grew up in families that for generations have sought to bring art and education to communities both in the United States and abroad. They were later classmates at both Columbia and NYU. Cathy is an abstract painter, who has shown around the world. Peter is a pianist, photographer, and poet. He has published several volumes of poems and photos, and is working on a six-volume piano series, *Pianist Lost*, for Albany Records, of which two are available. Two volumes of his poetry are currently available, *Sea Sun* and *Blinds*.

Cathy worked with her father, Sidney Frank, in the liquor company he founded with her in 1972, and ultimately became President and Chairman.

Cathy and Peter founded the Digital Lab in the library at Brown, where Cathy is a Member of the Corporation. Cathy is on the board of Rockefeller Philanthropy Advisors.

She and Peter are trustees of the Sidney E. Frank Foundation, which makes over ninety grants annually to charities in the United States and England. Grantees include The Juilliard School, The Manhattan School of Music, The Curtis Institute of Music, the La Jolla Playhouse, Hawaii Opera Theater, The San Francisco Symphony, the Aspen and Vail Music Festivals.

The foundation has helped fund David Tennant's version of *Hamlet*, the 2013 Glyndebourne Opera production of *Le Nozze di Figaro*, and Brian Bedford's *The Importance of Being Earnest* on Broadway. In England, it has helped produce and preserve the repertoire



Track	Time
1. Domo (OPUS 2016)	1:00
2. Domo (OPUS 2016)	1:00
3. Domo (OPUS 2016)	1:00
4. Domo (OPUS 2016)	1:00
5. Domo (OPUS 2016)	1:00
6. Domo (OPUS 2016)	1:00
7. Domo (OPUS 2016)	1:00
8. Domo (OPUS 2016)	1:00
9. Domo (OPUS 2016)	1:00
10. Domo (OPUS 2016)	1:00



**Tippet Rise OPUS 2016**

OPUS 2016 is a collection of 10 tracks, each featuring a different view of the Domo rock formation at Tippet Rise. The tracks are arranged in a sequence that takes the listener on a journey around the formation, capturing its unique shapes and textures from various perspectives. The music is a blend of ambient and instrumental sounds, creating a sense of place and atmosphere.

**From Peter**

Peter Halstead is a pianist, photographer, and poet. He has published several volumes of poems and photos, and is working on a six-volume piano series, *Pianist Lost*, for Albany Records, of which two are available. Two volumes of his poetry are currently available, *Sea Sun* and *Blinds*.



**The Music of Tippet Rise**

The music of Tippet Rise is a collection of 10 tracks, each featuring a different view of the Domo rock formation. The tracks are arranged in a sequence that takes the listener on a journey around the formation, capturing its unique shapes and textures from various perspectives. The music is a blend of ambient and instrumental sounds, creating a sense of place and atmosphere.

**More on Domo**

Domo is a large rock formation at Tippet Rise, known for its unique shapes and textures. It is a popular destination for hikers and photographers. The formation is made of sandstone and has been shaped by wind and water erosion over millions of years.

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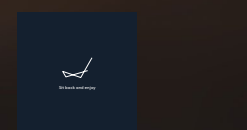


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of The National Theatre, The Royal Shakespeare Company, Shakespeare's Globe.

The Sidney E. Frank Foundation supports diverse efforts in Montana in the arts and education. Cathy and Peter were inspired to found Tippet Rise by the Storm King Art Center and by the many institutions they have been lucky enough to work with, as a way to share all the things they love: music, sculpture, poetry, and nature.

Cathy and Peter have two wonderful daughters and two adorable grandchildren.

© Yevgeny Sudbin



Table with 2 columns: Track Name and Duration. Includes tracks like 'Domo' and 'The Storm King'.



Tippet Rise OPUS 2016. Text describing the event and location.

Photo credit: Peter Weber. Text describing the photography.



The History of Tippet Rise. Text describing the history of the site.

Support the Artists. Text describing support for the artists.

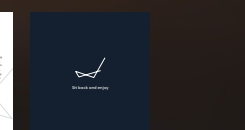
Text block providing additional information or liner notes.

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Acknowledgments. Text listing supporters and sponsors.



## Acknowledgments

### PRODUCTION TEAM

Recording engineer **Monte Nickles, Jake Pickett, Mickey Houlihan** | Mixing engineer **Richard King** | Mastering (SA-CD) **Polyhymnia International B.V.**

Piano technicians **Mike Toia, Tali Mahanor, Drew Carter** | Post-recording producer **Luna Pearl Woolf** | Cover photography **Andre Constantini** | Liner notes **Peter Halstead** | Design **Joost de Boo** | Product management **Max Tiel**

**Stephen Hough** appears courtesy of Hyperion Records, London  
**Yevgeny Subdin** appears with kind permission of BIS Records, Sweden

### PUBLISHING

Track 2 **Antón García Abril** | Track 3 **Tippet Rise LLC** | Track 4 **Antón García Abril** | Track 6 **Boosey & Hawkes**

### SPECIAL THANKS

Jeanne Reid White, Melissa Moore, Jordan Gasparik, Renéé Coppock, and Pete and Lindsey Hinmon

*This album was recorded live June 24, 2016 - August 20, 2016, Tippet Rise Art Center, Fishtail, Montana, United States*

## Premium Sound and Outstanding Artists

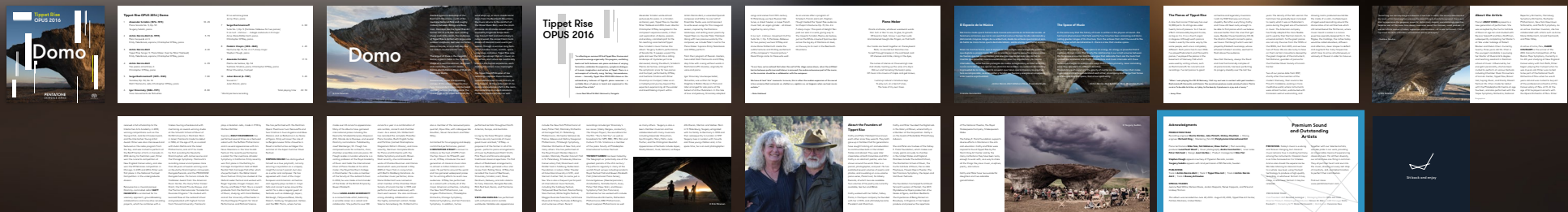
**PENTATONE.** Today's music is evolving and forever changing, but classical music remains true in creating harmony among the instruments. Classical music is as time-honoured as it is timeless. And so also should the experience be. We take listening to classical music to a whole new level, using the best technology to produce a high-quality recording, in whichever format it may come, in whichever format it may be released.

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### PENTATONE TEAM

Vice President A&R **Renaud Loranger** | Managing Director **Dirk Jan Vink**  
 Director Product, Marketing & Distribution **Simon M. Eder** | A&R Manager **Kate Rockett** | Marketing & PR **Silvia Pietrosanti** | Distribution **Veronica Neo**





Sit back and enjoy



Table with 2 columns: Track Name, Duration. Includes tracks like 'Domo', 'The Power of Tippet Rise', etc.



Tippet Rise OPUS 2016

From Water



The Power of Tippet Rise

From the Artists

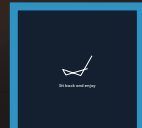
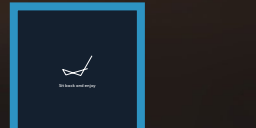
Special Day OPUS 2016

Domo

Tippet Rise OPUS 2016



From the Artists



DISCOVER MORE

# Tippet Rise

