



BMOP
sound

DAVID SANFORD: BLACK NOISE

DAVID SANFORD

(b. 1963)

BLACK NOISE

PRAYER: IN MEMORIAM DR. MARTIN LUTHER KING, JR.

SCHERZO GROSSO

BOSTON MODERN ORCHESTRA PROJECT

Gil Rose, conductor

- [1] **BLACK NOISE** (2017) 11:53
- [2] **PRAYER: IN MEMORIAM DR. MARTIN LUTHER KING, JR.** (1992) 11:03
Sarah Brady, flute; Eric Berlin, trumpet

SCHERZO GROSSO (2006)

- [3] I 5:18
- [4] II 5:54
- [5] III 5:05
- [6] IV 8:29

MATT HAIMOVITZ cello

TOTAL 47:44



Fallen Angels (1995), directed by Wong Kar-Wai. Cinematography by Christopher Doyle.

Still image courtesy of Jet Tone Films

By David Sanford

I was fortunate to begin writing *Black Noise* at the Radcliffe Institute for Advanced Study in Cambridge, a municipality that I've deeply venerated. In 1986, as a first-year graduate student, I vividly remember a composition lesson at Arthur Berger's house on Sparks Street where I had very little new material, so he played me a record of Elliott Carter's Concerto for Orchestra for the first time; that same year at Boston's Symphony Hall, I was intrigued by both the Ensemble InterContemporain's performance of Boulez's *Repons*, and the Boston Symphony playing *St. Francis of Assisi* by Messiaen; and in 2001 I visited Cambridge for the Music and the Aesthetics of Modernity conference at Harvard where several musicologists delineated the importance of Helmut Lachenmann. The modernist aesthetic and my relationship to it have evolved over the last 15-20 years (which may or may not be borne out in these works) and my experiences at Radcliffe in the company of the other composers working there, Hans Tutschku and especially Michelle Lou, were instrumental in re-igniting my no-longer-youthful passion for musical invention, as my attendance at concerts by the Boston Modern Orchestra Project over the years has been. Other than Boulez's harmonic world (thank you, Richard Beaudoin), there are no direct quotations in *Black Noise*, but I do owe gratitude to cellist Kivie Cahn-Lipman for introducing me to the work of Fausto Romitelli, and to Mount Holyoke undergraduate Chunzi He who drew my attention to the importance of Chris Doyle's visual work in the films of Wong Kar-Wai.

In the promotional video to *Stop Making Sense* (thank you Steven Gehring), where Talking Heads frontman David Byrne interviews himself in split screen, part of one response regarding his song subjects is, "I try to write about small things...love is kind of big." I experienced a similar sense of inadequacy when asked to compose a work in honor of Dr. Martin Luther King, Jr. I found my initial inspiration in a photo of Dr. King with his fellow

marchers kneeling in prayer; however, that the commission came from the Pittsburgh New Music Ensemble— inadvertently, but likely—shifted my focus from the tremendous scope of the man himself and his inspirational legacy to my limited childhood perceptions of black America in that city which I have probably “idolized all out of proportion” since that time (it’s an odd coincidence that both Gil Rose and Robert Kirzinger have past ties to Pittsburgh as well). My father maintained that immediately after King’s shooting in Memphis, TN, he took my brother and me to Pittsburgh’s predominantly African American Hill District to witness the post-riot decay, a memory from when I would have been four years old that I have lost; but the conception of this man of peace with so much violence constantly erupting about him became the underlying theme of the work. I’m grateful that my father was able to attend the premiere of *Prayer* in 1993 at Rodef Shalom Congregation. Twenty-five years later, that premiere resonates as I consider that Rodef Shalom is only a mile or so from the Tree of Life Congregation where the recent horrific violence has tragically illustrated the undiminished relevance of King’s message, fifty years since his own passing.

Matt Haimovitz commissioned *Scherzo Grosso* with funding from the Sergey Koussevitzky Music Foundation in 2004 as a concerto for cello with versions for both big band and orchestra. As the piece materialized only a few months after the death of my great friend Ed Nelson, it grew into a conscious tribute to him featuring a number of quotes from works that he loved, or that I associated with him, including music by King Crimson, the Isley Brothers, Hindemith, Miles Davis, and numerous others. Its second movement is meant to echo the work of Kenny Wheeler, one of Ed’s all-time favorite trumpeters and composers, and it features a substantial improvised trumpet solo by Dave Ballou in the Pittsburgh Collective’s recorded version. While I didn’t overtly quote any of Dave’s solo, his virtuosic lyrical approach and sense of unbridled invention were the primary model for the fully composed trumpet solo in the orchestral version, performed brilliantly here by Michael Dobrinski. Similarly, the notated flute solo, played by Sarah Brady, and subsequent high woodwind soli in the fourth movement expound on the big band version’s other improvised trumpet area.

BLACK NOISE is scored for flutes, oboes, clarinet, bassoon, alto and baritone saxophones, horns, trumpets, trombones, percussion, harp, and strings. It was commissioned by the Boston Modern Orchestra Project and Artistic Director Gil Rose, and was premiered on March 31, 2017, at Jordan Hall in Boston, MA.

PRAYER: IN MEMORIAM DR. MARTIN LUTHER KING, JR. is scored for solo winds, percussion, piano, string quartet, and electric bass, and was premiered in February 1993 by the Pittsburgh New Music Ensemble at the Rodef Shalom Congregation in Pittsburgh, PA.

SCHERZO GROSSO, for solo cello and big band, was written for cellist Matt Haimovitz and the Pittsburgh Collective and received its premiere in 2005. The version for solo cello and orchestra was created in 2006.

By Robert Kirzinger

David Sanford first encountered the rock, funk, and soul music that are the foundation for the exuberant range of his musical personality while growing up in Pittsburgh in the 1960s and early '70s. Through curiosity, taste, experience, and vital performing relationships, he enriched and refined his approach over the more than twenty-five-year span represented by the works on this disc, in which a variety of compelling elements blend in making each piece a musically unique experience.

Since founding his modernist big band the Pittsburgh Collective in 2003, Sanford has used the group as a crucible for testing his ideas through repeated performances. This in turn has informed his work for more traditional ensembles, as was the case for the orchestral works *Black Noise* and the cello concerto *Scherzo Grosso*. The latter was also the result of

collaboration with the cellist Matt Haimovitz, whose embrace of non-traditional performance and repertoire ideas resonates closely with Sanford's philosophy. (*Scherzo Grosso* exists both in the present form and in a version for solo cello and big band.) *Black Noise* was initially conceived for the Pittsburgh Collective but blossomed to reach a definitive state, with its highly nuanced sense of harmony and timbre, that could only be realized by an orchestra. *Prayer: in memoriam Dr. Martin Luther King, Jr.*, for chamber orchestra, was composed for the Pittsburgh New Music Ensemble. An early work in Sanford's catalog, it reveals both mature emotional power and a confident blending of idioms.

For Sanford, idiom, or style, isn't discrete: no particular stylistic element can be isolated from the others. Growing up in a musical family first in Pittsburgh, and from age eleven in Colorado, Sanford took up the trombone and developed a sense of the camaraderie of performance. He developed an interest in jazz, especially the sophisticated big-band world of Charles Mingus, and began composing his own charts. In high school he also started to learn about the western classical music tradition. When he enrolled at the University of Northern Colorado in Greeley, he continued to play trombone but gravitated toward composition. New England Conservatory's strong jazz and contemporary improvisation program, and its veteran faculty members Gunther Schuller, Ran Blake, and George Russell, led him to Boston for graduate school, but as it turned out his main studies as a composer were with Arthur Berger, a classicist with ties to the Second Viennese School. After earning his master's degrees in composition and music theory at NEC, he went on to Princeton University, where he earned another master's degree and, ultimately, his Ph.D. Sanford is Elizabeth T. Kennan Professor of Music at Mt. Holyoke College in South Hadley, MA, where he has also served as chair of the music department. He continues to maintain strong ties to Pittsburgh.

He was a recipient of the Rome Prize of the American Academy of Rome, a Fellow of the Radcliffe Institute (during which period he composed much of *Black Noise*), and a recipient

of commissions and recognitions from such organizations as the Koussevitzky Foundation, the American Academy of Arts and Letters, and the Guggenheim Foundation. Along with BMOP, the Pittsburgh Collective, and the Pittsburgh New Music Ensemble, Sanford has worked with ensembles including the Detroit Symphony Orchestra, Chamber Music Society of Lincoln Center, Speculum Musicae, and San Francisco Contemporary Music Players, among many others.

* * *

Sanford's *Black Noise* [1] (aka *Schwarzes Rauschen*) was completed in 2017 on a commission from the Boston Modern Orchestra Project made possible by a grant from the Fromm Foundation. This single-movement orchestral work is testimony to the continual expansion of the composer's compositional range, driven by unflagging curiosity and excitement about the world of sound. The title is a pun on "white noise," the homogenous sonic phenomenon in which all frequencies are represented in equal proportions—akin to the entire color range being reflected by the color white. "Black Noise" also alludes to the composer's African-American heritage and its contrast with the dominance of white composers of European backgrounds within classical music. (Although there is no hip-hop component to the piece, Sanford acknowledges borrowing the phrase from the title of Tricia Rose's book on rap culture.) Sanford relates the sonic richness he sought in this piece to the work of the Hong Kong film director Wong Kar-Wai and his cinematographer Christopher Doyle, who achieve unique narrative and emotional complexity and saturated visual lushness in such films as *2046* and *In the Mood for Love*.

Musically, *Black Noise* is a response (not by any means negative) to the development of *musique spectrale*, the acoustic spectrum-based formal and harmonic approach derived in the past few decades from work by Tristan Murail and Gérard Grisey, but taken further by a younger wave of composers. Sanford cites the music of Kaija Saariaho, Matthias Pintscher, and Fausto Romitelli as particular models. The techniques of spectral acknowledge the

subtleties of articulation and the expanded palette of instrumental possibility that have become very much a part of the toolkit of the progressive concert composer. This is in part due to the awareness that instrumental sound as actually played is immensely more complex than what can be reasonably notated in scores. The past couple of generations have grappled with ways of making these nuances of performance part of the structural/gestural concerns of notated music, at the same time rethinking what's considered "normal" practice on a given instrument. *Black Noise* explores how these individually exacting approaches can create a wide variety of ensemble colors, ranging from a sustained, noise-like scrim, through gestures that hover between texture and figure, to sharply etched figures heard in an extended pointillistic episode, finally to massive orchestral aggregates of such figures merging once again to rich and complex "noise."

Working in conjunction with the concentration on timbre in *Black Noise* is Sanford's approach to time, which is very different from that of the other two pieces. Both melody and pulse, apart from very localized instances, are almost entirely missing; instead of definite shifts, episodes are usually dovetailed, moving from one to the next via gradual transitions and slow transformation. Harmonic progression (also closely related to timbre) occurs in a similar fashion, fluidly. Even so, strata of instrumental activity move at clearly different speeds—trombones versus flutes versus percussion in the opening passage, for example, or just after the four-minute mark, when a solo viola begins a quick line over sustained chords and an imposing tread in low winds. Following this episode, pizzicato bass begins the longest sustained, pulsed section, the pointillist passage mentioned above. This gives way to an active but unpredictably frenetic section featuring every orchestral section, which ends in a rare moment of unison coordination. Fast, intertwined figures accumulate in the last climactic crescendo, where a big band sensibility gains the foreground. The last moments are a gossamer dissipation in strings, interrupted by punctuating outbursts: unique worlds co-existing.

Sanford was pursuing his doctoral degree at Princeton when the late David Stock, founding director of the Pittsburgh New Music Ensemble, sought him out to offer a commission for what was to become Sanford's *Prayer*. The commission was for a piece specifically honoring Dr. King, but Sanford expanded it to encompass his own experience growing up during the era of King's fight for freedom, his murder, and its dark aftermath in urban Pittsburgh, where, just as in larger metropolises, the community couldn't contain its despair and anger and erupted in riots. The composer connects the piece to Pittsburgh's complicated history as represented by his own father, Joseph A. Sanford (1934–2004), a lifelong resident, who attended the premiere at the Rodef Shalom Congregation in the city's Oakland neighborhood in February 1993.

Prayer [2] is scored for a chamber orchestra—single winds, percussion, piano, and strings, with bass guitar replacing the standard upright double bass. This substitution plays a major role at the start in defining *Prayer*'s jazz-tinged sound-world, which becomes more evident later. The main thrust of the opening is a duet between flute—an instrument the composer connects loosely to ideas of peace and freedom—and the unsettled, aggressive sound of tom-toms. The unsettled nature of the music builds to a peak in a series of sharp wind chords, which give way to a lyrical, contemplative solo trumpet. Brass fanfares dispel its subdued mood; these are in turn supplanted by a rhapsodic flute cadenza. Oboe and bassoon, with the staccato bass guitar, trigger a strongly rhythmic episode of big-band funk. From this the solo trumpet spins off again, at first retaining the energy of the episode but gradually broadening out into memorial and prayer. In a live performance, piano and trumpet are left poignantly alone onstage, visually emphasizing the sense of loss already deeply present in the music.

As mentioned above, Sanford's *Scherzo Grosso* was a big cumulative result of his nearly two-decade working relationship with Matt Haimovitz. Sanford's first piece for Haimovitz was the September 11 memorial piece *Seventh Avenue Kaddish* for solo cello. *Scherzo*

Grosso was actually the offshoot of Sanford mentioning to Haimovitz that he was thinking of writing a piano concerto. Haimovitz suggested he write a cello concerto instead. The piece is essentially a document of the musical predilections of both soloist and composer. First, the title: Sanford has no qualms about calling the piece a concerto; and the phrase "Scherzo Grosso" as well as the work's four-movement form are deliberate nods to the classical music canon that the cellist and composer both studied. The stylistic eclecticism of the piece celebrates the boundary-less tastes that Haimovitz and Sanford brought to the table. Both the soloist and the band are required to engage in musical behaviors that tap into rock, free jazz, and the classical avant-garde. The original big-band setting (which was premiered in 2005) allowed Sanford to trust in his performers' individual creativity and dynamic listening to help shape the piece. In the orchestral version, the composer recaptures that dynamism via the ensemble's broader timbral palette. Although brass is still a big part of the ensemble, omission of electric guitar and keyboard and the presence of large woodwind and string sections radically shift the sound-world into orchestral territory.

Scherzo Grosso's four movements are modeled on the contrasting characters of traditional symphonic form: fast and substantial first and last movements, bracketing a slow movement and a quick scherzo (a fast, dance-oriented movement). The first movement [3] presents the soloist in a highly chromatic, modern-classical environment in an intense opening crescendo. Drum set adds a touch of the rock and jazz that will become more prevalent later. A second crescendo passage brings coalescing rhythm to the ensemble. This big surge is answered by a solo cadenza of Jimi Hendrix-like gestures (the falling whammy-bar glissandos of "Star-Spangled Banner" or "Machine Gun") that scatter into the orchestra. Cascading layers of orchestral sound behind the soloist's staccato aggression push the movement to a sudden end. The second movement [4] opens with a long passage for cello alone, making full use of its lyrical capabilities in contrast with the percussive and textural approach in the first movement. The orchestra emerges gradually, extending the cello's voice. A trumpet solo adds a new personality: one of Sanford's inspirations for the piece

as a whole was onetime Pittsburgh Collective trumpeter Ed Nelson (1962–2004), whose contributions, along with those of other Collective musicians, Sanford incorporated into the notated music of *Scherzo Grosso*. The orchestra builds behind the trumpet solo to rich climax. The solo cello's response leads to a recurrence of the intense crescendo. Pizzicato solo cello and trumpet are left alone briefly to end the movement.

The third movement [5] is scherzo-like in that it begins with a light, lilting line for the soloist, accompanied by a fast walking bass line. Once the soloist drops out, the orchestra's presence grows in energy and expanse of color—nearly everyone is momentarily a soloist. Halfway through the music the cello instigates a heavy metal eruption. A short lyrical passage ensues, accompanied by pitched percussion, before giving way to the energetic, walking bass-propelled final passage. The finale [6] begins as a dirty blues, orchestral instruments shadowing the soloist's sliding line. A groove is established, the cello's pizzicato figure receding into the general ensemble texture before coming forward again. A solo cadenza is the movement's central section, a complete change in character that subtly recalls the first movement cadenza. Gradually, with the addition of a solo flute, the groove is regained, building back to full orchestra, soloist by soloist, section by section. A syncopated, brass-heavy break ushers back the solo cello for the powerful conclusion.

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Robert Kirzinger is a composer and writer living in Boston. He is on the staff of the Boston Symphony Orchestra and since 2006 has been the primary annotator for the Boston Modern Orchestra Project.



ARTISTS

David Sanford was born in Pittsburgh, PA, where his mother Nancy Thomann (née Jones), was an organist and choir director at Grace Memorial Presbyterian Church, and his father, Joseph A. Sanford, sang at the University of Pittsburgh and professionally for a short time. The family moved to Colorado Springs, CO, where David continued to play trombone in bands and began to sing in choirs.

He started composing his first works for big band in junior high school, and arranging and transcribing music for marching band in high school.

He received degrees in music theory and composition from the University of Northern Colorado, New England Conservatory, and Princeton University. At UNC he was a member of the college's Grammy Award-nominated Vocal Jazz I along with its concert choir and several instrumental ensembles; while in Boston he was a member of the Tanglewood Festival Chorus; at Princeton he was the baritone soloist for the St. John Passion and Brahms's Requiem, and he completed his dissertation, "'Prelude (Part 1)' from Agharta: Modernism and Primitivism in the Fusion Works of Miles Davis" and Russo/Argo/Russo. During these years, he studied composition and theory with Richard Bourassa, Robert Ehle, Arthur Berger, Pozzi Escot, Jim Randall, Claudio Spies, and Steve Mackey.

In 2003 Sanford founded the Pittsburgh Collective, a 20-piece big band comprised of jazz, classical, funk, Latin, and new music specialists performing works that straddle these and other genres. He has conducted the group in performances at the International Association for Jazz Education's Annual Conference, Miller Theater, the Albright-Knox Art Gallery in Buffalo, the Dazzle jazz club in Denver, the Festival of New Trumpet Music in New York, and Skidmore College, among other venues, and their disc *Live at the Knitting Factory* was recognized as one of the year's best discs for 2007 in *Jazziz* magazine. Along with composi-

tions and arrangements by Sanford, the ensemble has performed works by Elvin Jones, Hugh Ragin, Mingus, Gillespie, Stravinsky, Mahler, Thomas Tomkins, Sia, Nick Cave, and others.

Sanford's honors include the Rome Prize, fellowships from the Guggenheim Foundation and the Radcliffe Institute, an Ives Scholarship and a Goddard Lieberson Fellowship from the American Academy of Arts and Letters, awards from BMI, ASCAP, and Phi Mu Alpha Sinfonia, and a Composer Portrait concert at Miller Theater. He was the arranger for cellist Matt Haimovitz's Grammy-nominated disc *Meeting of the Spirits*, composer-in-residence at Concert Artists Guild and at Vanderbilt University's Blair School of Music (through BMI), guest composer at the Wellesley Composers Conference, and a participant in the African American Composers Forum with the Detroit Symphony. He has received commissions from Chamber Music America for the Meridian Arts Ensemble, the Zephyros Winds, and FONT, from the Koussevitzky Foundation for cellist Matt Haimovitz and the Pittsburgh Collective, the Barlow Endowment for pianist Lara Downes, the Mary Flagler Cary Trust for Speculum Musicae, and from Astral Artists, the New England Conservatory Wind Ensemble, the Princeton University Orchestra and Jazz Ensemble, the Empyrean Ensemble at UC Davis, the Mana Saxophone Quartet, and duo pianists Gary Steigerwalt and Dana Muller. In addition, his works have received performances by the Berkeley Symphony Orchestra under Kent Nagano, the Cabrillo Festival Orchestra under Marin Alsop, the Detroit Symphony under Leslie Dunner, the Peabody Modern Orchestra under Cliff Colnot, the Chamber Music Society of Lincoln Center, the Chicago Symphony Chamber Players, and the U.S. Army Band "Pershing's Own" at the National Museum of African American History and Culture, among many others.

Sanford has taught at the University of Chicago and Amherst College, and is currently Elizabeth T. Kennan Professor of Music at Mount Holyoke College. He lives in Northampton, Massachusetts, with his wife, architect Mary Yun, and their two children.



Matt Haimovitz

Renowned as a musical pioneer, cellist Matt Haimovitz is praised by *The New York Times* as a “ferociously talented cellist who brings his megawatt sound and uncommon expressive gifts to a vast variety of styles” and by *The New Yorker* as a “remarkable virtuoso” who “never turns in a predictable performance.” He has inspired classical music lovers and countless new listeners by bringing his artistry to concert halls and clubs, outdoor festivals and intimate coffee houses, any place where passionate music can be heard. Haimovitz

mentors an award-winning studio of young cellists at McGill University’s Schulich School of Music in Montreal and is now the first ever John Cage Fellow at The New School’s Mannes School of Music in New York City.

Haimovitz made his debut in 1984, at the age of 13, as soloist with Zubin Mehta and the Israel Philharmonic and made his first recording with the Chicago Symphony Orchestra, for Deutsche Grammophon, at age 17. He has gone on to perform on the world’s most esteemed stages, with such orchestras and conductors as the Berlin Philharmonic, the New York Philharmonic with Mehta, the English Chamber Orchestra with Daniel Barenboim, the Boston Symphony Orchestra with Leonard Slatkin, and the Montreal Symphony Orchestra with Kent Nagano.

Born in Israel, Haimovitz has also been honored with the Avery Fisher Career Grant (1986), the Grand Prix du Disque (1991), the Diapason d’Or (1991), and he is the first cellist ever to receive the prestigious Premio Internazionale “Accademia Musicale Chigiana” (1999). Haimovitz studied at the Collegiate School in New York and at the Juilliard School, after which he continued his cello studies with Ronald Leonard and Yo-Yo Ma. In 1996, he received a B.A. *magna cum laude* with highest honors from Harvard University. Matt Haimovitz plays a Venetian cello, made in 1710 by Matteo Gofriller.



LIZ LUNDER

Gil Rose is a musician helping to shape the future of classical music. Acknowledged for his “sense of style and sophistication” by *Opera News*, noted as “an amazingly versatile conductor” by *The Boston Globe*, and praised for conducting with “admiral command” by *The New York Times*, over the past two decades Mr. Rose has built a reputation as one of the country’s most inventive and versatile conductors. His dynamic performances on both the symphonic and operatic stages as well as over 75 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 has won fourteen ASCAP awards for adventurous programming and was selected as Musical America’s 2016 Ensemble of the Year, the first symphony orchestra to receive this distinction. Mr. 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, Cantaloupe, ECM, Naxos, New World, and BMOP/sound.

In September 2013, he introduced a new company to the Boston opera scene, Odyssey Opera, dedicated to eclectic and underperformed operatic repertoire. Since the company’s inaugural performance of Wagner’s *Rienzi*, which took the Boston scene by storm, Odyssey Opera has continued to receive universal acclaim for its annual festivals with compelling themes and unique programs, presenting fully staged operatic works and concert performances of overlooked grand opera masterpieces. In its first five years, Mr. Rose has brought 22 operas to Boston, and introduced the city to some important new artists. In 2016 Mr. Rose founded Odyssey Opera’s in-house recording label with its first release, Pietro Mascagni’s

Zanetto, followed by a double disc of one act operas by notable American composer Dominick Argento in 2018. Future projects include the world premiere recording of Mario Castelnuovo-Tedesco's *The Importance of Being Earnest*.

He has led the longstanding Monadnock Music Festival in historic Peterborough, New Hampshire. Since his appointment as Artistic Director in 2012, Mr. Rose has conducted several premieres as well as cycles of the symphonies of Beethoven and Mendelssohn. He made his opera stage directing debut in two revivals of operas by Dominick Argento as well as conducting, directing, and producing a production and world premiere recording of Ned Rorem's opera *Our Town* in the historic Peterborough Townhouse.

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. In 2015, he made his Japanese debut substituting for Seiji Ozawa at the Matsumoto Festival conducting Berlioz's *Béatrice et Bénédict*, and in March 2016 made his debut with New York City Opera at the Appel Room at Jazz at Lincoln Center. He has since returned to City Opera in 2017 (as Conductor and Director) in Zankel Hall at Carnegie Hall and 2018 conducting a double bill of Rameau & Donizetti's settings of *Pigmalione*. In 2019, he will make his debut conducting the Juilliard Symphony in works of Ligeti and Tippett.

As an educator, he has served on the faculty of Tufts University and Northeastern University, and has worked with students at a wide range of colleges such as Harvard, MIT, New England Conservatory, Carnegie Mellon University, and the University of California at San Diego, among others.

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.



TINA TALLON

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* (piccolo) [1-3]
Jessica Lizak [1, 3]

OBOE

Nancy Dimock* [1, 3]
Jennifer Slowik* [2-3]
Catherine Weinfield [1]

CLARINET

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

BASSOON

Ronald Haroutunian* [3]
Jensen Ling* [1-3]
Margaret Phillips
(contrabassoon) [1-2]

HORN

Joseph Cradler [3]
Alyssa Daly [1]
Neil Godwin* [1, 3]
Kenneth Pope [2]
Alex Stening [3]
Sarah Sutherland [3]

SAXOPHONE

Sean Mix (baritone) [1]
Philipp Städlin (alto) [1]

TRUMPET

Eric Berlin* [1]
Michael Dobrinski* [3]
Terry Everson [2]
Joseph Foley [1]
Adam Gautile [3]
Andrew Sorg [3]

TROMBONE

Christopher Beaudry
(bass trombone) [3]
Hans Bohn* [3]
Victoria Garcia-Daskalova [1, 3]
Robert Hoveland* [1]
Martin Wittenberg [2]

TUBA

Kenneth Amis [3]

PERCUSSION

Craig McNutt (timpani) [1-3]
Robert Schulz* [1, 3]
Matthew Sharrock [3]
Nicholas Tolle [3]

HARP

Ina Zdorovetchi [1]

PIANO

Linda Osborn [2]

VIOLIN I

Breana Bauman [1]
Piotr Buczek [1]
Natalie Calma [3]
Angela Cho [3]
Kyra Davies [3]
Sonia Deng [1, 3]
Gabriela Diaz* [3]
Charles Dommick [2]
Tudor Dornescu [3]
Rose Drucker [3]
Omar Guey* [1]
Aleksandra Labinska [3]
Sean Larkin [1]
Nicole Parks [1, 3]
Alyssa Wang [1, 3]
Ethan Woods [1]

VIOLIN II

Colleen Brannen* [1]
Natalie Calma [1]
Gabriela Diaz [2]
Tera Gorsett [1]
Susan Jensen [3]
Lizzie Jones [3]
Annegret Klaua [1]
Sean Larkin [3]
Mina Lavcheva [1, 3]
Shadwa Mussad [3]
Amy Rawstron [3]
Kay Rooney Matthews [1, 3]

David Rubin [1]

Nivedita Sarnath [1, 3]

Klaudia Szlachta* [3]

Edward Wu [3]

VIOLA

Sharon Bielik [3]

Joan Ellersick [2]

Nathaniel Farny* [1, 3]

Noriko Futagami* [3]

Ashleigh Gordon [1]

Amelia Hollander Ames [1]

Samuel Kelder [1, 3]

Lauren Nelson [3]

Dimitar Petkov [1, 3]

Emily Rideout [3]

Emily Rome [1, 3]

CELLO

Miriam Bolkosky [1, 3]

Nicole Cariglia* [1]

Ariel Friedman [1, 3]

Holgen Gjoini [2]

Stephen Marotto [3]

Velleda Miragias [1, 3]

Rafael Popper-Keizer* [3]

Amy Wensink [3]

BASS

Anthony D'Amico*
(electric bass) [2-3]

Scot Fitzsimmons* [1, 3]

Reginald Lamb [1, 3]

Bebo Shiu [3]

KEY

[1] Black Noise

[2] Prayer

[3] Scherzo Grosso

*Principals

David Sanford

Black Noise

Prayer: *in memoriam Dr. Martin Luther King, Jr.*

Scherzo Grosso

Producer: Gil Rose

Recording and postproduction: Joel Gordon

SACD authoring: Brad Michel

Black Noise and *Prayer: in memoriam Dr. Martin Luther King, Jr.* are published by the composer. *Scherzo Grosso* is published by Oxingale Music.

Black Noise was recorded April 3, 2017, at Buckley Recital Hall, Amherst College, Amherst, MA. *Prayer: in memoriam Dr. Martin Luther King, Jr.* was recorded December 6, 2011, at Distler Hall, Tufts University, Somerville, MA. *Scherzo Grosso* was recorded October 29, 2017, at Jordan Hall, Boston, MA.



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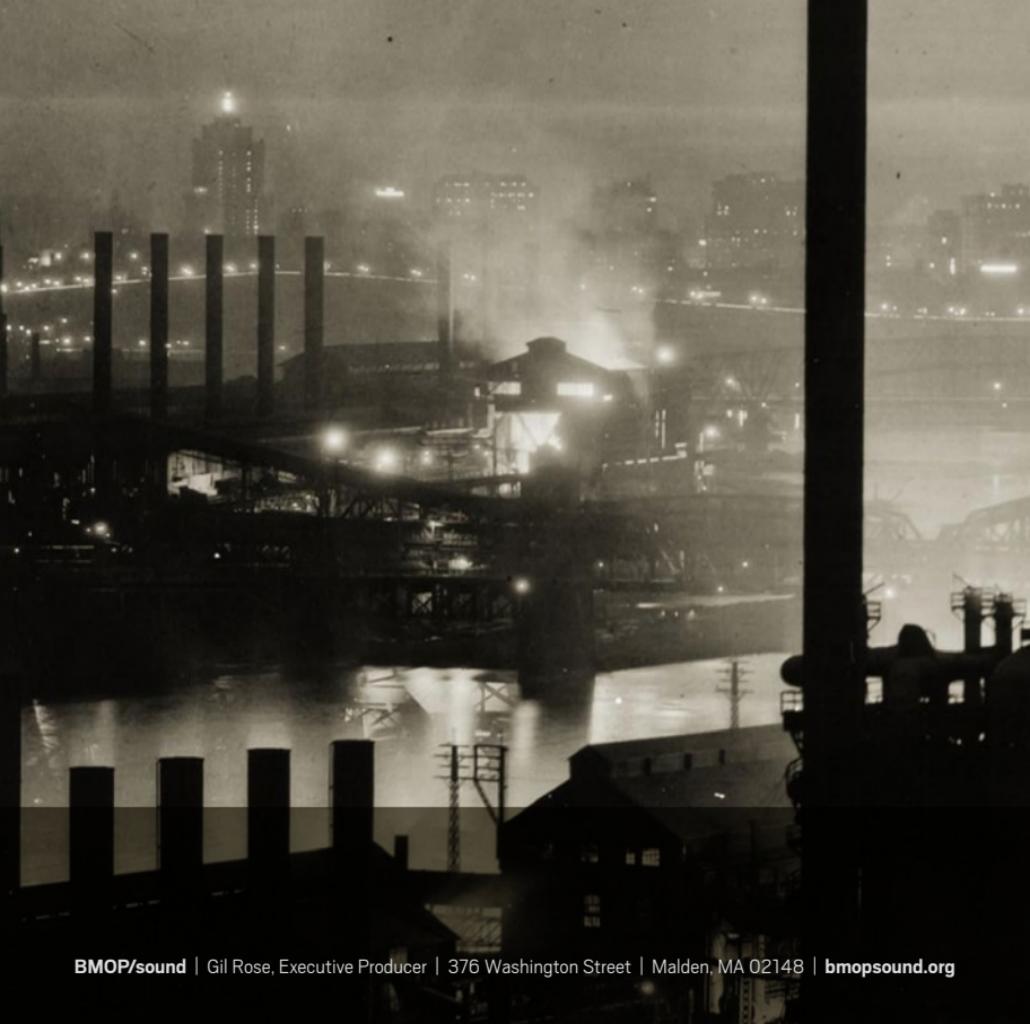
—David Sanford



Cover image: F. Ross Altwater, American, 1886–1959, *Industry: Overview of Steel Mill on the Monongahela River at Night*, 1931, gelatin silver print, 7 7/8 × 9 5/8 inches, Carnegie Museum of Art, Pittsburgh.
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