BMOP sound

IRVING FINE: COMPLETE ORCHESTRAL WORKS

TOCCATA CONCERTANTE | NOTTURNO | SERIOUS SONG |
BLUE TOWERS | DIVERSIONS | SYMPHONY

IRVING FINE 1914–1962

TOCCATA CONCERTANTE

NOTTURNO FOR STRINGS AND HARP

SERIOUS SONG, A LAMENT
FOR STRING ORCHESTRA

BLUE TOWERS

DIVERSIONS FOR ORCHESTRA

SYMPHONY

BOSTON MODERN ORCHESTRA PROJECT
GIL ROSE, CONDUCTOR

[1] **TOCCATA CONCERTANTE** (1947) 11:05

NOTTURNO FOR STRINGS AND HARP (1951)
[2] Lento 5:41
[3] Animato 2:37
[4] Adagio 4:47

[5] **SERIOUS SONG, A LAMENT FOR STRING ORCHESTRA** (1955) 9:33

[6] **BLUE TOWERS** (1959) 3:07

DIVERSIONS FOR ORCHESTRA (1960)
[7] Little Toccata 1:27
[8] Flamingo Polka 2:22
[9] Koko's Lullaby 3:12
[10] The Red Queen's Gavotte 1:56

SYMPHONY (1962)
[11] Intrada 6:39
[12] Capriccio 5:44
[13] Ode 8:44

TOTAL 66:56

Lukas Foss, Irving Fine, Harold Shapero, Tanglewood, 1946

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From "Composer and His Audience"
remarks by Irving Fine (December 1956)

I should like to confine my remarks tonight to the area of serious or art music—that kind of music usually intended for performance in the concert or recital hall or the opera stage.... In the case of popular or commercial music, the public or the audience is master. You either write for it or you don't survive.

The problem we are discussing this evening is a hoary one. It becomes more insistent and nettlesome in modern Western music (I mean post-Medieval or post-Renaissance) as art music becomes more secularized and public in character. Composers have always been aware of the cultural lag between themselves and their audiences. In the 18th century, composers of public music, like Handel, seemed less concerned about their audiences' lack of comprehension and respect than about their physical absence and particularly the absence of their money. Under the patronage system, the composer was less obligated to an audience than to his patron, though I dare say, the patron was most anxious to have his guests pleased as well as himself. Under the enlightened patronage of the Esterházy, Haydn's audience concern must have been minimal—but after all, Haydn was a pretty entertaining composer. Beethoven had enlightened patrons, too, but for the aristocratic public that attended his concerts, he seemed to have an ill-concealed contempt; all of which undoubtedly endeared him to this very public. This is the very kind of personality that the public loves to lionize.

Skim through the writings of Mozart, Beethoven, Berlioz, Weber, Wagner, and Debussy, and you will find a continuing refrain about the problem of the relationship between the composer and audience. In each instance, it is essentially the same story: lack of comprehension, the debase of taste of an audience—distance that separates audience from artist. It is an eternal problem that has always been with us and always will and should be, for the truly creative artist is continually in advance of his audience—no matter how enlightened it be....

Concerts and recitals are not without a certain theatricality; and a composition of any length over six or seven minutes becomes subject to dramatic rather than poetic laws. Many of our contemporary composers are prone to compose as though they were avant-garde poets, forgetting that we read poetry in a far different way than we listen to music (at least a concert)....

And in a certain sense, the avant-garde composer is in a better position than the avant-garde poet—he is not limited by language—his audience has become international. The trouble is that most composers begin as performers, and nearly all continue to think of their art as a public one in spite of themselves. They want direct contact with an audience; they want to feel its presence, sense its reaction. They are not averse to its approval. The composer wants to be involved in the show, even if at such a minimal level as that expressed by the French verb *assister à*. This at least is psychically essential. But if the composer is unwilling to give up the joys of a live audience, then he has got to stop writing as though he didn't want anybody to hear his music. This may sound flip and reactionary, but I assure you that is not my intention. As I have said before, language or idiom is not the central problem. The public has or will accept pretty nearly all of the advance modern techniques in a music that is really formally cogent and dramatically persuasive. When the composer definitely sets out to *communicate*, the question of novelty of language falls into proper perspective....

Finally there are artistic factors at play, some of an historical nature. The composer has too often locked himself off from his public—in a private tone world. Analogies can be drawn here between music and poetry, but there is a fundamental difference. The composer's art involves an intermediary, the performer, and the performer has a direct and immediate concern with the public. His survival is dependent upon audiences' acceptance and approval. In those cases where the composer himself is actively involved in the performance of his own music, he soon discovers that he is writing for a public, and his music is bound to be affected thereby.

Excerpted from "Composer and His Audience," remarks delivered on December 6, 1956 in Cambridge, Massachusetts, at the Harvard Law School Forum on "The Contemporary Composer and His Public."

Panelists: Aaron Copland, Otto Luening, Irving Fine; Moderator: Arthur Berger

Claudio Spies, Lukas Foss, Harold Shapero, Esther Geller, Verna Fine, Irving Fine, Leonard Bernstein, Tanglewood, 1946

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NOTES

TOCCATA CONCERTANTE *is scored for full orchestra and dedicated to Irving Fine's wife, Verna. It was premiered on October 22, 1948 by Serge Koussevitzky and the Boston Symphony Orchestra at Symphony Hall.*

NOTTURNO FOR STRINGS AND HARP *was premiered by the Zimbler Sinfonietta, comprised of members of the Boston Symphony, on March 28, 1951, with Fine conducting and Marcel Grandjamy on harp.*

SERIOUS SONG, A LAMENT FOR STRING ORCHESTRA *was commissioned by the Rockefeller Foundation in 1954. It was premiered in November 1955 by the Louisville Orchestra under Robert Whitney. Fine conducted the Boston premiere with the Zimbler Sinfonietta at Jordan Hall on March 23, 1958.*

BLUE TOWERS *is scored for full orchestra (with optional saxophones and piano) and received its premiere by the Boston Pops at Symphony Hall on May 31, 1960, with Arthur Fiedler conducting.*

DIVERSIONS FOR ORCHESTRA *is scored for full orchestra (with optional saxophones) and was premiered in its orchestral version by Harry Ellis Dickson and the Boston Pops during a children's program at Symphony Hall on November 5, 1960.*

SYMPHONY *is scored for large orchestra with piano, celesta and harp. It was commissioned by the Boston Symphony Orchestra, which premiered the work under Charles Munch on March 23, 1962.*

By Nicholas Alexander Brown

Boston native Irving Gifford Fine (1914–1962) is considered one of America's greatest neoclassical composers, though he shifted to neoromanticism and serialism later in his career. He trained as a pianist and composer, studying at Harvard College with Walter Piston

and Edward Burlingame Hill, and subsequently with Nadia Boulanger. Serge Koussevitzky was Fine's conducting teacher and mentor. In the mid-twentieth century Fine was a key member of the "Boston Six," a group of composers that included Arthur Berger, Leonard Bernstein, Aaron Copland, Lukas Foss, and Harold Shapero. As an educator Fine taught at Harvard and founded the Brandeis University Department of Music and School of Creative Arts. At Brandeis Fine emerged as the father of the great arts tradition at the University, where he was a model administrator and devoted teacher.

Though Fine's career was cut short by his sudden and unexpected death at the young age of 47, many of his compositions, such as the Partita for Wind Quintet (1948) and *Alice in Wonderland* choruses (1942/1953), have become standard repertory works representing the American neoclassical school. This landmark recording from BMOP offers a new perspective on Fine's orchestral works, which reveal his versatility in the genre. From the light classics of *Blue Towers* (1959) and *Diversions for Orchestra* (1960) to the masterwork Symphony (1962), Fine's orchestral music confirms his place as one of the great American composers of the twentieth century.

Fine's first completed orchestral work was *Toccata Concertante* (1947) [**1**]. The composer's own notes on the work (from October 1948) indicate that he intended to capture the "fanfare-like character" of concerted Baroque music, as displayed in certain processional, ceremonial toccatas of the 16th and 17th centuries. As with the *Alice in Wonderland* choruses of the same period, *Toccata Concertante* is very much a populist work and accessible to varied audiences. It is composed "roughly in sonata form" and contains several thematic ideas, as well as a fugue-like episode in the development. As in his choral music from earlier in his career, Fine presented in *Toccata Concertante* a distinct compositional profile within the neoclassical trends of his era. The work shifts back and forth from moods of jubilation to youthful hyperactivity and restlessness. Stravinsky's neoclassical influence is evident in *Toccata Concertante*, particularly in the "soloistic nature of much of the orchestration,"

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Irving and Verna Fine, Tanglewood, 1947

and an attempt to bring a twentieth-century perspective to the Baroque toccata and concerto forms.

Fine's *Notturno for Strings and Harp* (1951) forays into the neoromantic style, at times taking on the character of late-Romantic chamber music. The first movement, Lento [**2**], begins with an ethereal soundscape that layers lyrical solos in the strings, a gentle harmonic accompaniment, and light touches from the harp. Fine's string writing is characterized by warm, rich textures and a well-balanced range across the ensemble. The harp never acts as a concerto soloist, but rather adds depth and a shimmering color to the overall sound. A solo viola emerges from the ensemble in the closing moments.

The Animato [**3**] is jarring after the supple conclusion to the Lento. It begins with an abrasive statement from the unified ensemble that is gradually smoothed over as individual voices protrude. The theme is passed around in fragments, like a character seeking an end to a journey. This process is interrupted by driving ostinatos, moments of reflection signaled by sustained chords or pauses, and a lilting bass line. This Animato is so brief that it seems to act as a transition between the two heavy and extended contemplations of the first and final movements. Fine begins the Adagio [**4**] with a landscape of translucent, slow chordal shifts, a haze transcended by a solitary, exquisite voice. The second section of the movement is initiated by a series of melodic arpeggios in the harp. The strings churn through isolated climaxes, then are gently hushed. Calm arrives after repeated, pleading motives, and the music fades slowly away with a sparkle from the harp.

Serious Song: A Lament for String Orchestra (1955) [**5**] is a musical poem organized into three sections, slow-fast-slow. Fine described the work as "...an extended aria for string orchestra." Romantic expression is manifested in the virtuosic, dense, lyrical writing that invokes sorrow and pain. The first two sections are in the unsettled modes of E Phrygian and C minor, respectively, but the tension is resolved with a shift to the keys of E major and E minor in the closing section. When introducing *Serious Song* to a New York Philharmonic

audience on April 16, 1959, Leonard Bernstein remarked, "...it's my favorite work of his [Fine's]...this is rich, sensitive, emotional music." Success met most early performances of *Serious Song*, gaining Fine praise from critics around the United States. Fine conveys his skill at creating striking lyrical melodies within a rich expression of harmonies. *Serious Song* is one of the few American compositions to merit a place in the string orchestra repertoire, alongside works like the Serenades by Elgar and Tchaikosvky.

Blue Towers (1959) [**6**] originated as a work for chorus (or solo voice) and piano, *The Blue and the White (Brandeis University Marching Song)*. The first version premiered at a fall 1959 banquet at Brandeis to commemorate the opening of a new athletic building. It was dedicated "To Brandeis University and its President Abram Sachar." Fine relied heavily on support from President Sachar for growing the arts programs at the university. Fine intended *The Blue and the White* to be the official university fight song, and the title is an homage to the school's colors. The song unfortunately only existed in time for the waning year of the Brandeis University football program, which was cut in 1960 after nine years as a varsity sport. Fine arranged *The Blue and the White* for orchestra during the winter of 1959–1960, changing the title to *The Blue and the White March*. The final orchestral version, which was published in 1961, adopted the title *Blue Towers*.

Fine's score calls for an orchestra with full wind and brass sections, plus percussion and optional parts for saxophones and piano. The short, charming work clamors with joy and optimism. After a brief introduction the trumpet proclaims the cheerful melody, so obviously vocal in quality. Fine wrote multiple texts to the various vocal versions that preceded the orchestral piece. The first statement of the melody corresponds with "Blue white, Blue white Brandeis / A light that is brighter / than a diamond in the sky / We play the game" or "Sing a song for Brandeis / With music that's strong / To cheer her on her long, long way. / Let's play the game." There are two main thematic groups, though the first theme is the foundation of three of the four stanzas of the body of the song. The whole song

Irving Fine conducting, Leonard Bernstein on piano, Tanglewood, 1947

PHOTO BY RUTH ORKIN. IRVING FINE COLLECTION, LIBRARY OF CONGRESS, MUSIC DIVISION

is repeated and Fine offers a rousing closing flourish, which in the vocal version shouts "Brandeis: Blue White: Victory!"

Fine orchestrated four of his unpublished piano works and titled the set *Diversions for Orchestra* (1959–1960), which he dedicated to daughters Claudia, Emily, and Joanna. The original piano works were composed between 1942 and 1959, though they were not published as a set during Fine's lifetime. *Diversions for Orchestra* lends a glimpse into Fine's warm personality and musical sense of humor. Phillip Ramey's biography (*Irving Fine: An American Composer in His Time*) highlights an affectionate comment of Bernstein's regarding *Diversions*: "In these four brief pieces we can behold a personality: tender without being coy, witty without being vulgar, appealing without being banal, and utterly sweet without ever being cloying. Such a man (and such a work) is rare enough to cause rejoicing." Fine composed "Little Toccata" [**7**] in 1958, in exchange for a painting from his friend, artist Ethel Cott. It is a delightfully quixotic number that blends Stravinsky-like mixed meter patterns with a rustic, country-dance flavor.

"Flamingo Polka" and "The Red Queen's Gavotte" originated as part of the incidental music to a theatrical production of *Alice in Wonderland* in 1942. Imagine a scene in which flamingos are being used as croquet mallets and you will capture the essence of "Flamingo Polka" [**8**]. According to Fine's late wife Verna, "Koko's Lullaby" [**9**] was inspired by the family poodle, Koko. Fine was particularly fond of Koko, whom Verna referred to as "over-sized, devoted, sensitive, [and] sweet..." He originally composed this music as *Arioso for piano* (1959). "Koko's Lullaby" is sentimental, marked by a slower Larghetto tempo and more intricate harmonic language than the previous movements. In "The Red Queen's Gavotte" [**10**], Fine presents a regal dance that could easily be used in a coronation ceremony. He uses the gavotte dance form, which began as a French folk dance, to personify the Queen of Hearts (The Red Queen) from *Alice's Adventures in Wonderland* by Lewis Carroll. The selection of this specific dance, with its peasant origins, might have been Fine's way of comment-

ing on social class differences and mocking royalty. The subtle use of satire to poke fun at the Queen is indicative of Fine's refined sense of humor, which never compromises the musicality of a work.

Fine conducted a performance of his landmark Symphony (1962), at Tanglewood on August 12, 1962, just days before his death. Aaron Copland described the work as "...strongly dramatic, almost operatic in gesture, with a restless and somewhat strained atmosphere that is part of its essential quality." In retrospect, the Symphony is clearly Fine's magnum opus. Synthesizing his neoclassical style with serialism, he produced a truly original work that merits a place in the standard canon of twentieth-century American orchestral music. From the vantage point of *The Boston Globe* in 2014 the Symphony has stood the test of time, as "...a big, brawny masterpiece, one of the very best American symphonies."

Fine initially called the first movement Eclogue, which is a short poem that can be structured as dialogue. He revised the title to Intrada in the published version and marked the tempo as Andante quasi allegretto [**11**]. Fine begins the movement with the appearance and disappearance of different instrumental groupings. In his notes on the work, he describes "a lyrical and at times pastoral narrative" expanding into a "lyrical climax for full orchestra." This settles into a bucolic nocturne that is characterized by fleeting soloistic motives in the woodwinds.

The Capriccio: Allegro con spirito [**12**] takes off with a brisk, marching ostinato in the violas and cellos. Structured as a quasi-scherzo, the movement is evocative of Stravinsky's ballets, with jagged shifts between meters and a reliance on rhythm as central to all thematic and motivic material. He explores different brass textures throughout the movement, from the most lyrical horn writing to rabid, brassy trumpet figures, all techniques that contribute to a hair-raising rush towards the closing stinger.

The final movement, Ode: Grave [**13**], is what Fine calls "essentially a dithyrambic fantasia with a concluding recessional-like epilogue." Here he combines two organizational methods from previous movements: the slow, stratified evolution of thematic material from the first movement, and the forward-driving propulsion of the Capriccio. The movement begins in a subdued character, laying out the main thematic and motivic ideas. A major shift comes when repeated jagged strokes are introduced in the strings, which combat soaring fanfares in the brass—at times similar to the "Danse Sacrale" of Stravinsky's *Le Sacre du printemps*. Momentum builds to a primal, ritualistic, and almost apocalyptic conclusion. The closing features "bell-like" and "quasi-canonic" statements in the violins and brass, motivic declamations that grate against menacing ostinatos in the low strings, harp and timpani.

Nicholas Alexander Brown is a music specialist/concert producer at the Library of Congress, the music director/founder of The Irving Fine Society, and conductor of the Library of Congress Chorale and Washington Sängerbund. He performs as a chorister with the Tanglewood Festival Chorus and London Philharmonic Choir. Brown received an M.Mus in Musicology from King's College London as well as a B.A. in Music (Conducting Performance) and History from Brandeis University.

Irving Fine conducting, Tanglewood, 1962

WHITESTONE PHOTO. IRVING FINE COLLECTION. LIBRARY OF CONGRESS, MUSIC DIVISION

ELLIS-GALE STUDIO. IRVING FINE COLLECTION. LIBRARY OF CONGRESS, MUSIC DIVISION

Irving Gifford Fine was an American composer with a remarkable gift for lyricism, whose masterfully crafted scores inevitably "sing." Aaron Copland wrote that his music "wins us over through its keenly conceived sonorities and its fully realized expressive content," praising it for "elegance, style, finish and a convincing continuity." Virgil Thomson cited an "unusual melodic grace."

Fine's initial training was in piano and he became a skilled pianist, admired by colleagues for his superior sightreading ability. Composition and theory studies were with Walter Piston and Edward Burlingame Hill at Harvard University, and with Nadia Boulanger in France and at Radcliffe College in Cambridge, Massachusetts. In addition, Fine studied choral conducting with Archibald T. Davison at Harvard and orchestral conducting with Serge Koussevitzky, at Tanglewood. At Harvard, where he became a close associate of Copland, Stravinsky, Koussevitzky and Leonard Bernstein, he taught theory and music history from 1939 to 1950; and at Brandeis University he taught composition and theory from 1950 to 1962. Fine also conducted the Harvard Glee Club, and for nine summers between 1946 and 1957 taught composition at the Berkshire Music Center at Tanglewood. At Brandeis he was Walter W. Naumburg Professor of Music and chairman of the School of Creative Arts. He suffered a fatal heart attack in Boston on August 23, 1962, leaving incomplete *Maggie* (based on the Stephen Crane novel), a musical he was writing in collaboration with composer Richard Wernick; he had also begun a violin concerto, commissioned by the Ford Foundation. Among Fine's honors were two Guggenheim Fellowships, a Fulbright Research Fellowship, a National Institute of Arts and Letters award, and a New York Music Critics' Circle award.

An examination of Fine's small but estimable output reveals a composer who was a perfectionist on the order of Copland and Stravinsky. His works are carefully calculated and detailed,

their ever-increasing emphasis on melody tellingly allied with rhythmic suppleness, clean-sounding textures, and unobtrusive but integral counterpoint.

As an artist Fine was eclectic, but in the best sense: assimilative yet individual. The influence of neoclassical Stravinsky and eighteenth-century forms is pervasive in much of his early music, along with what proved to be a lifelong attachment to romantic expression. Fine's neoclassicism was nurtured early on by Nadia Boulanger, and the ebulliently rhythmic *Toccata Concertante* for Orchestra of 1947 stands as the most full-blown example of neoclassic Fine. Subsequently, romanticism claimed pride of place. The result was a more intense lyricism, and Fine proved himself capable of writing melody which, as he once noted admiringly of another composer, "gives real pleasure to lots of people without being commonplace."

The final development in Fine's aesthetic was his utilization of twelve-tone technique, culminating in what was to be his last work, the dramatic Symphony of 1962. His interest in serialism had been stimulated by the example of Stravinsky and Copland, and like his elder colleagues he was able to use dodecaphonic method freely and subordinate it to his personal musical ideals. Fine's serially inflected scores have tonal centers, and also the formal and textural clarity, the sense of control, and the rhythmic potency of his earlier pieces. Copland described the Symphony, the composer's most ambitious work, as being "almost operatic in gesture," and its urgent rhythmic polyphony, declamatory rhetoric and considerable dissonance quotient marked a new plateau in Fine's creative evolution—one that must forever intrigue as both a beginning and an end.

Library of Congress/Phillip Ramey

LIZ LINDER

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 fifteen 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.

He has led the longstanding Monadnock Music Festival in historic Peterborough, NH, since his appointment as Artistic Director in 2012, 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.


TINA TALLON

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 sixty-one commercial recordings, including forty 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."

FLUTE
Sarah Brady* [1, 4-6]
Rachel Braude (piccolo) [1, 4-6]
Jessica Lizak [1, 4, 6]

OBOE
Nancy Dimock [1]
Laura Pardee Schaefer (English horn) [1, 4-6]
Laura Shamu [6]
Jennifer Slowik* [1, 4-6]

CLARINET
Amy Advocat [4-6]
Gary Gorczyca (bass clarinet) [1, 6]
Jan Halloran [1]
Michael Norsworthy* [1, 4-6]

BASSOON
Ronald Haroutunian* [1, 4-6]
Adrian Morejon [1, 4-6]
Margaret Phillips (contrabassoon) [1, 6]

ALTO SAXOPHONE
Geoffrey Landman [4-5]
Philipp Stäudlin* [4-5]

TENOR SAXOPHONE
Sean Mix [4-5]

HORN
Alyssa Daly [4-6]
Eli Epstein [1, 4-6]
Neil Godwin [4-6]
Whitacre Hill* [1, 4-6]
Clark Matthews [1]
Kevin Owen [1]

TRUMPET
Eric Berlin [1]
Terry Everson* [1, 4-6]
Joseph Foley [4-6]
Richard Watson [4-6]

TROMBONE
Hans Bohn* [1, 4-6]
Martin Wittenberg [1, 4-6]

BASS TROMBONE
Christopher Beaudry [1, 4-6]

TUBA
Takatsugu Hagiwara [1, 4-6]

PERCUSSION
Jonathan Hess [4, 6]
William Manley [4-6]
Craig McNutt (timpani) [1]
Robert Schulz (timpani)* [1, 4-6]
Nicholas Tolle* [1, 4-6]
Aaron Trant [6]

PIANO/CELESTA
Linda Osborn [1, 4-6]

HARP
Franziska Huhn [6]
Ina Zdorovetchi [2]

VIOLIN I
Deborah Boykan [1]
Colleen Brannen* [2-3]
Piotr Buczek [1-3]
Sasha Callahan [2-3]
Charles Dimmick* [1]
Tudor Dornescu [1, 4-6]
Heather Braun [4-6]
Heidi Braun-Hill* [4-6]
Colin Davis [4-6]
Sue Faux [1]
Omar Chen Guey [4-6]
Alice Hallstrom [1]
Lilit Hartunian [1-6]
Oana Lacatus [1, 4-6]
Sean Larkin [4-6]
Sonja Larson [1]
Shaw Pong Liu [2-6]
Amy Sims [1, 4-6]
Sarita Uranovsky [1-6]
Ethan Wood [1, 4-6]

VIOLIN II
Elizabeth Abbate [2-6]
Deborah Boykan [4-6]

Colleen Brannen* [1, 4–6]
Piotr Buczek [4–6]
Sasha Callahan [1, 4–6]
Julia Cash [2–3]
Gabriela Diaz* [1]
Sue Faux [4–6]
Tera Gorsett [1]
Abigail Karr [1]
Rebecca Katsenes [1]
Annegret Klaua [4–6]
Anna Korsunsky [4–6]
Aleksandra Labinska [1]
Mina Lavcheva [1–3]
Kay Rooney Matthews [1, 4–6]
Yumi Okada [4–6]
Amy Rawstron [1]
Amy Sims* [2–3]

VIOLA
Mark Berger [2–6]
Abigail Cross [1–3]
Joan Ellersick* [4–6]
Nathaniel Farny [1]
David Feltner [4–6]
Jason Fisher [1]
Noriko Herndon* [1–3]
Kimberly Lehmann [1, 4–6]
Dimitar Petkov [1, 3–6]
Emily Rideout [1, 4–6]
Emily Rome [1, 4–6]
Willine Thoe [4–6]

CELLO
Miriam Bolkosky [4–6]
Brandon Brooks [1]
Nicole Cariglia [4–6]
Holgen Gjoni [1, 4–6]
Katherine Kayaian [4–6]
Jing Li* [1–6]
Loewi Lin [1]
Ming-Hui Lin [1]
Rafael Popper-Keizer* [2–3]
Aristides Rivas [1]
David Russell* [4–6]
Amy Wensink [2]

BASS
Anthony D'Amico* [1, 4–6]
Scot Fitzsimmons [1, 3–6]
Kate Foss [4–6]
Reginald Lamb [4–6]
Robert Lynam [1]
Bebo Shiu [1–3]

KEY
[1] Toccata
[2] Notturno
[3] Serious Song
[4] Blue Towers
[5] Diversions
[6] Symphony

*Principals

Irving Fine

Toccata Concertante
Notturno for Strings and Harp
Serious Song, A Lament for String Orchestra
Blue Towers
Diversions for Orchestra
Symphony

Producer	Gil Rose
Recording and postproduction	Joel Gordon

All works on this album are published by Boosey & Hawkes.

Notturno and *Serious Song* were recorded on May 12, 2014 at Rogers Center for the Arts (North Andover, MA); *Blue Towers*, *Diversions*, and Symphony were recorded on May 15, 2014 at Jordan Hall (Boston, MA); *Toccata Concertante* was recorded on June 30, 2014 at Jordan Hall.

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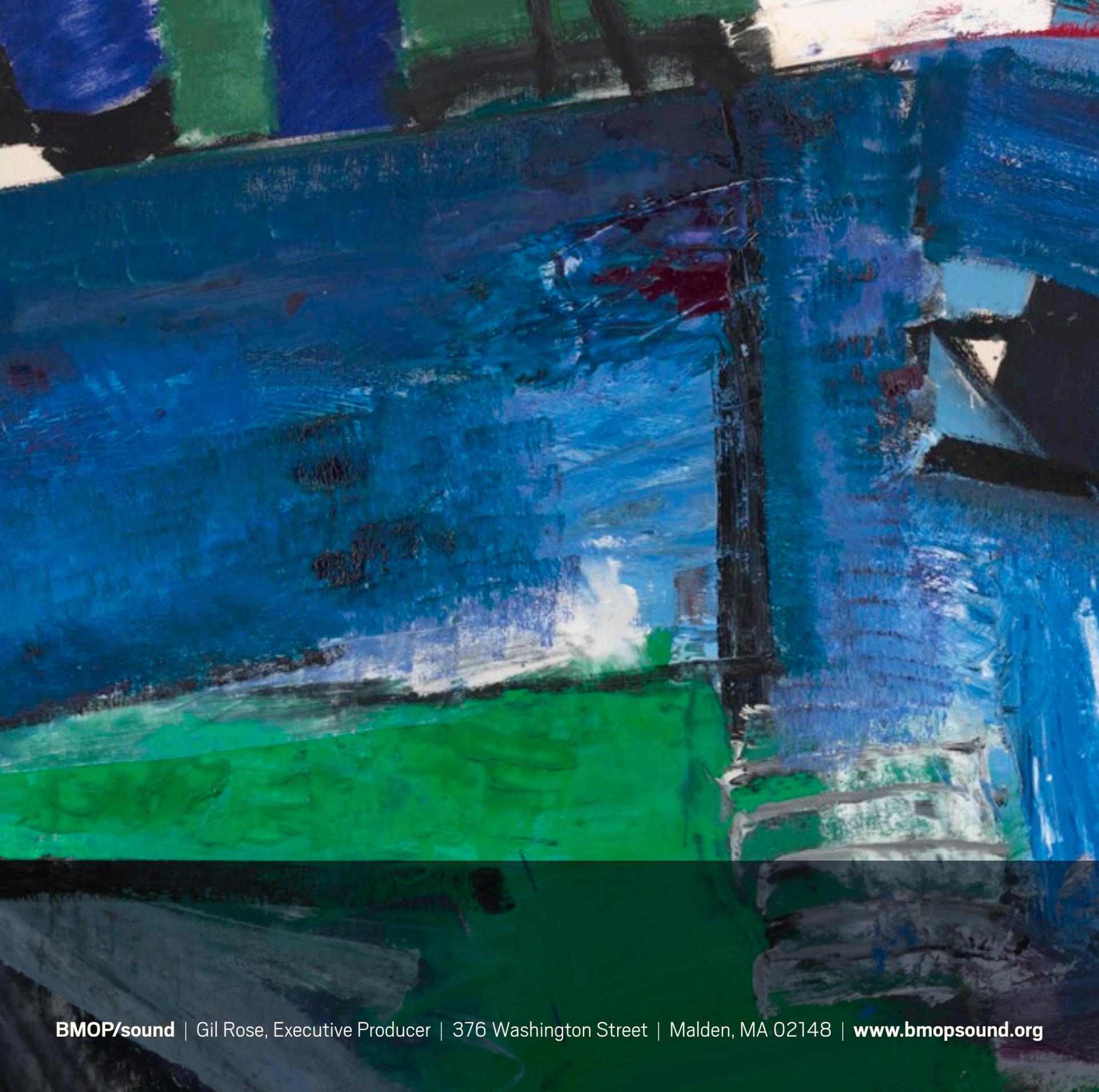

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