



BMOP
sound

PETER CHILD: SHANTI

JUBAL | ADIRONDACK VOICES

PETER CHILD b. 1953

JUBAL

ADIRONDACK VOICES

SHANTI

BOSTON MODERN ORCHESTRA PROJECT

Gil Rose, conductor

[1] **JUBAL** (2001) 15:04

ADIRONDACK VOICES (2006)

[2] I. Miner Hill 2:47

[3] II. Donny Dims of the Arrow 4:18

[4] III. The Jam on Gerry's Rock 5:40

SHANTI (2011)

[5] I. *Adhbhuta* (wonder) 3:23

[6] II. *Karuna* (compassion) 3:54

[7] III. *Bhayanaka* (fear) 1:59

[8] IV. *Hasya* (humor) 2:53

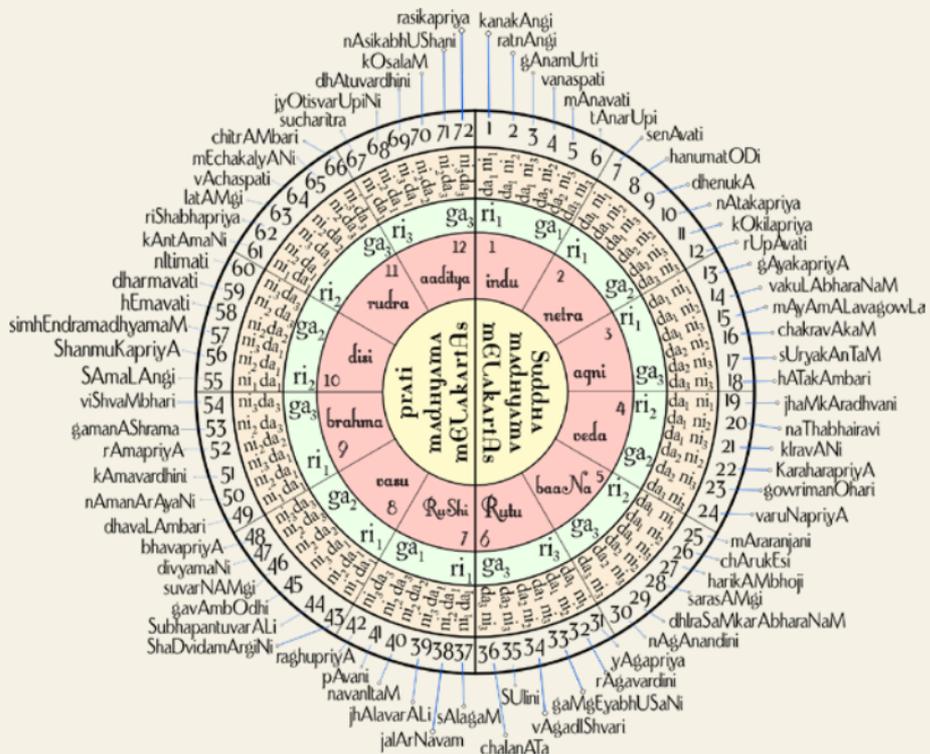
[9] V. *Veera* (valor) 4:20

[10] VI. *Raudra* (rage) 3:15

[11] VII. *Shringar* (love) 7:41

[12] VIII. *Shanti* (peace) 9:49

TOTAL 65:04



MELAKARTA. CHART AS PER KARTAVYADI SYSTEM. IMAGE COURTESY BASWARAJU TALWAR

By Peter Child

The compositions on this recording span a decade, from *Jugal*, completed in 2001, to *Shanti*, 2011. The origin of music is attributed to Jubal in The Book of Genesis, and he is featured in John Dryden's "A Song for St. Cecilia's Day, 1687," a seventeenth-century meditation upon music's powers of emotional arousal. *Shanti* is based upon the *rasas*: emotional attributions in art, music, and dance according to Indian aesthetic theory. As these pieces illustrate, the nature of musical emotion—what it is, the role that it plays for composer, performer, and listener—is a puzzle that I have returned to frequently in my music and my teaching. In between *Jugal* and *Shanti* came *Adirondack Voices* (2006), a piece that, like several others from this period of my work, incorporates folk materials. Some of those pieces reflected the backgrounds of the musicians that I wrote for; others were responses to my own travels, which gave rise to works based upon tunes from places as far-flung as Scotland and Kazakhstan.

Jugal is a dense, compact piece, essentially a four-movement symphony compressed into a single fifteen-minute span. There's a lot going on in the orchestral texture almost all the time. A concern for variety, orchestral color, and counterpoint is behind this, but something else as well: for each line in the score I'm aware of the player sitting behind the desk holding the instrument that the line represents, wanting to contribute an essential voice to the unfolding musical argument. (Years of playing viola in school orchestras in my youth no doubt contribute to that attitude.) The musical surface of *Jugal* is very active as a result, and *Boston Globe* critic Richard Buell was right when he intimated that it is more "concerto for orchestra" than "symphony."

Adirondack Voices was the first piece that I wrote as part of a residency with the Albany Symphony Orchestra. ASO is one of the premier orchestras in upstate New York, so I was pleased to find a New York-based source for this inaugural piece in the form of a book of transcriptions of folksongs that had been collected from the nearby Adirondack Mountain region. The piece is in three movements, each based upon a different tune, with the second and third movements particularly reflecting the tone and drama of the ballads upon which they are based.

In order to prepare for the composition of *Shanti* I dusted off several books that I bought in the mid-1970s when I was studying South Indian (Karnatic) music in Madras (modern Chennai) on a Watson Fellowship: an English translation of Bharata's *Nāṭyaśāstra*, an ancient treatise on Indian music and dance; a book on Indian poetics by the renowned Sanskrit scholar V. Raghavan, whom I met in Madras; and some volumes on South Indian music by P. Sambamoorthy. I wanted to recover what I had learned in those days about Karnatic music theory, particularly the *rasas* and the so-called *melakarta* (a set of scales, generated by systematic rules of permutation, said to underlie the *ragas* in Karnatic music). Though the practical study of Karnatic music is primarily oral, and my lessons in India were mostly the rote learning of songs in one-to-one lessons with my teacher, South India has developed an impressive theoretical edifice in parallel with the practice. It was this that I mined for the composition of *Shanti*. I selected some scales (*melas*), subjected them to further permutations of a more modern and western type (rotation, inversion, partition) and derived a catalogue of pitch materials that were the source for the musical construction. Each movement of *Shanti* is based upon a different mela and simultaneously interprets eight of the nine *rasas* from Indian aesthetics: wonder, compassion, fear, humor, valor, rage, love, peace.

There is nothing in the musical surface of *Shanti*, however, that resembles Indian music as such. The *melas* and their transformations contribute freshness to the harmonic and melodic language, and the dramatizations of the *rasas* give shape to the musical contrasts

and expressive range from one movement to the next, but otherwise the music belongs in the western symphonic tradition. A new approach to musical form emerged from this experience, though, and has continued to shape some of my subsequent music, a form wherein variants of a phrase, ever-changing but always recognizably derived from the same source, are repeated to the danger point before the pattern is eventually released. The last movement of *Shanti* is an example: this is the longest in the set and represents the *rasa* *shanti* (peace, tranquility) in a trance-like musical meditation.

JUBAL, scored for orchestra, was written for the New England Conservatory Honors Orchestra, Richard Hoenich, Music Director, who gave the premiere on October 31, 2001, at Jordan Hall in Boston, MA.

ADIRONDACK VOICES is scored for orchestra and was commissioned by the Albany Symphony Orchestra, David Alan Miller, Music Director. Miller premiered the work on April 21, 2006.

SHANTI, scored for orchestra, was commissioned by the Boston Modern Orchestra Project, Gil Rose, Music Director, who gave the premiere May 27, 2011, at Jordan Hall.

By Robert Kirzinger

Music as a creator, a conveyor, and an amplifier of emotions somehow bridges the divide between the individual and the universal. The English-born, U.S.-dwelling composer Peter Child has experienced this phenomenon firsthand in his travels throughout the world and study of diverse musical traditions. With an ear for color and refined, rigorous technique, Child explores the *idea* of music through the *medium* of music in the three orchestral works on this disc, which span about ten years and take their cues from far-flung geographies and styles.

Child's penchant for bringing his compositional acumen to bear on music and ideas from diverse cultural sources is directly related to his compassionate, humanist stance as an artist. That stance has deep roots in England, where Child was born and where he studied from age twelve with the composer Bernard Barrell (1919–2005). Like Edward Elgar and Benjamin Britten, Barrell wrote a great deal of “utility” music—what Paul Hindemith called “Gebrauchsmusik”—for performance by amateur adult and children's groups, with

a strong English focus drawing on the country's folk song and choral tradition. Having been exposed early on to these traditions and to the idea of an artist's social responsibility, Child entered Keele University in Staffordshire, but accepted an exchange scholarship to attend Reed College in Oregon (BA, 1975). Reed College opened yet another and more distant door, offering a fellowship program for study anywhere in the world: Child spent a year in Madras (Chennai) studying Indian music in the Karnatic tradition, an experience that has fundamentally affected his compositional technique and aesthetic philosophy to this day, as is evident in his orchestral work *Shanti*. Travel, and the cultural and musical experience that it affords, has meant a great deal to Child, as has "virtual" musical travel—following up on his experiences of a region's music through listening and analysis via recorded performances. (Among his works is his 2004 *Remembrance from Heavenly Mountain: Rhapsody on Kazach Themes* for violin and orchestra, inspired by travels in that region.)

Following his Indian sojourn, Peter Child returned to the United States, since which time he has lived in the Boston area. He earned his doctorate at Brandeis University in Waltham, Massachusetts, in 1981, studying with Martin Boykan, Arthur Berger, and Seymour Shifrin. In summer 1978 he worked with Jacob Druckman as a Composition Fellow of the Tanglewood Music Center. He taught at Brandeis before joining the faculty of the Massachusetts Institute of Technology, where he is Class of 1949 Professor of Music and a Margaret MacVicar Faculty Fellow; he has twice chaired MIT's department of Music and Theater Arts. Child's work has been recognized via numerous grants, awards, and commissions, including those from the Fromm Foundation, Harvard Musical Association, Massachusetts Council on the Arts and Humanities, Massachusetts Cultural Council, and many others. He was composer-in-residence with the New England Philharmonic for six seasons and served as Albany Symphony Orchestra's composer-in-residence via the Meet the Composer/American Symphony Orchestra League's "Music Alive" program. Although his music is performed worldwide, he is especially well represented by Boston-area ensembles, including the New England Philharmonic, Boston Musica Viva, Dinosaur Annex, Collage New Music,

Winsor Music, the Lydian String Quartet, and Cantata Singers. The latter commissioned and recorded his oratorio *Estrella: The Assassination of Augusto Cesar Sandino* (1988) and also commissioned and premiered his *Lamentations* (2017) for chorus, soloists, and ensemble. He wrote his large-scale oratorio *Reckoning Time — A Song of Walt Whitman* for the John Oliver Chorale, which premiered the piece in Boston's Jordan Hall. London's Lontano Ensemble has featured his work frequently as part of their London Festival of American Music.

Child has been particularly drawn to vocal music, ranging from smaller settings to opera, but he has written for a wide range of solo instruments and chamber music ensembles. Part and parcel of his broad conception of music's place and purpose are his works for children, which include his song cycle *The Great Panjamdrum*; *Sing Song Merry Diggle: A Playground Cantata* for Boston Musica Viva and Youth Pro Musica; the Halloween orchestral work *Punkie Night* for the New England Philharmonic; and, in 2017, *The Tale of Peter Rabbit* for Boston Musica Viva with the Boston City Singers and narrator Joyce Kulhawik. A gift for pastiche, clear characterization, and dramatic timing are invaluable in this sphere, as Benjamin Britten well knew, and as Child demonstrates in these as well as in his more abstract works. Remarkable in his approach is a self-imposed necessity of integrating on all levels whatever extramusical meaning the piece might have (for example, the meaning and shape of a poetic text) with the structural, architectural details of the music itself: intervallic content both melodically and vertically, motivic rhythmic figures, phrase shape and length, large-scale proportion. Each piece requires its own form, commensurate with its affect and expressive intent. Among the present works—indeed across his entire catalog—*Shanti* is perhaps his crowning achievement in instrumental music to date.

Child has written numerous works for orchestra, with and without soloists, including five composed for the Albany Symphony Orchestra in the three seasons of his residency with that group. *Adirondack Voices* is one of those works. He wrote *Jubal* for the New England

Conservatory Honors Orchestra on a grant from the Fromm Music Foundation; and *Shanti* for the Boston Modern Orchestra Project on commission from the Jebediah Foundation.

* * *

Jubal [1] is not rooted in a particular music, but rather is a celebration of an imagined instrumental *ur*-music. The biblical Jubal is one of the archetypal descendants of Cain mentioned in the fourth chapter of Genesis: he is “the father of all such as handle the harp and organ” (King James Bible). He—or rather the performing archetype—is a subject of John Dryden’s “A Song for St. Cecilia’s Day, 1687” (St. Cecilia being the patron saint of music). The poem’s several sections “build” an orchestra, dwelling sequentially on particular types of music and their typical instruments—harp, trumpet, flute, and so forth. Child cites in particular the second stanza:

What passion cannot Music raise and quell!
When Jubal struck the shell
His listening brethren stood around,
And, wondering, on their faces fell
To worship that celestial sound.
Less than a god they thought there could not dwell
Within the hollow of that shell
That spoke so sweetly and so well.
What passion cannot Music raise and quell?

Jubal's music varies in character but leaves the same impression of “passion” and exuberance elicited by Dryden’s verse. The piece is scored for a large orchestra with triple winds (with six horns), three percussion, harp, and strings, a palette providing plenty of color and power. He uses the full complement judiciously, though, contrasting the *tutti* orchestra with more transparent combinations and individual instruments—there are prominent

woodwind and brass soli in the second movement especially—in ways that sometimes suggest a “concerto for orchestra” approach. Jubal’s legacy is most literally present at the quiet midpoint of the piece, at the end of the second section, where the solo harp converses with organ-like chords in winds.

Although *Jubal* is in one continuous span, Child points out that, in its four contrasting sections (fast-slow-fast-slow) it can be thought of as a compressed symphony. The headlong first section (just ninety seconds long) begins with repeated sixteenth notes in strings, which are joined by brass whoops that will return at the start of the fourth section. An exotic melody for massed woodwinds foreshadows the dotted-note phrases traded among the orchestra in the slower second section, which comes to a sparkling climax that abruptly gives way to the harp solo. The third section is a scherzo beginning quickly but *sotto voce* in the strings, with contrapuntal layering pushing the energy level higher. The fleet scherzo motion in strings and high woodwinds is layered with slower-moving, elemental music in the brass. The section’s conclusion is a martial shout accompanied by snare drums. In the “slow, steady” final episode, the opening horn whoops return as one of the many highly individualized voices, as though the orchestra has been broken down (as in Dryden’s full poem) to its basic elements.

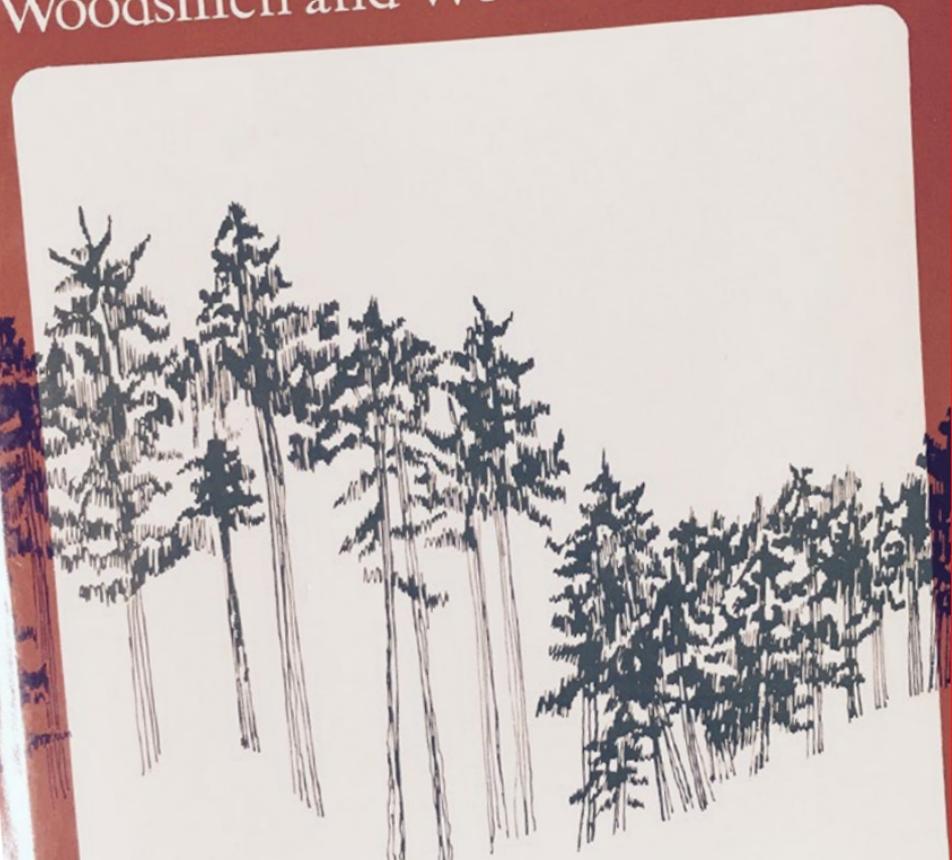
The provocation for *Adirondack Voices* is closely aligned with its content: the first of Child’s works composed for the Albany Symphony during his residency there, it takes its name from the mountainous region just upstate of Albany in northeastern New York. The Albany Symphony Orchestra and its music director, David Alan Miller, are renowned for innovative, American-centered programming; *Adirondack Voices* was composed in 2006 as part of a season-long initiative called “American Memories, American Dreams.” Rather than arbitrarily choosing folk songs for orchestral guise, Child specifically sought songs imported by waves of immigrants from the British Isles—songs that, like Child himself, had originated in one place and were transformed through exposure to another. The dispersion of these

songs across the American continent (including, of course, Canada) created new hybrids and contexts but in some cases groups of songs were “frozen” in their evolution in some isolated corner of, say, Appalachia or Alberta. Casting around for source material, Child came across folklorist Robert Bethke’s book *Adirondack Voices*, which compiled songs and folk stories from Adirondack logging communities. Child chose three songs from among Bethke’s transcriptions. The song “Miner Hill” [2] is a kind of catalog of the mining camp’s denizens, set in a lilting 6/8 meter in Dorian mode on D. Child’s transcription/translation opens with a sparkling polytonal introduction before the tune is stated clearly in violins. The answering phrase in woodwinds and trumpet adds a contrapuntal dimension, which in turn leads to expanded harmony. Finally the tune is stated again in the full orchestra, followed by an impressionistic coda. “The Donny Dims of the Arrow” [3] is part of a song–tree that includes “The Braes of Yarrow,” aka “The Dowie Dens o’ Yarrow,” a Scottish ballad, a version of which was arranged by Joseph Haydn (ca. 1802). The song is about a girl who dreams, alas presciently, that her sweetheart has been killed. Child’s setting opens with trumpets and clarinets in canon, with other instruments providing an echo as though heard from a distance through varied terrain. The tune (mostly in B–flat Dorian mode) is layered and interwoven contrapuntally and passed among instruments, including a solo violin passage. The concluding phrase adds funereal strokes of the bells. “The Jam on Gerry’s Rock” [4] is a logging ballad about a logjam, the clearing of which led to the deaths of several loggers. Child’s version begins with an oblique hint of Mahler, but a spiraling violin cadenza breaks the stillness. The tune is first heard in complex, dark harmonies on low winds and strings, with high winds and trumpets taking over. Rolling timpani suggests an unseen, ominous danger. The violin returns with dancing music, but the tragedy cuts it short.

The orchestral work *Shanti*, premiered by the Boston Modern Orchestra Project and Gil Rose in May 2011, was both a re–immersion in the world of the Karnatic Indian music Child had studied deeply in the 1970s and a coming–together of three decades of accumulated compositional and expressive expertise. It was not as though Child abandoned the specif–

Adirondack Voices

Woodsmen and Woods Lore



ics of his Indian music training when he returned to the west, but that the specifics were transformed and assimilated into his broader musical style. Child saw *Shanti* as a chance to reinvigorate and broaden his music by creating a new, highly worked-out and deeply personal hybrid approach. “Shanti,” multifaceted and rich in meaning, can translate as “peace,” “bliss,” “tranquility.”

Child’s Karnatic studies were pragmatic and based on oral, performative traditions in his singing training with Sri B. Rajam Iyer. He learned about, but did not engage directly with, the ancient, highly formalized melakarta scale system, but it was only in preparation for *Shanti* that he really began to consider it as a useful foundation for his own music. Child realized that its use parallels in some ways western melodic variation: in a nutshell, a scale is seen as an ordered group of pitches that can be transformed systematically. The composer explains, “The melakarta, which took its present form in the seventeenth century, is what in modern, western terms might be described as a set of pitch permutations generated according to a set of formal rules. The system contains the 72 scales (melas) that are the basis, or scalar substructure, of South Indian ragas. (A raga is much more than just a scale; it also implies specific melodic patterns, ornaments, intonation, mood, and character.)”

Child used the rules of the melakarta system in tandem with standard melodic transformational techniques in western music (e.g., inversion and retrogression) to generate the harmonic materials for *Shanti*, building up a resource—far too large for any one piece—from which he could draw during the composition process, using his taste and his sense of drama and contrast (which is to say, his musicianship) to then write the music. Each of the eight movements is based on one of the “essential aesthetic emotions” or rasas, which are the bases for music, dance, literature, and visual art. The rasas provided Child with a fundamental character to contemplate and react to for each of the work’s movements: “Adhbhuta” (wonder, awe), “Karuna” (compassion), “Bhayanaka” (fear), “Hasya”

(humor, laughter), “Veera” (valor, heroism), “Raudra” (rage), “Shringar” (love, eroticism), and “Shanti.” (The omitted rasa is “Bibhatsa,” disgust.)

“Adhbhuta” (wonder) [5] superimposes a “thick-line” melody in strings against a fanfare-like rising scale for brasses, with a central quiet section shifting the sustained linear music to woodwinds. The melody is in fact several concurrent lines, multiple “rotations” of the same basic collection of pitches, resulting in a complex and unique harmonic world. The quiet high strings that end the movement segue to the second, the gentle “Karuna” (compassion) [6]. Woodwinds begin high and go through a long process of descent with harmonic suspensions, suggesting a mood of lament, which is tempered by colorful flashing gestures appearing throughout the orchestra. The movement ends deep in the double basses, almost imperceptibly, and moves immediately to “Bhayanaka” (fear) [7]. Sharp chords in winds and percussion trigger panicked flurries in the strings. These quick scales infect the entire orchestra, traveling throughout the ensemble with a sense of space and movement, climaxing with a loud unison B in percussion, with siren. “Hasya” (humor) [8] has a touch of Prokofiev’s sardonic wit. Child uses his harmonic toolkit to create ever-shifting tonal centers and arch melodies. The final cadence is pure satire.

“Veera” (valor) [9] is portrayed as a series of fanfares and a series of syncopated, starkly rhythmic passages moving from one orchestral timbre to another—a constant struggle. A big bang with tam-tam splash divides the movement in two. In the second half, strings repeat a slow falling arpeggio while high woodwinds continue, sporadically, the aggressive music. “Raudra” (rage) [10] is purely homophonic, dense overlapping lines in quarter-note phrases of unpredictable length, offset by swelling sustained chords. (Messiaen is the clearest predecessor for this movement.) The seventh movement, “Shringar” (love), is marked “Infinitely tender.” The folk song melody in the violins invokes a response in the flute (with a different tonal center); shimmering orchestral details create about this music a glowing haze that overwhelms and dominates the second half of the movement. The

finale, “Shanti” (peace) [12], begins by alternating a phrase in woodwinds with a glittering cadenza for celesta. Strings (with horns) add a sustained third idea. These three basic ideas rotate over the course of the movement, each evolving at its own pace and in its own way, very different but gracefully coexisting.

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Boston-based composer and writer Robert Kirzinger has been the primary annotator for the Boston Modern Orchestra Project since 2006. He is on the staff of the Boston Symphony Orchestra as a writer, editor, and lecturer.



JOHN SACHS

Peter Child is Class of 1949 Professor of Music and a Margaret MacVicar Faculty Fellow at MIT, where he has twice chaired the department of Music and Theater Arts. He joined Reed College in 1973 through an exchange scholarship from Keele University in England and received his B.A. in music from Reed in 1975. After studying Karnatic music in Madras (modern Chennai) for a year through a Thomas J. Watson Fellowship (1975–76), he entered the graduate

program at Brandeis University and earned his Ph.D. in musical composition in 1981. He first took composition lessons at age 12 with Bernard Barrell in England; his later teachers include William Albright, Arthur Berger, Martin Boykan, Jacob Druckman, and Seymour Shifrin.

Child was awarded a 2015 Artists Fellowship from the Massachusetts Cultural Commission. He was American Symphony Orchestra League–Meet the Composer “Music Alive” composer in residence with the Albany Symphony Orchestra in 2005–08 and composer in residence with the New England Philharmonic 2005–11. His compositions won the 2001 Music of Changes award, which culminated in a commission and a concert in Los Angeles devoted to his music. He was a recipient of a 2000 commission from the Harvard Musical Association and a 1998 commission from the Fromm Foundation at Harvard University. In 1994 the Council for the Arts at MIT awarded Peter Child the Gyorgy Kepes Fellowship Prize. He has been honored by two earlier Artist Fellowships from the Massachusetts Cultural Council in 1986 and 1989, as well as fellowships to the MacDowell and Yaddo Artist Colonies and the Composers’ Conference at Wellesley College. The Massachusetts Council on the Arts and Humanities awarded him four “New Works” commissions in conjunction with Boston Musica Viva, the New England Conservatory Contemporary Ensemble, the MIT Experimental Music Studio, and the Cantata Singers. His compositions have also been awarded prizes

from Tanglewood (Margaret Grant Memorial Prize, 1978), East and West Artists (First Prize, 1979), WGBH Radio (Recording Prize, 1980), New England Conservatory ("New Works" Prize, 1983), and League-ISCMB, Boston (New England Composers Prize, 1983). In addition to his compositional work, Child has published papers concerning music by Shostakovich and Bartok in *Music Analysis* and *College Music Symposium*. He won the 2004 Levitan Award in the Humanities at MIT to support his work in musical analysis, and the Levitan Award for Excellence in Teaching in 2010.

Recordings of Peter Child's music have been released on Lorelt, New World, Naxos, Albany, Innova, CRI, Neuma, Rivoalto and Centaur compact discs. He has collaborated extensively in recent years with Norwegian visual artist Lina Viste Grønli, culminating in performances at Performa 13 (New York), List Visual Arts Center (MIT), Gallerie Gaudel de Stampa (Paris), Kunsthall Stavanger (Norway), and Maison d'Art Bernard Anthonioz (Nogent-sur-Marne, France). Child's music has been prominently featured on every biennial Lontano Festival of American Music in London, England, since 2006, and performed by numerous ensembles throughout the US and the world.



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.

As a guest conductor on both the opera and symphonic platforms, he made his Tanglewood debut in 2002 and in 2003 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 the National Orchestra of Porto and made his Japanese debut in 2015 substituting for Seiji Ozawa at the Matsumoto Festival conducting Berlioz's *Béatrice et Bénédict*.

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, an inventive company dedicated to presenting eclectic operatic repertoire in a variety of formats. The company debuted in September 2013 to critical acclaim with a 6-hour concert production of Wagner's *Rienzi*. Subsequent presentations have included concert performances of Korngold's *Die tote Stadt* and Massenet's *Le Cid*, along with two critically acclaimed Spring Festivals of staged opera. Prior to founding 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*, Donizetti's *Maria Padilla*, Hindemith's *Cardillac*, and Peter Eötvös's *Angels in America*. 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 and BMOP 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.

Mr. Rose 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 well as conducting, directing and producing the world premier recording of Ned Rorem's opera *Our Town*.

Mr. Rose has curated the Fromm Concerts at Harvard three times and served as the first curator of the Ditson Festival of Contemporary Music at Boston's Institute of Contemporary Art. As an educator, Mr. Rose served five years as Director of Orchestral Activities at Tufts University and in 2012 joined the faculty of Northeastern University as Artist-in-Residence and Professor of Practice. 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 four-time Grammy Award nominee.



The **Boston Modern Orchestra Project** is the premier orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries. A unique institution of crucial artistic importance to today's musical world, the Boston Modern Orchestra Project (BMOP) exists to disseminate exceptional orchestral music of the present and recent past via performances and recordings of the highest caliber.

Founded by Artistic Director Gil Rose in 1996, BMOP has championed composers whose careers span nine decades. Each season, Rose brings BMOP's award-winning orchestra, renowned soloists, and influential composers to the stage of New England Conservatory's historic Jordan Hall in a series that offers the most diverse orchestral programming in the city. The musicians of BMOP are consistently lauded for the energy, imagination, and passion with which they infuse the music of the present era.

BMOP's distinguished and adventurous track record includes premieres and recordings of monumental and provocative new works such as John Harbison's ballet *Ulysses*, Louis Andriessen's *Trilogy of the Last Day*, and Tod Machover's *Death and the Powers*. A perennial

winner of the ASCAP Award for Adventurous Programming, the orchestra has been featured at festivals including Opera Unlimited, the Ditson Festival of Contemporary Music with the ICA/Boston, Tanglewood, the Boston Cyberarts Festival, the Festival of New American Music (Sacramento, CA), Music on the Edge (Pittsburgh, PA), and the MATA Festival in New York. During its 20th anniversary season, BMOP was named Musical America's 2016 Ensemble of the Year, the first symphony orchestra in the organization's history to receive this distinction.

BMOP has actively pursued a role in music education through composer residencies, collaborations with colleges, and an ongoing relationship with the New England Conservatory, where it is Affiliate Orchestra for New Music. The musicians of BMOP are equally at home in Symphony Hall, Weill Recital Hall at Carnegie Hall, and in Cambridge's Club Oberon and Boston's Club Café, where they pursued a popular, composer-led Club Concert series from 2004 to 2012.

BMOP/sound, BMOP's independent record label, was created in 2008 to provide a platform for BMOP's extensive archive of music, as well as to provide widespread, top-quality, permanent access to both classics of the 20th century and the music of today's most innovative composers. BMOP/sound has garnered praise from the national and international press; it is the recipient of five Grammy Award nominations and its releases have appeared on the year-end "Best of" lists of *The New York Times*, *The Boston Globe*, National Public Radio, *Time Out New York*, *American Record Guide*, *Downbeat Magazine*, WBUR, NewMusicBox, and others.

BMOP expands the horizon of a typical "night at the symphony." Admired, praised, and sought after by artists, presenters, critics, and audiophiles, BMOP and BMOP/sound are uniquely positioned to redefine the new music concert and recording experience.

FLUTE

Sarah Brady* [1-3]
Rachel Braude (piccolo,
alto flute) [1]
Bianca Garcia [3]
Jessica Lizak [1]
Jessi Rosinski (piccolo,
alto flute) [2-3]

OBOE

Nancy Dimock
(English horn) [3]
Kyoko Hida-Battaglia (English
horn) [1]
Barbara LaFitte* [2-3]
Laura Pardee Schaefer
(English horn) [1-2]
Jennifer Slowik* [1, 3]

CLARINET

Amy Advocat
(bass clarinet) [1-3]
Gary Gorczyca
(bass clarinet) [1]
Jan Halloran* [1-3]
Michael Norsworthy* [3]

BASSOON

Sebastian Chavez [1]
Ronald Haroutunian* [2-3]
Adrian Morejon* [1]

Gregory Newton
(contrabassoon) [3]
Margaret Phillips
(contrabassoon) [1-2]
Wren Saunders [3]

HORN

Nick Auer [1]
Dana Christensen [1]
Alyssa Daly* [1]
Meredith Gangler [3]
Neil Godwin [1, 3]
Whitacre Hill* [2-3]
Kevin Owen [2]
Ken Pope [3]

TRUMPET

Eric Berlin [1, 3]
Terry Everson* [3]
Anthony Gimenez [1]
Dana Oakes [2]
Richard Watson* [1-3]

TROMBONE

Hans Bohn* [1-3]
Alexei Doohovskoy [3]
Martin Wittenberg [1]

BASS TROMBONE

Christopher Beaudry [1, 3]

TUBA

Donald Rankin [3]
Jerome Stover [1]

PERCUSSION

Jonathan Hess [3]
William Manley [3]
Craig McNutt (timpani) [1-3]
Robert Schulz* [1-3]
Nicholas Tolle [1]

HARP

Franziska Huhn [1]
Ina Zdorovetchi [3]

PIANO

Linda Osborn [3]

VIOLIN I

Melanie Auclair-Fortier [2-3]
Deborah Boykan [1]
Colleen Brannen [2-3]
Heather Braun [1]
Piotr Buczek [1-3]
Miki Cloud [3]
Cynthia Cumming [2]
Colin Davis [2-3]
Gabriela Diaz* [1-3]
Tudor Dornescu [1]
Tera Gorsett [3]
Rebecca Katsenes [1]
Oana Lacatus [1-2]

Sean Larkin [1]
Mina Lavcheva [3]
Jae Cosmos Lee [1-2]
Megumi Stohs Lewis [1-3]
Shaw Pong Liu [1, 3]
Miguel Perez-Espejo [2]
Annie Rabbat [2]
Amy Rawstron [3]
Sarita Uranovsky [3]
Ethan Woods [1]
Liza Zurlinden [2]

VIOLIN II
Elizabeth Abbate [1-3]
Stacy Alden [3]
Robert Anemone [1]
Colleen Brannen* [1]
Heidi Braun-Hill* [2-3]
Sasha Callahan [3]
Julia Cash [2-3]
Lois Finkel [1, 3]
Jodi Hagen [2]
Lilit Hartunian [1]
Abigail Karr [3]
Rebecca Katsenes [2]
Annegret Klaua [2-3]
Anna Korsunsky [1-2]
Aleksandra Labinska [1]

Mina Lavcheva [1-2]
Kay Rooney Matthews [1]
Amy Rawstron [2]
Elizabeth Sellers [2]
Brenda van der Merwe [3]
Edward Wu [1, 3]

VIOLA

Mark Berger [2-3]
Stephen Dyball [2]
Joan Ellersick* [1-3]
Nathaniel Farny [2-3]
David Feltner [2]
Jason Fisher [1]
Noriko Futagami [1, 3]
Abigail Kubert [2-3]
Kim Lehrman [1]
Dimitar Petkov [1-3]
Wendy Richman [3]
Emily Rideout [1]
Emily Rome [1]
Willine Thoe [1]
Kate Vincent [2-3]

CELLO

Miriam Bolkosky [1-2]
Brandon Brooks [3]
Nicole Cariglia* [1, 3]
Leo Eguchi [3]
Holgen Gjoni [1-3]
Katherine Kayaian [1-2]
Jing Li [2]
Ming-Hui Lin [1]
Patrick Owen [3]
Rafael Popper-Keizer* [2-3]
Cora Swenson [1]
Amy Wensink [2]

BASS

Anthony D'Amico* [2-3]
Karl Doty [1, 3]
Scot Fitzsimmons* [1-3]
Tony Flynt [2-3]
Robert Lynam [1-2]
Luke Sutherland [1]

KEY:

[1] Jubal
[2] Adirondack Voices
[3] Shanti
*Principals

Peter Child

Jubal
Adirondack Voices
Shanti

Producer: Gil Rose
Recording Engineer: Joel Gordon
Postproduction Engineers: Joel Gordon and Peter Atkinson

All works on this disc are published by the composer.

Jubal was recorded on September 26, 2014; *Adirondack Voices* was recorded on June 29, 2010; and *Shanti* was recorded on May 27, 2011, all at Jordan Hall in Boston, MA.

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Orchestra Project, and conductor Gil Rose for *Shanti*. Special thanks to Gil, all of the remarkable musicians of BMOP, and engineering wizard Joel Gordon, for this recording and the extraordinary archive of American orchestral music in the ever-expanding BMOP/sound catalogue of which it is part. — Peter Child



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