



BMOP
sound

MICHAEL COLGRASS: SIDE BY SIDE

LETTER FROM MOZART | THE SCHUBERT BIRDS

MICHAEL COLGRASS (b.1932)

LETTER FROM MOZART

SIDE BY SIDE

THE SCHUBERT BIRDS

BOSTON MODERN ORCHESTRA PROJECT

Gil Rose, conductor

[1] **LETTER FROM MOZART** (1976) 14:42
Andrew Clark, second conductor

[2] **SIDE BY SIDE** (2007) 24:06
(Recorded live in concert)
Joanne Kong, harpsichord and piano

[3] **THE SCHUBERT BIRDS** (1989) 19:35

TOTAL 58:24



MICHAEL COLGRASS BY HOUE © ICKA 2009

By Michael Colgrass

A LESSON FROM THE IRISH SEA

How many times have I been asked why I create music? My answers vary: self-expression, spiritual exploration, reflecting on the age we live in. Classical composers were known to write, “To the glory of God” on scores. But I was never fully satisfied with such answers. Not that they were untrue, just incomplete.

One day I heard an answer that rang true. I was in Dublin visiting the James Joyce Tower. When I walked down the road I saw the Forty-Foot, an inlet where people swim in the Irish Sea year-round. At that time, it was still for men only and they swam nude.

Since no swimsuit was required, I decided to give it a try. I was warned the water was about 11 Celsius, or 51 Fahrenheit—in other words, extremely cold! But I loved to swim and had braved frigid water before.

The area was all natural rock abutting the deeply green ocean. The only man-made thing was a ladder descending into the deep. So I took off my clothes and climbed down for a quick dip. I dipped in and out quickly to insulate my body and then braved a full swim. I crawl-stroked a few icy yards in a small circle. The water was so cold that I felt like a leather band was tightening around my forehead. I stayed in for only a minute and scrambled out. I’d had enough.

As I was drying myself with my T-shirt, a tall, well-muscled man of about 80 took off his clothes, dove in and swam leisurely on his back as if he were in the Bahamas. I watched



CHARLIE PARKER IN THE THREE DEUCES CLUB, NEW YORK, AUGUST 1947. PHOTO: WILLIAM P. GOTTlieb.

him go out about a hundred yards, swim around and freestyle his way back. As he climbed out, I said, "You look like you've done this before."

He answered in his Irish brogue, "Ah, your first time is it? Well, it's like poverty—all in what you're used to." He dried himself with a towel. "So what do you do?"

"I'm a composer," I said. "Symphonies, that sort of thing."

"Ahhh, love-ly, love-ly, love-ly." He threw his head back and laughed in delight. "For most of us life is so mundaaa-ne."

For the first time I heard a satisfactory answer to why I compose: it is never boring. Of all the things I've done in my life I can't think of one as endlessly challenging. Aggravating, puzzling, frustrating, enervating, yes—but never mundane.

I heard it straight from the Irish Sea.

This essay is from Michael Colgrass: Adventures of an American Composer, reprinted with permission of the composer.

LETTER FROM MOZART, *scored for full orchestra, was commissioned and premiered by the Musica Aeterna Orchestra, with Frederic Waldman conducting, on December 1, 1976, in Alice Tully Hall at Lincoln Center in New York, NY.*

SIDE BY SIDE, *for harpsichord and piano soloist and orchestra, was commissioned by the Esprit Orchestra of Toronto, the Boston Modern Orchestra Project, and the Richmond Symphony Orchestra. It received its world premiere by the Esprit Orchestra, Alex Pauk, Music Director, on May 13, 2007, at the Jane Mallett Theatre in Toronto, Ontario, Canada.*

THE SCHUBERT BIRDS, *for full orchestra, was commissioned and premiered by the National Arts Centre Orchestra, Gabriel Chmura, Music Director, on January 17, 1990, in Ottawa, Ontario, Canada.*

By Robert Markow

Now approaching his late eighties, Michael Colgrass indubitably ranks as one of Canada's senior composers and one of its most highly respected as well. He holds the unique distinction among prominent classical composers in North America of being the only one whose music is well known equally on both sides of the Canadian-American border. His life has unfolded in two more or less equal parts, the first in the United States, where he spent the first 42 years of his life, the second in Canada (Toronto), where he has lived since 1974.

Colgrass's musical career began in Chicago, where his first professional experiences were as a jazz drummer (1944–49). In 1954 he graduated from the University of Illinois with a degree in performance and composition. He also studied with Darius Milhaud at the Aspen Festival and with Lukas Foss at Tanglewood. Colgrass served for two years as timpanist

in the Seventh Army Symphony Orchestra in Stuttgart, Germany (1954–1956), and then spent eleven years (1956–1967) as one of New York's top freelance percussionists. Here his experience ranged from serving as an extra with the New York Philharmonic to performing alongside Dizzy Gillespie to playing in the original run of *West Side Story* on Broadway. During those New York years Colgrass performed with the American Ballet Theatre orchestra, the Modern Jazz Quartet, the NBC Symphony Orchestra, and the Columbia Symphony Orchestra for its recordings with Stravinsky conducting. He participated in premieres of new works by John Cage, Elliott Carter, Edgard Varèse, and many others. Concurrent with his busy life as a freelance percussionist he continued his study of composition with Wallingford Riegger and Ben Weber.

The transition from full-time percussionist to full-time composer came in the late 1960s. One of Colgrass's earliest and most successful compositions was *As Quiet As*, premiered in 1966 when the composer was just 34 and subsequently recorded by the Boston Symphony with Erich Leinsdorf conducting. For well over half of his creative life, Colgrass has been a member of that elite class of composers who make a living exclusively from composing. Over the years he has received commissions from the New York Philharmonic, Boston Symphony (twice), Toronto Symphony (twice), and the major orchestras of Minneapolis, Detroit, San Francisco, St. Louis, Pittsburgh, Washington, DC, and Ottawa (twice), as well as from the Canadian Broadcasting Corporation, the Chamber Music Society of Lincoln Center, the Manhattan and Muir String Quartets, the Brighton Festival in England, the Fromm and Ford Foundations, the Corporation for Public Broadcasting, and numerous other orchestras, chamber ensembles, choral groups, and soloists.

Colgrass's list of prizes includes a Pulitzer (for *Déjà vu*, a New York Philharmonic commission, 1978), two Guggenheims, a Rockefeller Grant, the 1988 Jules Léger Prize for Chamber Music, and an Emmy for the PBS documentary *Soundings: The Music of Michael Colgrass* (1982).

Colgrass writes words as ably as he writes music. In addition to numerous essays and articles on a wide range of subjects, he has authored two books. The first, *My Lessons with Kumi* (2000), is a narrative/exercise book outlining his techniques for performance and creativity, which include Grotowski physical training, mime, dance, and neuro-linguistic programming (NLP). Colgrass has lectured and given workshops throughout the world on the psychology and technique of performance, in which participants do exercises from this book. His second book is a quasi-autobiography, *Michael Colgrass: Adventures of an American Composer* (2010), structured as a series of 89 vignettes that collectively provide the reader with insight into the man's fascinating mind and creative spirit. The word "adventures" in the title is no exaggeration. Among the anecdotes in this volume are how the author saved Leonard Bernstein from assault by an angry musician, playing Stravinsky's *Rite of Spring* without a conductor, his brush with Cold War espionage when he was accused of spying in Romania, and chasing down a bank robber in New York.

Teaching people how to listen—*really* listen—has long been one of Colgrass's passions. He has created a method for teaching children—and teachers—how to write music using graphics. In April of 2009 he undertook a project with the Middleton Regional High School in Nova Scotia, where high school students wrote seven pieces for band in three days and conducted them in a public concert on the fourth. As a result, his method was adopted by the Nova Scotia educational system for inclusion in the junior high curriculum. He is also the founder of Deep Listening, a technique for using hypnosis with audiences to enhance the listening pleasure. This is featured in the book of outstanding NLP developments, *Leaves Before the Wind*.

There is often a programmatic element to compositions by Michael Colgrass, and he expects the listener to take an active role in the musical experience. In the case of *Letter from Mozart*, one is invited to experience how a late-twentieth-century composer filters an imaginary tune by Mozart through the alembic of his modernistic compositional processes. It's fun,

it's intriguing, and it's the meeting of two great musical minds. *Side by Side* also revolves around the meeting of two different musical minds, or, more precisely, of two different musical instruments—the harpsichord and the piano, with one musician handling both, sitting "side by side" the two instruments. And in *The Schubert Birds* he takes the listener into the worlds of two more disparate musical personalities, Schubert and Charlie Parker.

* * *

In *Letter from Mozart* [1] we are to imagine a fictional letter from the voluminous Mozart (his letters number well over a thousand) to the composer ("Michael") imploring him to write a piece using one of Mozart's themes as a point of departure. Here is the letter (the composer's invention):

Dear Michael,

I would like to be your inspiration for a piece of music. I have been watching the development of music since my time and am especially interested to see how an idea of mine would come out when filtered through the mind of a twentieth-century composer. Let me give you a typical Austrian-type folk melody (I'll think up an original one) and you apply to it the techniques of contemporary music in any way you like.

Now, you may wonder why I chose you for this task. First, I know I'm your favorite composer, and that counts a great deal with me. Second, you are a percussionist, and one of my secret dreams has always been to write something for percussion—but in my day it wasn't dignified. But perhaps my primary reason for choosing you is that your name would have been Michele Colgrassi had you been born in Italy like your father. I loved Italy more than any other country.

Getting back to this new piece, may I suggest that it be a work of light quality—not superficial. Mozartian! Many artists today seem to feel their work must "express

the age they live in," and cite war, corruption and crime as reason for creating bitter and angry work. My God, if only you could have experienced some of the miseries of the age I lived in: disease, oppression, poverty and corruption! Life wasn't all bad, of course, and there was much beauty in my age. But so there is in yours, and why not try to capture that spirit too?

One last word: don't quote any of my existing music—just use this melody I send you (Goodness, I've written so many pieces I hope I didn't use this tune and forget having done so!)

Good luck to you, and I hope you have fun with it.

Your friend,
Mozart

Willa Conrad, reviewing a performance of this fifteen-minute composition for the *Toledo Blade*, called *Letter from Mozart* "a delightful contemporary work. ... Colgrass creates a kaleidoscope effect by embedding a straightforward eight-bar theme on a constantly shifting aural background. The theme passes from piano to viola to woodwind, but never in its entirety, and always mocked by the orchestra with frigid sustained chords in the strings, or the virulent sound of an oompah band, or a sudden explosion of accordion. The effect is like watching a Federico Fellini movie set in a freak carnival, faces leering in and out of focus in the camera, the feral sound of a calliope and human screeches penetrating your ears. Colgrass deliberately creates an unstable listening experience, so complex it takes two conductors to lead various instrumental groups in simultaneous but slightly out of kilter tempos."

There exist thousands of concertos for piano and a substantial number for harpsichord as well. But how many are there for piano and harpsichord combined in a single work? Musical cognoscenti might recall one by Elliott Carter, composed in 1961. But if the field is limited



JOANNE KONG REHEARSING SIDE BY SIDE WITH BWOP. PHOTO BY PAUL HANSON

to a double concerto with both instruments played by a single soloist, then that by Michael Colgrass might well be the only one of its kind. Entitled *Side by Side* [2], it was inspired, as are many concerted works of Colgrass, by a particular player, Joanne Kong, a rare musician who is adept at both instruments in modern music as well as in music of the Baroque period. "One of Michael's greatest strengths as a composer is how he explores sonority, not just the sonority between the two keyboards but what he does with the orchestration," notes Kong. Colgrass relates:

I first saw Joanne in a photo of her sitting at both keyboards, which were placed at right angles to each other suggesting that she could play both instruments from the same position. This image gave me the idea of featuring her on two keyboards at once. However, this juxtaposition presented a problem because harpsichord and piano are so different in volume and carrying power. The harpsichord is delicate and cannot sustain pitches, whereas the piano is powerful, even percussive, and its notes can ring freely. To create more of a balance between the two instruments, I decided to subdue the piano with tuning mutes and bobby pins, in other words, to create a prepared piano. The odd and unpredictable sounds that result suggest a clownish, satirical personality that is worlds apart from the elegant and subtle harpsichord. Since both instruments are quiet in volume, I decided to amplify both to match the weight of a full orchestra.

The function of the orchestra is to create a distinctive world for each instrument. The harpsichord's fragile and crystalline nature suggested to me celesta, harp, and vibraphone; whereas the sound of an altered piano is more clunky and comic, complemented by cowbells, wood blocks, and kitchen bowls. Over the course of the piece the two instruments come closer together and gradually become one, making a blend of their disparate natures.

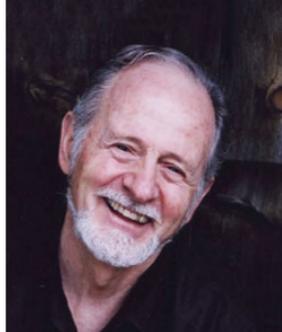
The Schubert Birds [3], like much else by Colgrass, reveals its composer's ability to write accessible music that simultaneously challenges the intellect and stirs the emotions. Colgrass describes the fancifully titled work as "a concerto for orchestra based on Franz Schubert's *Kupelwieser Waltz*, a little-known piano piece that Schubert wrote as a wedding gift for Leopold Kupelwieser, a painter-friend of the composer. The title comes from my perception of Schubert as a bird who spent his life singing, surrounded by a circle of others who were attracted by his lyricism and sang with him."

Though *The Schubert Birds* does employ lyrical elements, they are not nearly as prominent as in Schubert's own music. What Colgrass offers instead is a rich tableau of sustained musical discourse in which instrumental lines take on roles similar to those of characters in a play. Moving through a large gamut of emotions, the music consists of various fragmentations, permutations, and distortions of the waltz tune, often played several at a time, and woven together into a tapestry of almost perpetual counterpoint. Colgrass thinks of the music as "a stroll through my own fanciful concept of Schubert's subconscious world." The composer further notes that "from my vantage point, I have often thought of jazz saxophonist Charlie Parker as a kindred spirit to Schubert. Parker, too, sang with the natural ease of a bird and was even nicknamed 'Bird.' They both lived fast and died tragically young (Parker at 34, Schubert at 31), so it seemed quite natural to me that the middle section of this work be in the recitative blues style of Charlie Parker, to show their affinity."

The Schubert Birds is an extraordinarily active and busy composition, with a fascinating array of arabesques, colors, timbres, and textures all skillfully deployed in kaleidoscopic profusion. Colgrass calls it "a crazy quilt of theme and variations." The element of conflict is basic to the musical thought, and this is ultimately what gives *The Schubert Birds* its poignant, personal quality. One is inevitably drawn into these conflicts—between major and minor tonalities; between the exuberant and the static; of gaily twittering "birds" perched over a bleak, gray carpet of strings; or a hilarious, jazzy duet for solo oboe and contrabassoon, in

which the latter tries hopelessly to appear as nimble as the former. All of these and more coalesce into a commentary on life itself, with its disputes, struggles, joys, sorrows, choices, and decisions. Images appear, merge, and fade with astonishing suppleness and variety. When the original waltz is finally heard near the end of the composition in an unadorned, tonally harmonized presentation, the effect is deeply moving, as if the conflicts of life have finally been resolved.

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Michael Colgrass was born April 2, 1932, in Chicago, Illinois. He began his musical career in his hometown of Chicago where he gained his first professional experiences as a jazz drummer. In 1954, Michael graduated from the University of Illinois with a degree in Music Performance and Composition. In his early career, Michael served two years as a timpanist with the Seventh Army Symphony Orchestra in Stuttgart, Germany. He then went on to spend 11 years as a freelance percussionist and composer in New York.

In 1978, Michael won the Pulitzer Prize for his symphonic piece *Déjà vu*, which was commissioned and premiered by the New York Philharmonic. In addition to his Pulitzer Prize, he received an Emmy award in 1982 for a PBS documentary, *Soundings: The Music of Michael Colgrass*.

Recently, Michael has devised a system to teach music creativity to children. Through this system, middle and high school teachers learn techniques to teach children to write and perform music. Colgrass's *My Lessons with Kumi*, a narrative exercise book, outlines his technique for teaching performance and creativity.

Michael is also an avid Neuro-Linguistic Programming (NLP) advocate, and features NLP exercises in his book *My Lessons with Kumi*.

Today Michael Colgrass resides in Toronto, Canada, with his wife Ulla. He makes his living internationally as a composer and writer.

Biography courtesy of Dallas Symphony Orchestra



Joanne Kong, keyboardist, captures the attention of audiences in compelling performances that celebrate the vibrancy and eloquence of musical expression. Embracing a broad range of repertoire from Baroque to contemporary music, her performances have been praised for “great finesse and flexibility” (*The Washington Post*), “superb” playing (*The Boston Globe*), “utmost keyboard sensitivity and variety of tone” (*Richmond Times-Dispatch*), “remarkable technical ability” (*The Oregonian*), and “superb artistry” (*San Antonio Express-News*) for works “sensitively played” (*The New York Times*).

Her versatility includes the distinction of being the first artist to release a harpsichord–piano recording of the J. S. Bach *Goldberg Variations* and Beethoven *Diabelli Variations*, on the BRIOSO label.

Kong has performed to critical acclaim at numerous venues including the Los Angeles and Oregon Bach Festivals, Abbey Bach Festival, Texas Bach Collegium, Houston Harpsichord Recital Series, Memphis Chamber Music Society, Stotsenberg Concert Series, San Antonio Festival, Los Angeles Monday Evening Concert Series, Virginia Waterfront International Festival of the Arts, the Royal Netherlands Embassy, National Gallery of Art Concert Series in Washington, D. C., Strathmore Hall’s “Music in the Mansion” series, Columbia University, Harvard University, the Conservatorio Dall’Abaco in Verona, Italy, the Melk Abbey Summer Concert Series, and Baden’s Haus der Kunst in Austria. Recent international performances have included concerts in Colombia, Cuba, India, and a 10-day concert tour of Brazil under the auspices of the Partners of the Americas and the U. S. State Department. Kong has appeared as soloist with orchestra under conductors William McGlaughlin, Myung-Whun Chung, Alberto Bolet, Steven Smith, Samuel Baron, George Manahan, Alexander Kordzaia, Eckart Preu, John Sinclair, Mark Russell Smith, Gil Rose, and Alex Pauk, and she has collaborated with numerous artists including the Shanghai String Quartet; Eugenia Zukerman; cellists James Wilson, Jason McComb, and Ronald Crutcher; soprano Ying Huang; baritones James Weaver and Zheng Zhou; and 4-time Grammy Award-winning ensemble Eighth Blackbird.

In 2007, she gave the World Premiere of Pulitzer Prize-winning composer Michael Colgrass’s *Side by Side*, the first concerto to be written that features a soloist in a dual role as both pianist and harpsichordist. The work was performed by the Boston Modern Orchestra Project with Gil Rose, conductor, Toronto’s Esprit Orchestra under Alex Pauk, and the Richmond Symphony directed by Steven Smith.

Dr. Kong is the recipient of national and international honors including performance fellowships from the American Academy of the Arts in Europe and the Bach Aria Festival, designation as a Laureate in the 1983 National Beethoven Foundation Fellowship Auditions, three Ruth Lorraine Close Fellowships, and the Irl Allison Grand Prize in the 1985 International Piano Recording Competition for her performance of Beethoven’s *Diabelli Variations*. She has been a guest coach at New York University, New England Conservatory, the University of Southern California, Brigham Young University, and Yale University, and has been recognized for her exceptional work with gifted young musicians. She is currently the director of the accompanying and chamber music programs at the University of Richmond.



Andrew Clark is the Director of Choral Activities and Senior Lecturer on Music at Harvard University. He serves as the Music Director and Conductor of the Harvard-Radcliffe Collegium Musicum, the Harvard Glee Club, the Radcliffe Choral Society, the Harvard Summer Chorus, and teaches courses in conducting, choral literature, and music and disability studies in the Department of Music.

Dr. Clark has led the Harvard Choruses in performances at the Kennedy Center, Boston Symphony Hall, New York's Carnegie Hall and Metropolitan Museum of Art, and venues across the United States, Europe, Asia, and South America. His performances of choral-orchestral works with the Harvard Choruses have received critical acclaim, including Bach's *St. Matthew Passion* and *B-Minor Mass*, Handel's *Messiah*, *Esther*, and *Israel in Egypt*, the Mozart *Requiem*, Haydn's *Creation* and *Lord Nelson Mass*, Beethoven's *Mass in C* and *Ninth Symphony*, the Dvořák *Stabat Mater*, the *All-Night Vigil* of Rachmaninoff, the Poulenc *Gloria*, and Michael Tippett's *A Child of Our Time*. He has also led the Harvard Choruses in presenting seminal 20th- and 21st-century works by Arthur Honegger, Lukas Foss, Ross Lee Finney, John Corigliano, Arvo Pärt, Tigran Mansurian, Jonathan Dove, David Lang, and Trevor Weston. Clark has commissioned and premiered over fifty compositions and recently launched the Harvard Choruses New Music Initiative, supporting the creative work of undergraduate composers.

His choirs have been hailed as "first rate" (*The Boston Globe*), "cohesive and exciting" (*Opera News*), and "beautifully blended" (*Providence Journal*), achieving performances of "passion, conviction, adrenalin, [and] coherence" (*Worcester Telegram*). He has collaborated with the National Symphony, the Pittsburgh and New Haven Symphonies, the Boston Pops, the Handel and Haydn Society, the Rhode Island Philharmonic, the Boston Philharmonic, the Boston Modern Orchestra Project, the Trinity Wall Street Choir, the Washington Chorus, Stephen Sondheim, Ben Folds, and the late Dave Brubeck, among others.



LIZ LINDER

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.



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

Ashley Addington (piccolo) [3]
Sarah Brady* [2]
Rachel Braude* (piccolo) [1]
Alicia DiDonato (piccolo) [2]
Jessica Lizak* (alto flute) [1, 3]

OBOE

Nancy Dimock (English horn) [1, 3]
Kathy Kates* (English horn) [2]
Jennifer Slowik* [1, 3]

CLARINET

Amy Advocat (bass clarinet) [2]
Gary Gorczyca (bass clarinet) [3]
Jan Halloran* (E♭ clarinet) [1-2]
Karen Heninger [2]
Michael Norsworthy* (E♭ clarinet) [1, 3]

BASSOON

Stephanie Busby (contrabassoon) [1]
Ronald Haroutunian* [1-3]
Margaret Phillips (contrabassoon) [2-3]

HORN

Alyssa Daly* [1-2]
Neil Godwin [3]
Whitacre Hill* [3]
Kenneth Pope* [1-2]

TRUMPET

Eric Berlin [2-3]
Terry Everson* [1-3]
Richard Watson [1]

TROMBONE

Christopher Beaudry [1]
Hans Bohn* [1-2]
Angel Subero (bass trombone) [2]

TUBA

Takatsugu Hagiwara [1]

PERCUSSION

Craig McNutt* (timpani) [1-3]
Robert Schulz* [2-3]
Nicholas Tolle [1-2]
Aaron Trant [1]

HARP

Franziska Huhn [1]
Ina Zdorovetchi [2]

PIANO/CELESTA

Sarah Bob [2]
Linda Osborn [1]

VIOLIN I

Melanie Auclair-Fortier [2]
Gabriel Boyers [3]
Deborah Boykan [1]
Colleen Brannen [2]
Heidi Braun-Hill [1]
Lisa Brooke [1]
Piotr Buczek [2-3]
Charles Dimmick* [1-2]
Tudor Dornescu [3]
Sue Faux [1]
Rebecca Katsense [2]
Oana Lacatus [1-2]
Sean Larkin [3]
Judith Lee [3]
Shaw Pong Liu [1]
Megan McClendon [1]
Nicole Parks [3]
Miguel Pérez-Espejo [1-2]
Amy Rawstron [1]
Jennifer Schiller [2]
Gabrielle Stebbins [2]
Megumi Stohs [2]
Zoya Tsvetkova [3]
Sarita Uranovsky [2-3]
Angel Valchinov [2]
Katherine Winterstein* [3]
Edward Wu [3]

VIOLIN II

Elizabeth Abbate [2]
Maelynn Arnold [3]
Colleen Brannen* [1, 3]
Julia Cash [2]
Gabriela Diaz* [1]
Lori Everson [1]
Lois Finkel [2]
Lisa Goddard [3]
Lilit Hartunian [3]
Annegret Klaua [2]
Anna Korsunsky [1]
Mina Lavcheva [3]
Krista Reisner [2]
Micah Ringham [3]
Kay Rooney Matthews [3]
Megumi Stohs [1]
Brenda van der Merwe [1-2]
Edward Wu [1]
Liza Zurlinden [1]

VIOLA

Mark Berger [2]
Abigail Cross [3]
Stephen Dyball [2]
Adrienne Elisha [1-2]
Joan Ellersick* [2-3]
David Feltner* [1-2]
Ashleigh Gordon [3]
Lauren Nelson [3]
Dimitar Petkov [1]
Emily Rideout [1, 3]
Emily Rome [3]
Willine Thoe [1-2]
Alexander Vavilov [1-2]
Kate Vincent [2]

CELLO

Brandon Brooks [1]
Nicole Cariglia [1, 3]
Ariana Falk [3]
Holgen Gjoni [1-2]
Katherine Kayaian [1-3]
Alexander Lecarme [2]

Jing Li [1]
Velleda Miragias [3]
Marc Moskovitz [2]
Rafael Popper-Keizer* [1-3]
David Russell [2]

BASS

Anthony D'Amico* [2-3]
Pascale Delache-Feldman [2]
Scot Fitzsimmons* [1-2]
Tony Flynt [1]
Susan Hagen [2]
Reginald Lamb [1, 3]
Robert Lynam [3]
Bebo Shiu [1, 3]

KEY

[1] Letter from Mozart
[2] Side by Side
[3] The Schubert Birds

*Principals

Michael Colgrass

Letter from Mozart
Side by Side
The Schubert Birds

Producer: Gil Rose
Recording and postproduction: Joel Gordon

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Cover image: Illustration by John Kramer

Back cover: Excerpt from a letter from Wolfgang Amadeus Mozart to his sister Nannerl from Milan on November 3, 1770. Scan from Leopold Schmidt, 1920.

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