



BMOP
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LOU HARRISON: LA KORO SUTRO

SUITE FOR VIOLIN WITH AMERICAN GAMELAN

LOU HARRISON 1917–2003

SUITE FOR VIOLIN WITH AMERICAN GAMELAN
composed with Richard Dee (b. 1936)

LA KORO SUTRO

GABRIELA DIAZ violin

PROVIDENCE SINGERS

ANDREW CLARK, DIRECTOR

BOSTON MODERN ORCHESTRA PROJECT

GIL ROSE, CONDUCTOR

SUITE FOR VIOLIN WITH AMERICAN GAMELAN (1974)

Gabriela Diaz, violin

- [1] I. Threnody 6:30
- [2] II. Estampie 5:17
- [3] III. Air 3:30
- [4] IV. Jahla 1 2:32
- [5] Jahla 2 1:34
- [6] Jahla 3 1:59
- [7] V. Chaconne 4:59

LA KORO SUTRO (1971)

Providence Singers

- [8] Kunsonoro kaj Gloro
(Chime and Glory) 2:06
 - [9] 1a Paragrafo 4:05
 - [10] 2a Paragrafo 3:24
 - [11] 3a Paragrafo 1:28
 - [12] 4a Paragrafo 4:11
 - [13] 5a Paragrafo 3:43
 - [14] 6a Paragrafo 2:40
 - [15] 7a Paragrafo 2:09
 - [16] Mantra kaj Kunsonoro
(Mantram and Chime) 2:52
- TOTAL** 52:59

Lou Harrison in conversation with John Luther Adams, 1999

John Luther Adams: We're in a time of extremely rapid change and growth in music, and I remember you once observed that all good things must come to an end... even the 20th century. We're almost there, and I wonder if now (from the vantage point of the eve of the millennium), you might offer some observations on what you feel have been some of the most significant musical developments of the 20th century.

Lou Harrison: Well, it's been a long century, for one thing. And Bill [Colvig] and I were just thinking the other day (he's 82 now, and I'm going to be next month) that it's extraordinary what's happened during our lifetime. We both remembered hearing the first crystal sets on our block. Now both of our names are on Mars, and that's quite a trajectory from 82 years. We also figured out that during the past 30 years, the population of the Earth has doubled, and we wondered what had happened in the 50 years before our lifetime. Well, it doubled then. So it has had two big doublings since we were born, and that's quite a lot. And what that means is there are that many more composers and that many more ideas, which makes a happy riot of a party, making it ever more fascinating.

Because of that, plus advances in technology, we are in communication all around the planet, which means that we have musical facilities and ideas which would not have occurred to us before. And now they're right here in our laps, which is a very good thing. I think Henry Cowell was right: in order to be a 20th-century composer, or even a future one, you have to know at least one other culture well, other than the one you were raised in. So it's not

enough to know just European tradition, or those raised in that tradition, or the Japanese tradition, or whatever. And I think that's very good advice.

JLA: Certainly a uniquely 20th-century perspective.

LH: Well, to a degree. One does remember, of course, that there were exchanges between the Ottoman Empire and Europeans. After all, they told the people that Mozart wrote Turkish marches. Why? Because the advanced part of the Ottoman Empire was at the gates of Vienna.

JLA: I guess it's deep within human nature that we are basically inquisitive and acculturating animals. But it is unprecedented that just in the past 50 years, for the first time, we have had the entire world, and the entire history of human cultures at our fingertips.

LH: Yes, and almost all of it! Of course, new discoveries are happening all the time, and they're utterly fascinating. Theology and archaeology are showing us so much and I absorb as much as I can. Of course, it has dangers, too. We get more dangerous as we accumulate knowledge, and that's both a sadness and something to control, try to learn to live with, make terms with.

JLA: So, relativity, quantum physics, the science of ecology, mass media electronic technology, two World Wars, all of these things in the mix in the 20th century...?

LH: They do affect us. And I think one of the major items has been the discovery that we can, and indeed are, destroying the planet. That's quite a problem. I'm a terrible pessimist... I really don't think we're going to make it. But every so often, there's some little ray of hope.

JLA: So what about the future (assuming there is a future for the human race)? Do you have any predictions to offer about the music of the 21st century? Are there any trends or any composers whose work has a particular significance that you feel will have importance in the next 50 years in shaping the future of the art?

LH: Well, I can't say that, because I think Virgil Thomson was very wise in observing that music changes in movement every 30 years. There's a new kind of music, at least in the Western world. I don't think that's true in more stable traditions, such as the Javanese. But it's like an amoeba: it has moving walls that reach out a little bit, crack here, expand there, and so on. Whereas Western music tends to want to do that awful business of destroying before it creates, which I think is ridiculous. I think the Japanese have it right; instead of tearing down something to put up a skyscraper, just put it here—beside the other thing. Just like we managed to save Walt Whitman's birthplace—it was going to be a service station! I'm certainly opposed to the notion that you have to destroy in order to create—that's ridiculous. Just go about creating.

JLA: And that seems to you to be a particularly Western idea?

LH: I think it is. It's all mixed up with that love and death business—resurrection, afterlife and all that sort of nonsense—at least it seems so to me. I don't really know where that came from, but you'll recall that the Romantic period in Europe certainly stressed that sort of thing. And I think we're growing out of that—(I HOPE SO)—even in the Western world. And that hasn't even bothered most of the people on the planet, thank heavens.

JLA: I have one more big question that I want to try and ask if I can articulate it, and it has to do with audience and community. My experiences over the last several years have convinced me that there is an audience for new music.

LH: Oh, I agree completely there is.

JLA: I'm glad to hear that. I believe that audience is growing in number and sophistication, and that younger people today are especially open to new musical experiences.

LH: I agree with that.

JLA: So that's cause for hope?

LH: You bet.

JLA: Do you have any thoughts about how we, as composers and performers of new music, can better reach that audience, and strengthen our own sense of community? How do you view the present and future roles of new music ensembles, orchestras, record companies, radios, and the Internet?

LH: Well, I'm not privy to the secrets of the Internet. But certainly the technology is advancing and much can be used from it [...] Yes, all that is very good, and the technology is a help. Of course, as for the social aspect of music, I still am old-fashioned enough to think that every community, even the small ones, ought to have a gamelan, because you sit on the floor and play your part, and have a grand time. In fact, you should be able to play every part in the orchestra, which is more than you could say in a Western-style orchestra. I think that's one of the reasons that the gamelan world is spreading so rapidly everywhere. In fact, not too long ago, I was having coffee with Wen Ten down at CalArts, and he said, "I have to go to Egypt next month." I said, "Egypt?" He said, "Yes, Cairo." I asked him why, and he said, "Well, the embassy has got a new gamelan." And I looked him square in the eye and said, "One more nation falls." He looks me right back and says, "Yes." We joke about the cultural imperialism of Indonesia, but who can resist a good gamelan, after all?

From "From California to Alaska: Lou Harrison in conversation with John Luther Adams"
by John Luther Adams, appearing April 1, 1999 in *NewMusicBox*.

SUITE FOR VIOLIN WITH AMERICAN GAMELAN, *for the titular instruments, was commissioned by the San Francisco Chamber Music Society and composed in collaboration with violinist and composer Richard Dee. It received its premiere at Lone Mountain College in San Francisco in 1974, with Loren Jakey as violin soloist.*

LA KORO SUTRO *is scored for mixed chorus, American gamelan (6 percussionists), organ, and harp. It was premiered in 1972 at San Francisco State University, Donald Cobb conducting.*

BMOP's American Gamelan is a set of percussion instruments constructed by Richard Cooke after Harrison and Colvig's "Old Granddad." It consists of 6 pitched percussion keyboards (3 soprano, 1 alto, 1 tenor, and 1 bass); 6 oxygen tank bells; 3 tuned triangles; bell tree; 3 deep gongs; bass drum, and galvanized aluminum trash cans.

By Jim Dalton

"When I was very young, I laid out all my toys on a large acreage and I'd go from one to the other."

Lou Harrison often discussed how his musical interests were formed early. Though he added arrows to his quiver throughout his career, he never seemed to abandon earlier interests but, instead, refined their use as his art evolved. It shouldn't be surprising that these compositions, written in the middle of Harrison's long career, should embody nearly all of his creative concerns: percussion, just intonation, Asian music, predominance of melody, plainchant, Esperanto, etc. If we also consider the only other composition written to include the American Gamelan, his opera *Young Caesar*, we can include his involvement in political and gay-rights issues.

Harrison's twin interests in percussion ensembles and instrument building can be traced back to the very beginning of his professional career. They seem to have emerged in his early work with dancers, but fully flowered in the percussion ensemble concerts that he organized with John Cage in the 1930s and 40s—a time when compositions for percussion alone were still quite novel. Harrison's search for timbres beyond those customary for orchestral percussionists led to a very open attitude toward the nature of instruments. His battery at first included items such as flower pots, rice bowls, and brake drums, but the lines between finding, adapting, and building instruments are easy to cross. Cage's great contribution to instruments, from the same era, was the prepared piano. Harrison's forays into instrument building grew and included the making of wind, string, and percussion instruments.

His crowning achievements would come when he met William Colvig, who became his life partner and collaborator in instrument building. Colvig's skill and vision should not be underestimated in their work together even if they sometimes served mainly to facilitate Harrison's grander ideas. Their large ensembles of pitched percussion were arguably the most remarkable of the many instruments they created together. The first set was called the American Gamelan, but upon reflection on its difference from the Indonesian gamelan, Harrison and Colvig came to call it Old Granddad. They later created other sets that were more closely modeled on Indonesian instruments. Harrison wrote for these instruments from the 80s until the end of his life.

Ever since reading Harry Partch's *Genesis of a Music* in the late 1940s, Harrison had become increasingly involved in just intonation. Mainstream musical culture has used equal temperament so exclusively that most musicians, let alone concertgoers, don't understand the difference. All aspects of musical culture are geared toward equal temperament, from the manufacture of instruments and the training of piano tuners to notation and the training of performers.

Simply put, just intonation is an acoustically pure way of tuning that relates intervals and pitches to acoustic phenomena such as the harmonic series. The intervals are most easily described by the ratios between the vibrations of the pitches. In equal temperament, intervals are not pure in an acoustical sense but are created by dividing an octave into twelve equal parts. All the intervals except the octave are compromised, some more than others. It is a system that has given us much great music but, since the mid 20th-century, some composers have sought to regain a purer tuning.

To Harry Partch, the solution was creation of an entire instrumentarium tuned to the intervals of his personal system. For Harrison, there were many different solutions, sometimes involving a different approach for each composition. The instruments of *Old Granddad* are a refinement of the found-instrument projects of earlier decades; they are constructed from metal slabs, pipes, and oxygen tanks. The main innovation is the tuning.

Despite the word “gamelan” in the name of Harrison and Colvig’s invention, it holds very little relation to traditional Indonesian instruments. One of Harrison’s great strengths was his willingness to learn while doing. Even when the process stretched over decades, it didn’t stop him from using newly and partially-learned ideas in his compositions. The creative act often involves combining bits and pieces of different concepts, ideas, and materials. As Harrison pursued deeper studies in all his areas of his interest, he incorporated each step of his understanding into new compositions.

His earliest pieces with “gamelan” in the title were piano pieces that imitated the texture and sound world of gamelan music. The *Suite for Violin with American Gamelan* and *La Koro Suro* were written in the early 1970s, before Harrison had significant contact with Javanese gamelans and musicians and prior to his travels to Indonesia. Later he and Colvig would build gamelans patterned much more closely on Javanese models. His early contact with Chinese opera and his early-60s trip to Korea, Japan, and Taiwan led to more direct Asian influences in his work.

Harrison composed the *Suite for Violin with American Gamelan* with his friend and former student, Richard Dee (b.1936). The act of collaborative composition was not without precedent for Harrison. He had co-written *Double Music* with John Cage in 1941 and a set called *Party Pieces* (1945) with Cage, Virgil Thomson, and Henry Cowell.

Harrison wrote the first movement and Dee the third. The others were collaboratively written. Harrison’s long experience with pitched and unpitched percussion ensembles taught him how to maintain tonal variety despite the limited pitch set (only seven distinct pitch classes) of the percussion instruments. An unusual mode with an ambiguous tonal center gives a suitably mournful affect to the *Threnody* [1], while the open-string drones create the sense of folk fiddling.

Dee and Harrison wrote alternate phrases to create the *Estampie* [2], a medieval form that Harrison used over a dozen times—though he later chose to call them “stampedes” in recognition of the lively and unrelenting rhythms he preferred for this genre. The movement consists of seven different phrases, each repeated with two different endings, the *overt* and the *clos*. The accompaniments are mostly drones and ostinati but the melody is treated heterophonically at several points, including the climax. Harrison, who learned this technique from his studies of Asian music, called it “simultaneous variation” and described it as “basically Octaval counterpoint.” Textures like this pervade his music in all genres.

Another feature that can be traced through Harrison’s entire oeuvre is the focus on melody above all. He often said “I’m a song and dance man in the abstract.” In the *Suite*, the violin melodies are accompanied by drones, rhythmicized drones, ostinati, pandiatonic harmony, and counterpoint.

The *Air* [3] was written by Dee, and features an expressive melody over a pentatonic ostinato. Though the melody is basically pentatonic as well, there are a few instances of a sixth pitch. Dee seems to have inherited from Harrison the trait of never leaving a texture

without “imperfections,” a notion that came from his studies of mythology with his friend Joseph Cambell, whose wife, the dancer/choreographer Jean Erdman, was one of his frequent collaborators.

Harrison described *jahlas* as “India’s answer to the Alberti Bass.” There are two types, both in evidence in the *Suite*. One is the establishment of a steady rhythm (eighth notes, here) by alternation between the melody notes and a drone pitch. In the other, the rhythm is maintained by reiterating melody pitches instead of interpolating a drone. The fourth movement has three sections, all different expressions of the *jahlra* technique. For the first [4], Harrison composed the gamelan parts and Dee the violin. The gamelan carries the most complex treatment of *jahlra* in this movement, alternating the two types in counterpoint with the violin melody. Dee wrote the second section [5], in which the gamelan *jahlra* parallels the violin as a simultaneous variation. The third *jahlra* [6], by Harrison, is for the gamelan alone. All three are pentatonic but the third has the most ambiguous tonal center.

The two composers wrote alternate phrases over the repeating three-measure bass of the *Chaconne* [7]. The most virtuosic moments of the piece occur as the climax approaches. The melody doubles in the gamelan from the climax to the end.

“Somewhere in the world, at every minute, a Solemn Song is being sung. Every people, every culture, sings some serious chant either of instruction, magic, praise, or ecstasy.”

Harrison took advantage of an Esperanto conference in Seattle to compose a setting of the *Heart Sutra*, one of the major Buddhist texts, to an Esperanto translation by Bruce Kennedy. He developed a taste for the richness of unison choral textures when he was a teenager studying chant at Mission Dolores in San Francisco, and this sound pervades most of his choral music. *La Koro Sutro* is no exception. The prevailing choral sounds



throughout are either simple monophony or antiphonal alternation between high and low voices. The *2a Paragrafo* [10] is in two-part quintal counterpoint, a technique also patterned after medieval music.

Most of *La Koro Sutro* is pentatonic. Harrison said of pentatonic scales that “they constitute every human’s most important tonal heritage. Also, still, our subtlest.” As ubiquitous as they are worldwide, they have been absent from most Western concert music in the last several decades. Harrison devoted more attention to them than most. In this piece, he uses five distinct pentatonics, choosing different subsets of the seven-pitch Ptolemaic sequence to which the instruments are tuned. The same pentatonic pitch sets bookend the piece in the opening *Kunsonoro kaj Gloro* [8] and the closing *Mantra kaj Kunsonoro* [16]. In the first, Harrison chooses a tonic pitch of A and for the end, tonic D. Of this last scale Harrison said, “This is the Prime Pentatonic, it is practically ‘The Human Song.’” It is a fitting close to the piece both in this symbolism and the acoustical strength it brings to the mantra.

The 3rd [11] and 6th [14] paragraphs are fully-chromatic melodies accompanied by different length unpitched rhythmic ostinati. Unity is achieved by repetition and variety by the shifting relationship between the parts. The 6th is further unified by a six-measure ritornello in the pitched instruments.

The harp’s appearance in the penultimate movement [15] combines with the organ to create a drone of three pitches in a hexatonic F minor. This tonal relief (none of the pitches used are in the gamelan) makes occurrence of the familiar D major pentatonic of the final mantra more welcome and almost surprising.

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Jim Dalton is a composer, performer, and music theorist on the faculty of the Boston Conservatory. He performs in the Boston area and beyond, frequently with his wife, soprano Maggi Smith-Dalton. He has a special interest in just intonation and other non-equal tunings.

LA KORO SUTRO

Esperanto adaptation of traditional Buddhist texts
and English translation by Bruce N. Kennedy.

[8]

Kunsonoro kaj Gloro

Om.
Gloron al la Beata Saĝo Pluirinta.

[9]

1a Paragrafo

La Avalokiteŝvara nobla, Bodhisatvo,
moviĝinte en praktiko de
la Saĝo Pluirinta,
vidis ke malplenas laŭnature la kvin agregatoj.

[10]

2a Paragrafo

Jen, ho Ŝariputro, form’ malplenas,
kaj malpleno formas mem;
malplen’ je formo ne disiĝas,
formo ne disiĝas je malpleno.
Kio formas ajn, malplenas tio;
kio ajn malplenas, formas tio.
Same sento kaj percepto,
la impulsoj kaj konscio.

THE HEART SUTRA

Chime and Glory

Om.
Homage to the Blessed, Noble Perfect Wisdom.

First Paragraph

Avalokiteshvara, the noble Bodhisattva,
when engaging in the practice of the
Transcendental Wisdom,
saw that in their nature all Five Aggregates are
void and empty.

Second Paragraph

Here, O Shariputra, form is empty,
and the void is form itself;
from void to form is no distinction,
form is not distinct from voidness.
That which form has, that is empty also;
that which empty is, itself has form.
The same is true of feeling and perception,
the impulses and conscious.

[11]

3a Paragrafo

Jen, ho Śariputro,
ĉiuj Darmoj havas signon de malpleno;
ili ne kaŭziĝas, ne haltiĝas;
ne malpuras, ne puriĝas;
ne mankemas, ne kompletas.

[12]

4a Paragrafo

Tial, Śariputro, en malpleno estas
ne la formo,
ne la sento, ne percepto, ne impulsoj, ne
konscio;
ne okul', orelo, nazo, lango, korpo,
menso;
ne la formo, son', odoro, gusto, tuŝo,
penso;
ne vidaĵo, tiel plu ĝis ne mensaĵo;
ne malklero, ne malkle'forigo kaj plu tiel ĝis ne
maljuniĝ'morto;
ne la maljuniĝ'forigo, mortforigo;
ne la suferado, devenado, haltigado,
vojo;
ne kompreno, ne atingo, neatingo.

Third Paragraph

Here, O Shariputra,
all the Dharmas have the markings of the voidness;
they have no causation, no cessation;
neither tainted, nor yet spotless;
neither lacking, nor completed.

Fourth Paragraph

Therefore, O Shariputra, in the voidness there is
neither form,
nor yet sensation, no perception, no impulses, no
awareness;
nor the eye, the ear, the nose, the tongue, the body,
mind;
nor yet a shape, a sound, a smell, a taste, a touch, a
thought;
no seeing-object, thus until no thinking-object;
ignorance none, nor ignorance's extinction; and so
forth until no growing old, no death;
no growing-old's prevention, death's prevention;
neither suffering, origination, stopping, nor a
pathway;
no cognition, no attainment, nor a non-attainment.

[13]

5a Paragrafo

Tial, Śariputro, Bodhisatvo vivas.
Pro neatingo kaj fidinte al
la Saĝo Pluirinta,
Bodhisatvo senbara koro vivas.
Li, senbaran koron posedante,
sentimulo kaj falsecvenkinto.
Fine Nirvan' subteniĝinto.

[14]

6a Paragrafo

Ĉiuj Budhoj triepokdevenaj,
la fidintaj al la
Saĝo Pluirinta,
plenvekiĝas al la Plej Perfekta Ilumino.

[15]

7a Paragrafo

Sciu, do: la Saĝo Pluirinta estas eminenta
mantra,
grandascia mantra, la plej alta mantra,
senkompara mantra,
mildigiĝ' de ĉia suferado, senfalseca vero!
Per la Saĝo Pluirinta jen la mantra
eldiriĝas:

[16]

Mantro kaj Kunsonoro

Gate, gate, paragata, parasamgate,
bodhi, svaha!

Fifth Paragraph

Now, therefore, O Shariputra, Bodhisattva dwells.
Not aiming at attainment and relying on the
Wisdom Gone Beyond,
a Bodhisattva dwells with spirit unobstructed.
He, with unobstructed spirit dwelling,
unperturbed he overcomes all hindrance;
by Nirvana is his last upholding.

Sixth Paragraph

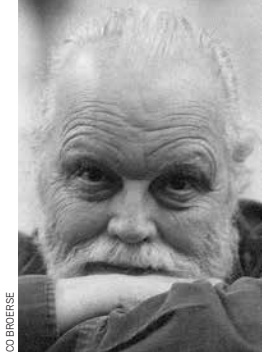
All the Buddhas of the three world-ages,
having placed their faith in
Transcendental Wisdom,
full awake are they to Perfect Great Illumination.

Seventh Paragraph

Know then this: the Transcendental Wisdom is a
mantram of true greatness,
mantram of great knowledge, yea the utmost
mantram, mantram without equal,
remedy for every ill arising, truth, no deviation!
By the Transcendental Wisdom has the mantram
been delivered:

Mantram and Chime

Going, going, yonder going, going on beyond,
awake, all hail!



CO BROEUSE

Lou Harrison was one of the great composers of the twentieth century—a pioneer in the use of alternate tunings, world music influences, and new instruments. Born in 1917 in Portland, Oregon, he spent much of his youth moving around Northern California before settling in San Francisco. There he studied with the modernist pioneer of American Music, Henry Cowell, and, while still in his twenties, composed extensively for dance and percussion. He befriended another of Cowell's

students, John Cage, and the two of them established the first concert series devoted to new music for percussion. They composed extensively for these concerts, including their still popular collaboration *Double Music*. In 1942, Harrison moved to Los Angeles to study with the famous Arnold Schoenberg at UCLA. Steeped in the atonal avant garde of Schoenberg's school, he moved to New York the following year, where he made a name for himself not only as a composer, but also as a critic under the tutelage of composer/writer Virgil Thomson. Harrison also worked at editing the scores of American composer Charles Ives and conducted the first performance of Ives's Third Symphony (which won Ives the Pulitzer Prize). Harrison also published a study of the music of atonal composer Carl Ruggles, and the influence of Ruggles and Schoenberg comes through in works such as Harrison's *Symphony on G* and his opera *Rapunzel*. However, the stress and noise of New York led to a nervous breakdown in 1947. To help his friend recover, Cage recommended him to Black Mountain College in rural North Carolina, where the quiet and idyllic setting proved conducive to studies in Harrison's new interests, Asian music and tuning.

In 1953, he moved back to California and (then) rural Aptos, where he resided for the rest of his life. Despite his relative isolation from the music world, in the 1950s Harrison completed a remarkable set of works exploring new tunings and approaches to tonality, including his *Strict*

Songs for just intonation orchestra and chorus. In 1961, he was invited to the East-West Music Encounter, a conference in Tokyo, which proved a leaping-off point for extensive studies of Asian music, first in Seoul, then in Taiwan. In the 1960s he created some of his best known works incorporating these influences, including *Pacifika Rondo* and *Young Caesar*. In the last, an elaborate puppet opera, he used for the first time instruments designed and built by his new life-partner, Bill Colvig.

In 1975, Harrison met K.R.T. Wasitodiningrat, familiarly known as Pak Cokro, one of the great masters of the Javanese gamelan orchestra in that century. Pak Cokro not only instructed him in gamelan music, but also encouraged him to compose for the ensemble. Over the next ten years, Harrison would produce dozens of works for gamelan, often in combinations with Western instruments, such as *Philemon and Baukis* (violin and gamelan), *Main Bersama-sama* (horn and Sundanese gamelan), and *Bubaran Robert* (trumpet and gamelan). He and Colvig built various sets of gamelan instruments, including ensembles at colleges where Harrison taught at various times—Mills College, San Jose State University, and Cabrillo College. In the 1980s, with the rise of interest in the "new tonality" and world music, the world began to catch up with Lou Harrison, who by the time of his death was recorded on dozens of CDs and was the subject of many festivals and tributes. On his way to another festival in his honor in January 2003 in Ohio, Harrison suffered a heart attack and passed away at the age of 85.

—Bill Alves

Richard Dee was a young graduate of Cabrillo College in Aptos, California when he met Lou Harrison in 1961. Dee was a talented violinist and soon became Harrison's composition student. With Bill Colvig and later Lily Chin, they formed a Chinese traditional music ensemble, which played at schools, community centers, and colleges throughout the region for more than ten years. When Dee continued his education at San Jose State College, he recommended Harrison to the faculty and became the teaching assistant for Harrison's famous Music in World Cultures course there for 17 years. Dee succeeded Harrison in teaching the course. Dee's other compositions include music for several plays, *Praises* for voices and

instruments, a concerto for flute and percussion, and a suite for Chinese zheng which was orchestrated by Harrison for the Santa Cruz Symphony. He lives in San Jose, California.



Gabriela Diaz, a Georgia native, began her musical training at the age of five, studying piano with her mother, and the next year, violin with her father. She came to Boston to study at New England Conservatory, where she completed her Bachelor's and Master's degrees, studying with James Buswell. As a cancer survivor, Diaz is committed to cancer research and treatment. In 2004 she was a recipient of a grant from the Albert Schweitzer Foundation. This grant enabled her to begin organizing the Boston Hope Ensemble, a series of chamber music concerts in cancer units at various hospitals in Boston.

Fiercely devoted to contemporary music, Diaz has been fortunate to work closely with many significant living composers on their own compositions, namely Pierre Boulez, Magnus Lindberg, Frederic Rzewski, Alvin Lucier, John Zorn, Roger Reynolds, Steve Reich, Brian Ferneyhough, and Helmut Lachenmann. Boston critics have mentioned Diaz as "indefatigably expressive," and "a young violin master." Lloyd Schwartz of the Boston Phoenix noted her "bewitching performance of Pierre Boulez's 1991 *Anthèmes*. The come-hither meow of Diaz's upward slides and her sustained pianissimo fade-out were miracles of color, texture, and feeling." Others have remarked on her "vibrant playing," "polished technique," and "vivid and elegant playing." Diaz is a member of several Boston-area contemporary music groups, including BMOP, Sound Icon, Ludovico Ensemble, Dinosaur Annex, Firebird Ensemble, and Callithumpian Consort. In 2012 she joined the faculty of Wellesley College. Gabriela can be heard on New World, Centaur, BMOP/sound, Mode, Naxos, and Tzadik records.



CONSTANCE BROWN

The Providence Singers

celebrates the choral art through concerts of masterworks and current works, new music commissions, education programs, and creative collaborations. Founded in 1971, the Providence Singers is a 100-

voice chorus based in Providence, Rhode Island. The ensemble performs a broad spectrum of choral music, from 17th- to 20th-century landmarks to contemporary works and world premieres. The Providence Singers advances the choral tradition through its commitment to new music commissions, with the support of its Wachner Fund for New Music.

The Providence Singers performs regularly as guest artist with the Rhode Island Philharmonic Orchestra, and has performed collaboratively with the Boston Modern Orchestra Project, New Haven Symphony Orchestra, New Bedford Symphony, and the Kronos Quartet at the FirstWorks Providence Festival, among others. The Providence Singers performed with Dave Brubeck at the 50th anniversary Newport Jazz Festival and premiered Brubeck's *The Commandments* at Lincoln Center. The National Endowment for the Arts selected the Providence Singers to host an American Masterpieces Choral Festival—one of seven such festivals held nationwide—in 2007. Recordings of Lukas Foss's *The Prairie* and of Dominick Argento's *Jonah and the Whale* by the Providence Singers with the Boston Modern Orchestra Project are also available on the BMOP/sound label.

Andrew Clark served as the Providence Singers' Artistic Director from 2006 to 2011. Associate Conductor Christine Noel was named Artistic Director in 2013. Allison McMillan is Executive Director.



Gil Rose is a conductor helping to shape the future of classical music. His dynamic performances and many recordings have garnered international critical praise.

In 1996, Mr. Rose founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording symphonic music of the twentieth and twenty-first centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim and earned the orchestra fourteen ASCAP awards for adventurous programming as well as the John S. Edwards Award for Strongest Commitment to New American Music.

Mr. Rose maintains a busy schedule as a guest conductor on both the opera and symphonic platforms. He made his Tanglewood debut in 2002 and in 2003 he debuted with the Netherlands Radio Symphony at the Holland Festival. He has led the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of the Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana, and National Orchestra of Porto.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. He recently announced the formation of Odyssey Opera, a company dedicated to presenting eclectic operatic repertoire in a variety of formats. The company debuted in September 2013 to critical acclaim with a concert production of Wagner's *Rienzi*. Prior to Odyssey Opera, he led Opera Boston as its Music Director starting in 2003, and in 2010 was appointed the company's first Artistic Director. Mr. Rose led Opera Boston in several American and New England premieres including Shostakovich's *The Nose*, Weber's *Der Freischütz*, and Hindemith's *Cardillac*. In 2009, Mr. Rose led the world premiere of Zhou Long's *Madame White Snake*, which won the Pulitzer Prize for Music in 2011.

Mr. Rose also served as the artistic director of Opera Unlimited, a contemporary opera festival associated with Opera Boston. With Opera Unlimited, he led the world premiere of Elena Ruehr's *Toussaint Before the Spirits*, the New England premiere of Thomas Adès's *Powder Her Face*, as well as the revival of John Harbison's *Full Moon in March*, and the North American premiere of Peter Eötvös's *Angels in America*.

Mr. Rose and BMOP recently partnered with the American Repertory Theater, Chicago Opera Theater, and the MIT Media Lab to create the world premiere of composer Tod Machover's *Death and the Powers* (a runner-up for the 2012 Pulitzer Prize in Music). He conducted this seminal multimedia work at its world premiere at the Opera Garnier in Monte Carlo, Monaco, in September 2010, and also led its United States premiere in Boston and a subsequent performance at Chicago Opera Theater.

An active recording artist, Gil Rose serves as the executive producer of the BMOP/sound recording label. His extensive discography includes world premiere recordings of music by John Cage, Lukas Foss, Charles Fussell, Michael Gandolfi, Tod Machover, Steven Mackey, Evan Ziporyn, and many others on such labels as Albany, Arsis, Chandos, ECM, Naxos, New World, and BMOP/sound.

In 2012 he was appointed Artistic Director of the Monadnock Music Festival in historic Peterborough, NH, and led this longstanding summer festival through its 47th and 48th seasons conducting several premieres and making his opera stage directing debut in two revivals of operas by Dominick Argento.

As an educator Mr. Rose served five years as Director of Orchestral Activities at Tufts University and in 2012 he joined the faculty of Northeastern University as Artist-in-Residence and returned to his alma mater Carnegie Mellon University to lead the Opera Studio in a revival of Copland's *The Tender Land*. In 2007, Mr. Rose was awarded Columbia University's prestigious Ditson Award as well as an ASCAP Concert Music Award for his exemplary commitment to new American music. He is a three-time Grammy Award nominee.



The **Boston Modern Orchestra Project** (BMOP) is widely recognized as the leading orchestra in the United States dedicated exclusively to performing new music, and its signature record label, BMOP/sound, is the nation's foremost label launched by an orchestra and solely devoted to new music recordings.

Founded in 1996 by Artistic Director Gil Rose, BMOP affirms its mission to illuminate the connections that exist naturally between contemporary music and contemporary society by reuniting composers and audiences in a shared concert experience. In its first eighteen seasons, BMOP established a track record that includes more than one hundred performances, over a hundred world premieres (including forty commissioned works), two Opera Unlimited festivals with Opera Boston, the inaugural Ditson Festival of Contemporary Music with the ICA/Boston, and fifty-five commercial recordings, including thirty-six CDs from BMOP/sound.

In March 2008, BMOP launched its signature record label, BMOP/sound, with the release of John Harbison's ballet *Ulysses*. Its composer-centric releases focus on orchestral works that are otherwise unavailable in recorded form. The response to the label was immediate and celebratory; its five inaugural releases appeared on the "Best of 2008" lists of the *New*

York Times, the *Boston Globe*, National Public Radio, *Downbeat*, and *American Record Guide*, among others. BMOP/sound is the recipient of five Grammy Award nominations: in 2009 for *Charles Fussell: Wilde*; in 2010 for *Derek Bermel: Voices*; and three nominations in 2011 for its recording of *Steven Mackey: Dreamhouse* (including Best Classical Album). The *New York Times* proclaimed, "BMOP/sound is an example of everything done right." Additional BMOP recordings are available from Albany, Arsis, Cantaloupe, Centaur, Chandos, ECM, Innova, Naxos, New World, and Oxingale.

In Boston, BMOP performs at Jordan Hall and Symphony Hall, and the orchestra has also performed in New York at Miller Theater, the Winter Garden, Weill Recital Hall at Carnegie Hall, and The Lyceum in Brooklyn. A perennial winner of the ASCAP Award for Adventurous Programming of Orchestral Music and 2006 winner of the John S. Edwards Award for Strongest Commitment to New American Music, BMOP has appeared at the Bank of America Celebrity Series (Boston, MA), Tanglewood, the Boston Cyberarts Festival, the Festival of New American Music (Sacramento, CA), and Music on the Edge (Pittsburgh, PA). In April 2008, BMOP headlined the 10th Annual MATA Festival in New York.

BMOP's greatest strength is the artistic distinction of its musicians and performances. Each season, Gil Rose, recipient of Columbia University's prestigious Ditson Conductor's Award as well as an ASCAP Concert Music Award for his extraordinary contribution to new music, gathers together an outstanding orchestra of dynamic and talented young performers, and presents some of the world's top vocal and instrumental soloists. The *Boston Globe* claims, "Gil Rose is some kind of genius; his concerts are wildly entertaining, intellectually rigorous, and meaningful." Of BMOP performances, the *New York Times* says: "Mr. Rose and his team filled the music with rich, decisive ensemble colors and magnificent solos. These musicians were rapturous—superb instrumentalists at work and play."

PERCUSSION

William Manley [1, 2]

Craig McNutt [1, 2]

Robert Schultz* [1, 2]

Nicholas Tolle [1, 2]

Aaron Trant [1, 2]

Mike Williams [1, 2]

ORGAN

Linda Osborn [2]

HARP

Judy Saiki Couture [2]

KEY

[1] Suite for Violin

[2] La Koro Suro

*Principal

Lou Harrison

Suite for Violin with American Gamelan

La Koro Suro

Producer Gil Rose

Recording and editing Joel Gordon

Suite for Violin with American Gamelan and *La Koro Suro* are published by Peer Music Classical.

Suite for Violin with American Gamelan and *La Koro Suro* were both recorded on November 17, 2009, at Mechanics Hall (Worcester, MA).



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