

An abstract painting with a vertical crease down the center. The left side features dark, textured brushstrokes in shades of green, black, and blue. The right side is more vibrant, with large areas of red, orange, yellow, and green, interspersed with dark blue and black. The overall style is expressive and gestural.

BMOP
sound

GEORGE PERLE: SERENADES

GEORGE PERLE 1915–2009

SERENADE NO. 1
FOR VIOLA AND CHAMBER ORCHESTRA

SERENADE NO. 2
FOR ELEVEN PLAYERS

SERENADE NO. 3
FOR PIANO AND CHAMBER ORCHESTRA

WENTING KANG viola

DONALD BERMAN piano

BOSTON MODERN ORCHESTRA PROJECT

Gil Rose, conductor

**SERENADE NO. 1
FOR VIOLA AND CHAMBER ORCHESTRA** (1962)

- [1] I. Rondo 3:58
- [2] II. Ostinato 1:57
- [3] III. Recitative 3:59
- [4] IV. Scherzo 2:59
- [5] V. Coda 2:42

Wenting Kang, viola

**SERENADE NO. 2
FOR ELEVEN PLAYERS** (1968)

- [6] I. 3:25
- [7] II. 3:52
- [8] III. 2:47
- [9] IV. 4:43
- [10] V. 2:23

**SERENADE NO. 3
FOR PIANO AND CHAMBER ORCHESTRA** (1983)

- [11] I. Allegro 5:21
- [12] II. Burlesco 2:55
- [13] III. Elegy (in memory of George Balanchine) 4:35
- [14] IV. Perpetuum mobile 1:54
- [15] V. Finale 6:26

Donald Berman, piano

TOTAL 54:00

By George Perle

The current rage for historical authenticity in performance “represents an unmistakable symptom of the present situation of our musical culture, a situation characterized by an extraordinary degree of insecurity, uncertainty, and self-doubt—in a word, by anxiety,” according to an article by Robert P. Morgan in a recent anthology on *Authenticity and Early Music* [1988].

As a composer I too am concerned with authenticity—not with “historical” authenticity, but with the authenticity of my musical language, which is to say that I am concerned first of all that it should not just be “my” musical language, but a language that grows out of a tradition. That tradition derives from the common ground shared by the mainstream composers in whose work the basic tone material underwent a revolutionary transformation in the early years of this century. Since I am convinced that my own musical language has this kind of authenticity, my personal view of the situation is not at all characterized by anxiety. This is not to say that I have never been troubled by insecurity and self-doubt in my handling of that language, but this is not at all the same thing as uncertainty as to the very existence of such a language.

I was, however, not always so serenely confident of the existence of an authentic musical language for composition in our time. The crisis in my own development as a composer came in 1937, when I was twenty-two years old. It seemed to me that the traditional means of harmonic progression and structure no longer worked, and while there were other ways to write music, these were no substitute for the coherent and integrated musical language that had been the basis of Western music for some 300 years. My “age of anxiety” came to an end



GEORGE PERLE. PHOTO COURTESY SHIRLEY PERLE

in the summer of that year, through an encounter with the score of Alban Berg’s *Lyric Suite*. The first page was enough to give me an insight, for the first time, into the nature of my difficulties. I saw at once that it was possible to comprehend the twelve notes of the semitonal scale as an integral and autonomous structure, and I suddenly understood that I had been intuitively searching for such a possibility. It was in this way that I made my first connection with the concepts and music of the “Second Viennese School.”

I published my first article on twelve-tone composition four years later. Even though this was a critique of a most fundamental kind of Schoenberg’s system, I have been labelled a “twelve-tone” or “serial” composer ever since, whatever people may think they mean by these terms.

My fate was sealed with the publication of my book, *Serial Composition and Atonality*, in 1962. Its subtitle, “An Introduction to the Music of Schoenberg, Berg, and Webern,” was misread by almost everyone as “An Introduction to the Music of Schoenberg, Berg, Webern, and Perle.”

My whole development as a composer during the past fifty years implies a two-fold response to Schoenberg's work. That the seven-tone diatonic scale of the major/minor system has been definitively superseded for serious composition by a semitonal scale of twelve tones is for me as indubitable and irrevocable an event as others that have given this momentous century which is about to enter its final decade its special character—Einsteinian physics and the invention of the birth control pill, for example. We cannot get rid of this integral twelve-tone scale without rewriting the history of music from Schubert through Mahler.

* * *

Cyclic and inversive symmetry point in the direction of a comprehensive and "natural" language of twelve-tone tonality which has been the basis of most of my music since 1939 and all of it since 1969. It is a language that has as much to do with Scriabin, Stravinsky, and Bartok as it has to do with Schoenberg, Berg, and Webern, and very little to do with the post-Schoenbergian evolution of serialism, which has been obsessively preoccupied with what are for me secondary and superficial—I would even say simplistic—aspects of twelve-tone composition....

Nevertheless, I think post-Schoenberg twelve-tone serial composition has been on the wrong track all along, I have never been part of this movement, and I wish that people would at last stop calling me a "serialist." As for "twelve-tone composer," by now this has all the wrong connotations. "Twelve-tone tonal composer" will do, to distinguish me from the others, who are "twelve-tone atonal composers." When I composed my first piece in what I call "twelve-tone tonality" exactly fifty years ago there was so little interest, even in Schoenberg's twelve-tone music, that it hardly seemed worthwhile, or even possible, to insist on distinctions. But all this changed a long time ago.

From Reflections, first published in MadAminA 11/1 (Spring 1990). Used by permission of Music Associates of America.

SERENADE NO. 1 FOR VIOLA AND CHAMBER ORCHESTRA *is scored for viola soloist, flute, oboe, clarinet, alto saxophone, bassoon, horn, trumpet, trombone, percussion, and double bass. It received its premiere on May 10, 1962, under conductor Arthur Weisberg in New York, NY.*

SERENADE NO. 2 FOR ELEVEN PLAYERS, *for solo winds, tenor saxophone, trumpet, percussion, piano, violin, viola, and cello, was premiered by Contemporary Chamber Ensemble, Arthur Weisberg, conductor, on February 28, 1968, at the Library of Congress in Washington, DC.*

SERENADE NO. 3 FOR PIANO AND CHAMBER ORCHESTRA *is scored for piano soloist, flute, oboe, clarinet, soprano saxophone (doubling alto), bassoon, horn, trumpet, percussion, violin, and cello. Conductor Gerard Schwarz and the Music Today Ensemble premiered the work on December 14, 1983, in New York, NY.*

By Matthew Mendez

Some years ago, the composer Paul Lansky began a review covering an earlier recording of one of the works on the present disc with an unexpected question: "Why is George Perle's music so easy to understand?" A former Perle pupil, Lansky was riffing on the title of a landmark 1924 essay by his teacher's composer hero, Alban Berg, "Why is Schoenberg's Music So Difficult to Understand?" While Berg had tried, in his polemic, to provide a defense for the intricacy of the work of his own teacher, Arnold Schoenberg, Lansky seems to have felt no need for any special pleading. He may even have overstated the case, since it was

certainly not true that every new Perle score yielded all of its mysteries on first hearing. As Perle repeatedly insisted over the years, his primary concern when composing was to produce “a piece that ‘makes sense,’” and that meant following through on the logical implications of his musical material came before anything else. Yet the flipside of this preoccupation with “making sense” in post-diatonic music was precisely that, as far as Perle’s compositional system was concerned, certain notes could indeed be said to be “right,” and some “wrong.” A listener could sense that the notes *mattered*, even during an initial listen—which is probably closer to what Lansky was getting at in saying that Perle’s music was “easy to understand.”

That musical coherence was hard-won. After all, what was so remarkable about Perle’s seven-decade-long career was that it was motivated, from start to finish, by a single, abiding compositional goal. He never tired of telling the story of his first encounter, in 1937, with Berg’s *Lyric Suite*, which epitomized its composer’s highly personal approach to Schoenberg’s “method of composing with twelve tones which are related only with one another.” As Perle later testified: “I opened that score and everything changed—instantaneously—for me.” In those years, he had come to conclude that concert music after Wagner had painted itself into a corner. In a word, the gradual “emancipation of the dissonance” meant that, in Perle’s characterization, “the traditional means of harmonic progression and structure no longer worked.” In this regard, the *Lyric Suite* scratched an itch: Perle sensed intuitively that Berg had found a way of contending with this very dilemma, although without turning his back on the musical values he had praised in his 1924 Schoenberg essay. But there was a hitch: for many years the *Lyric Suite* attracted little analytical attention, and Berg, who died in 1935, had offered few clues with respect to its harmonic organization. The young Perle’s only recourse was to prize open the music’s secrets himself, sowing the seeds in the process for his eventual second career as one of the world’s leading Berg experts.

As Perle would soon discover, though, his attempts to come to grips with the *Lyric Suite* had brought him to an understanding of twelve-tone composition at marked odds with Schoenberg’s theory and practice. For Schoenberg, the twelve-tone row was a permutational resource first and foremost, a means of ensuring the unity of the motivic and harmonic elements that made a particular piece what it was. By contrast, Perle hoped the row could function as a sort of analog to the scales and modes of older European music—not as something that would determine a score’s foreground, surface details, but as a compositional point of reference or “center of gravity.” And that is not so far from what it meant to say that the home key of a tonal work was “D minor” or “A \flat major.” The result of all of this, as Perle was often at pains to make clear, was that he was very far from being a serialist composer, since the concept of the row as an *ordered series* of pitches was of no importance for him.

With his system of “twelve-tone tonality,” as he referred to this reinterpretation of Schoenbergian doctrine, Perle long trod a lonely path, since his goal was nothing less than establishing a post-diatonic harmonic “grammar” to match the sophistication he found in western common-practice tonality. For this reason, he also found much to learn from composers outside the orbit of Schoenberg’s Second Viennese School—particularly Bartók, but Stravinsky, Scriabin, and Varèse as well. In this, Perle saw himself as synthesizing the achievements of an earlier “revolutionary” generation, a role that sensitized him to “the common ground of those who made the revolution, a common ground which they themselves failed to recognize.”

* * *

For all of Perle’s admiration for Berg, it has sometimes been observed that their music bore relatively little in common in stylistic terms. Not for Perle was Berg’s incandescent, hyper-expressive rhetoric, and his three instrumental serenades, written at intervals across two-plus decades, were no exception. With their lean instrumental textures, their telling

saxophone and percussion parts, and their often biting, sardonic manner, they instead seem to doff their cap at the *neue Sachlichkeit* (“New Objectivity”), the Weimar-era aesthetic once favored by Paul Hindemith, Kurt Weill, and Perle’s old teacher, Ernst Krenek. Yet in his later works, Berg himself assimilated some of the style features associated with the *neue Sachlichkeit*, including its nods at contemporary American popular song and its stripped-down, world-weary ethos. In this, maybe Perle’s serenades do distill something of the spirit, if not the letter, of the later Berg. There was also an explicit precedent in the guise of Schoenberg’s *Serenade*, Op. 24, itself a 1920s product, and one of his first scores with a twelve-tone movement. But no less significant, it might be ventured, would have been Perle’s enduring love of the ballet, and his admission that he was liable to think about music in terms of the dance. It may not be fanciful to invoke choreography in a broader sense here, and imagine some of this music as the accompaniment to an imaginary silent film, a “micro-genre” to which Berg and Schoenberg both contributed.

Of course, Perle’s serenades also reference more distant models. He was, he explained, gesturing at “the way in which the word ‘serenade’ was used in the eighteenth century,” as “something between chamber music and symphonic music”—hence the scale of instrumental forces, namely, eleven players in each serenade. (The exact configuration of instruments differs from one to the next, though.) From this vantage, the scores’ emphasis on wind instruments accords well with the *en plein air* heritage of the classical serenade. Likewise, Perle underlined the structural flexibility afforded by the genre (Mozart’s have anywhere from three to eight movements, for example). Perle took advantage of this license to explore the same distinctive layout in all three works—a symmetrical, five-movement “arch” form closely associated with Bartók.

More stylistically heterodox than its successors, the *Serenade No. 1* was composed for and dedicated to the distinguished German-American violist Walter Trampler. A kind of pocket concertino, it puts the soloist in interplay with an ensemble of eight winds, percussion-

ist, and double bass. The initial Rondo [1] offers a *précis* of features common to all three serenades: tart woodwind sonorities, cabaret band effects, and mordant, blink-and-you’ll-miss-it wit. Though Perle would be loath to admit it, the music has a clear affinity with some of Hindemith’s 1920s scores, many of which featured viola—for instance, in the stylized figuration of the soloist’s refrains. Of course, Perle’s unique touch is also present, notably in the quizzical episode preceding the final refrain, in which the music evaporates into a kind of harmonic cloud. In this, it anticipates the *Ostinato* [2], Perle’s take on Bartók’s “night music” genre—apt in this context, since the serenade was originally a nighttime entertainment. The music is all hushed wind clusters, punctuated only by the occasional clave stroke and the viola, in an *obbligato* role here, obsessively tapping out a single pitch, Morse code-style. The central *Recitativo* [3] tilts the balance in the other direction, leaving the violist unaccompanied throughout; three brief echoes in the clarinet, and, later, the full wind complement, interrupt, but do not join, the soliloquy. With its triadic harmonies and stepwise melodic motion, the solo part nods explicitly at Bach’s unaccompanied violin music—as good a demonstration as any of Perle’s distance from his serial contemporaries.

Ceaselessly shifting meters, wisecracking percussion, and bubbly bassoon lend the *Scherzo* [4] its acid-tongued, neoclassical character. Perle’s sense of invention is given free rein in the contrasting middle section, where questioning woodwind triads eventually dissolve into contrapuntal swirls not entirely unlike what composers were beginning to call “micro-phony” in those years. Offering maximal contrast, the *Coda* [5] proceeds in the same meter (9/8) until its very last bar. A quintessentially Perlean *jeu d’esprit*, it finds rhythmic variation by other means, tasking the violist with playing the same exact music four times, but from different rhythmic starting positions, and with varied harmonic backgrounds, too.

Composed six years after its predecessor, the *Serenade No. 2* is the only one in the series without a solo part. The harmonic language here is more consistently Perle’s own, the sensibility more trenchant, with a harder edge in the ensemble thanks to the addition of a

piano. The score is structured around another waggish Perlean gambit: recalling Stravinsky's Violin Concerto, all four of whose movements commence with an identical "passport chord," each of Perle's five begins with the same march-fragment incipit, albeit variably harmonized and orchestrated, and later, transposed. (That pitch transposition could "make sense" in a twelve-tone universe was a crucial preoccupation of Perle's.)

A curtain raiser of sorts, the caustic first movement [6] pits the woodwind choir against the more yielding strings, with genteel, syncopated piano playing both sides against the middle, and the tread of timpani (mimicked at times by cello and the piano's left hand) progressively gaining in prominence. Rather more volatile is the second movement [7], which is bookended by acrobatic trumpet hijinks and darting piano runs; significantly, the reprise of those hijinks occurs largely verbatim, but transposed by a semitone. Recalling similar passages in the first serenade, the nearly immobile central third movement [8] is an unhurried study of luminous, fastidiously weighted chords.

Perle's sense of play is back to the fore in the fourth movement [9]: it is a free rewrite of the opening movement, transposed, re-orchestrated, and intercut with new material, most notably in the added central section, which directly recalls the second movement's trumpet gymnastics. On the other hand, the gaunt, shadowy finale [10] is the closest the serenades come to a Schoenbergian soundworld—that of *Pierrot lunaire*, for one. A slow epilogue carried by the questioning, *non espressivo* muted cello, then viola, and finally violin, its closing pages are a marvel of delicacy, with a haltingly lyrical, penumbral quality again in keeping with the serenade's nocturnal origins.

Unlike its predecessors, the Serenade No. 3 postdates the essential turning point in Perle's later career, when, in 1969, Lansky helped open his eyes to what he later characterized as "a radical expansion of the original theory [of his twelve-tone tonality] and a vast enlargement of its compositional possibilities." Most notably, where each movement of the Serenade No. 2 remained in a single twelve-tone "mode," now Perle had the freedom to alternate

flexibly between modes within movements. The result was, perhaps, a certain gain in the fluency of Perle's musical language.

For a number of years, Perle pondered writing a third serenade, this time with piano soloist. He eventually found his man in Richard Goode, one of a number of deeply committed keyboard virtuosi who devoted themselves to Perle's music during his lifetime. Like the viola serenade, the piano serenade moves freely between a concerto-like dynamic and one in which the soloist is *primus inter pares*. As if to underscore its continuity with previous installments, the opening Allegro [11] begins with the very same timpani gesture so prominent in much of the second serenade. It is a kind of small-scale sonata, with the onset of the "development" section being signaled by a brass fanfare, itself a transformation of the soloist's primary theme. The "recapitulation" is, appropriately, a replay of the first two minutes, albeit with wholesale transpositions and some redistribution of material between piano and ensemble (this is, as we have seen by now, the norm for Perle).

One of Perle's more explicitly humorous creations, the Burlesco [12] is dominated by brittle, *meccanico* piano, shadowed by woodblock. However, the beating heart of the Serenade No. 3 is surely the Elegy (*in memory of George Balanchine*) [13]. Unusually for Perle, he opened up at length on the movement's genesis and unexpected evolution into a tribute to Balanchine, whom he greatly admired. He hit a roadblock early on in the compositional process, despite having already sketched some of the tender, chorale-like material that made its way into the final score. One morning, Perle had to cut off work on the sketches in order to attend Balanchine's memorial service (the legendary choreographer died in April 1983). Perle's description of what happened next bears quoting at some length:

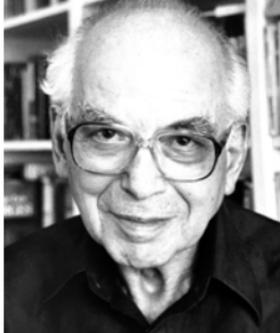
We had to have an early breakfast because we had to be at this church at eight o'clock or something. At that moment it occurred to me that I had been writing a piece that was so appropriate for the feelings one might have in connection with something like this. [...] We went to the service and when I came back I knew that it was connected

in some way. I went ahead with the piece, and at one point I realized that the piano, which is a solo instrument throughout the whole piece, had dropped out. There was still so much of the movement going on without the piano. This is supposed to be a piano concerto, so how can the piano drop out like this? It's not really appropriate, but it has dropped out. Then it suddenly occurred to me that it was terribly appropriate, because it fitted exactly in a programmatic way, into the notion of the soloist disappearing, or the celebrity disappearing. The special person was disappearing.

A transcription of the last of the *Six New Etudes* for piano—though these were premiered the following year, in 1984—the Perpetuum mobile [14] reserves the solo version's nonstop, right hand thirty-second notes for the pianist, while allocating the more rhythmically supple left hand for the likes of cello and bassoon. The Serenade version also embellishes the texture with fuller harmonies and upper wind tracery. While in the context of the *Etudes*, the movement functioned as a virtuoso climax, here it plays a scherzo role, mirroring and offsetting the Burlesco. As for the rondo-like Finale [15], the immediate reintroduction of the timpani holds out the promise that it will offer the same function for the Allegro. However, towards the Finale's close, a wistful solo episode unexpectedly breaks the symmetry, sounding vaguely like a half-remembered quotation. Although the impetuous rondo refrain appears once more, the woodwinds have the last word, ending the score with an uncertain question mark.

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Matthew Mendez is a New Haven, CT-based musicologist, critic, and program annotator who was the recipient of a 2016 ASCAP Foundation Deems Taylor/Virgil Thomson Award for outstanding music journalism.



George Perle, recipient of a Pulitzer Prize, a MacArthur Foundation fellowship, and an array of other major awards and honors, occupies a commanding position among American composers of our time. Born in Bayonne, NJ, May 6, 1915, he received his early musical education in Chicago. After graduation from DePaul University, where he studied composition with Wesley LaViolette, and subsequent private studies with Ernst Krenek, Perle served in the US Army during World War II. After the war, he took post-graduate work in musicology at New York University. His PhD thesis became his first book, *Serial Composition and Atonality*, now in its sixth edition.

Perle's music has been widely performed in the US and abroad. Major commissions have resulted in significant works, among them Serenade No. 3 (1983) for solo piano and chamber orchestra, choreographed by American Ballet Theater and nominated in a Nonesuch recording for a Grammy Award (1986); Woodwind Quintet No. 4 (1984, Pulitzer Prize 1986); Piano Concerto No. 1 (1990), commissioned for Richard Goode during Perle's residency with the San Francisco Symphony; Piano Concerto No. 2 (1992), commissioned by Michael Boriskin; *Transcendental Modulations* for orchestra (1993), commissioned by the New York Philharmonic for its 150th anniversary; and *Thirteen Dickinson Songs* (1978), commissioned by Bethany Beardslee. Later works include *Brief Encounters* (14 movements for string quartet, 1998), *Nine Bagatelles* for piano solo (1999), *Critical Moments* (1996) and *Critical Moments 2* (2001) for six players, and *Triptych* for solo violin and piano (2003). A particularly notable portion of Perle's catalog consists of pieces for solo piano, many of which have been recorded by Michael Boriskin on New World Records.

Perle's compositions have figured on the programs of the Boston, Chicago, Philadelphia, and BBC symphonies, the New York and Royal philharmonics, and other major orchestras

York Philharmonic, Royal Philharmonic, BBC, and other major orchestras in this country and abroad. Perle's works are recorded on Nonesuch, Harmonia Mundi, New World, Albany, CRI, and other labels. He was a frequent Visiting Composer at the Tanglewood Music Festival and Composer-in-Residence with the San Francisco Symphony.

Though Perle was above all a composer, the breadth of his musical interests led to significant contributions in theory and musicology as well. He published numerous articles in scholarly journals and seven books, including the award-winning *Operas of Alban Berg*. As music critic Andrew Porter has written, "Perle's renown as an analyst and scholar may have diverted some of the attention that should be given to his merits as a composer ... What matters to listeners is his achievement: the vividness of his melodic gestures, the lively rhythmic sense, the clarity and shapeliness of his discourse and, quite simply, the charm and grace of his utterance."



STEVE RISKIND

Wenting Kang, violist, was acclaimed as an "excellent violist" who "possesses a dark glowing sound" in *The New York Times* after her performance at Carnegie Hall. Kang's repertoire covers solo work as well as chamber music ranging from the baroque period to contemporary compositions.

As a soloist, Kang performed the Walton Concerto for viola with the Nagoya Philharmonic Orchestra, as well as *Don Quixote* with Misha Maisky and Frankfurt Radio Symphony Orchestra in 2015. She has also appeared as soloist with orchestras such as the Tokyo Metropolitan Orchestra, the Tokyo TOHO Gakuen Orchestra, and the Boston Modern Orchestra Project.

Kang was the recipient of the First Prize in the Tokyo International Viola Competition in 2012. Previously, she had won a number of prizes in events such as the Johannes Brahms International Competition, the Primrose International Viola Competition.

In recent years Kang has taught masterclasses for viola throughout Europe and Asia. She has been invited to music festivals for chamber music and solo performances internationally. Currently, Kang is active as assistant teacher in the international viola class of Nobuko Imai at the Escuela Superior de Musica Reina Sofia as well as the Associate Principal Violist of Orquesta Sinfónica de Madrid in Spain. From September 2017, Kang became a member of the Imai Viola Quartet. Additionally in December 2018, she joined the Dalia string quartet as a member.



JILL STENBERG

Donald Berman has been on the frontlines of new music scholarship, performance and recording for over 30 years. A pianist and scholar of exceptional gifts, he is currently President of the Charles Ives Society and General Editor of the recently published multi-volume *Charles E. Ives: Shorter Works for Piano*. From 1998–2008 Mr. Berman curated an immense project which ultimately resulted in a highly praised series of four concerts of unknown and under-appreciated American music at Weill Recital Hall at Carnegie Hall and a subsequent 4-CD set, *Americans in Rome*. The repertoire

on his recording *Scott Wheeler: Portraits & Tributes* was performed at Brooklyn's National Sawdust and later broadcast on NPR's *Performance Today*. Performance highlights in recent years, at such venues as Bargemusic, (Le) Poisson Rouge, Jordan Hall, and Rockport Music Festival, have focused primarily on solo and chamber music repertoire, combining familiar works by icons of the standard repertoire like Scarlatti, Fauré, Chopin, Copland, Bloch, Schubert, Poulenc, Rieger, Kagel, and Schoenberg, with premieres and seldom performed works by Stucky, Wyner, Chang, Theofanidis, Saariaho, McDonald, Boulez, Cage, Schoenfield, Harbison, Zare, Lieberson, Lerdahl, and many others. Mr. Berman's recordings can be found on Accurate, ARSIS Audio, Bridge, CRI, Capstone Records, Centaur, Koch, Naxos, New World, Newport Classics, and Summitt. A Harvard Radcliffe Institute Fellow, Mr. Berman serves as Chair of Keyboard Studies at The Longy School of Music of Bard College in Cambridge, MA.



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, Arsisi, 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

Sarah Brady [1-3]

OBOE

Jennifer Slowik [1-3]

CLARINET

Amy Advocat [1-3]

BASSOON

Ronald Haroutunian [1-3]

HORN

Neil Godwin [3]

Whitacre Hill [1]

SAXOPHONE

Eric Hewitt [3]

Philipp Stäudlin [1-2]

TRUMPET

Eric Berlin [2]

Terry Everson [1, 3]

TROMBONE

Hans Bohn [1]

PERCUSSION

Robert Schulz [1-2]

Nicholas Tolle [3]

PIANO

Linda Osborn [2]

VIOLIN

Heidi Braun-Hill [2]

Amy Sims [3]

VIOLA

Joan Ellersick [2]

CELLO

Egor Antonenko [3]

Rafael Popper-Keizer [2]

BASS

Anthony D'Amico [1]

KEY

[1] Serenade No. 1

[2] Serenade No. 2

[3] Serenade No. 3

George Perle

Serenades

Producer: Gil Rose

Recording and postproduction: Joel Gordon

Serenade No. 1 was recorded February 19, 2013, at Rogers Center for the Arts, Merrimack College, North Andover, MA. Serenade No. 2 was recorded January 30, 2011, at Distler Hall, Tufts University, Somerville, MA. Serenade No. 3 was recorded July 15, 2015, at Fraser Hall, WGBH studios, Boston, MA.

This recording was made possible in part by Schott Music Corp. (New York), Anonymous, Fred Goldstein, Shirley Perle, David Pitt, and Cary Plotkin.



Icarus Atlanticus (1954)
Ger Lataster (1920-2012)
Oil on canvas 288 x 324 (triptych) cm.

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