

Klezmer Madness

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Klezmer Madness

SATURDAY **NOVEMBER 23, 2019** 8:00

JORDAN HALL AT NEW ENGLAND CONSERVATORY

PRE-CONCERT TALK AT 7:00

AVNER DORMAN URIAH (2009)

MATHEW ROSENBLUM LAMENT / WITCHES' SABBATH (2017)

David Krakauer, clarinet

INTERMISSION

WLAD MARHULETS CONCERTO FOR KLEZMER CLARINET (2008)

David Krakauer, clarinet

- I.
- II.
- III.

AVNER DORMAN ELLEF SYMPHONY (2000)

- I. Adagio
- II. Feroce
- III. Con Moto
- IV. Adagio

GIL ROSE, conductor



TONIGHT'S PERFORMERS

FLUTE

Sarah Brady
Ashley Addington
Rachel Braude

OBOE

Jennifer Slowik
Nancy Dimock
Catherine Weinfield

CLARINET

Jan Halloran
Amy Advocat
Gary Gorczyca

TENOR SAXOPHONE

Philipp Stäudlin

BASSOON

Ron Haroutunian
Jensen Ling
Greg Newton

HORN

Whitacre Hill
Alyssa Daly
Sarah Sutherland

TRUMPET

Andy Kozar
Michael Dobrinski
Dana Oakes

TROMBONE

Hans Bohn
Victoria Garcia

BASS TROMBONE

Chris Beaudry

TUBA

Ken Amis

TIMPANI

Craig McNutt

PERCUSSION

Nick Tolle
Matt Sharrock
Bill Manley
Mike Zell
Aaron Trant

PIANO

Linda Osborn

HARP

Ina Zdorovetchi

ELECTRIC BASS

Anthony D'Amico

VIOLIN I

Gabriela Diaz
Megumi Stohs
Omar Guey
Susan Jensen
Piotr Buczek
Yumi Okada
Zoya Tsvetkova
Nicole Parks
Sonia Deng
Audrey Wozniak

VIOLIN II

Katherine Winterstein
Klaudia Szlachta
Paolo Caballero
Micah Ringham
Julia Cash
Sasha Callahan
Janny Joo
Lilit Hartunian

Nivedita Samath
Kay Rooney Matthews

VIOLA

Peter Sulski
Noriko Futagami
Joan Ellersick
Alexander Vavilov
Abigail Cross
Emily Rideout
Emily Rome
David Feltner

CELLO

David Russell
Kata Kayaian
Aron Zerkowicz
Mina Kim
Darry Dolezal
Stephen Marotto

BASS

Anthony D'Amico
Bebo Shiu
Scot Fitzsimmons
Kate Foss

PROGRAM NOTES

BY CLIFTON INGRAM

AVNER DORMAN (b. 1975)

URIAH : THE MAN THE KING WANTED DEAD (2009)

Avner Dorman is not shy about his roots, which grow deep in his art. Born in Tel Aviv in 1975, Dorman has since transplanted to the United States, where he is currently an associate professor at Sunderman Conservatory of Music at Gettysburg College. But whether composing music about the Tanakh (Hebrew Bible) or the American Civil War (both of which he has done, for the record) Dorman identifies Israel as home. Through his music, this sense of home becomes more a feeling, one almost utopian in its endless urge for a hopeful future in spite of harsh reality. In short, Israel is a place that feels like it is at the core of Dorman's personal experience and the focal point of his art. For Dorman, Israel is "a counterpoint, or polyphony, of culture," one that is made all the more complex with its balancing and blending of Western and Arabic influences. Unfortunately, Israel might more immediately conjure up thoughts of West Bank strife from our American collective consciousness. However, Dorman's biography might serve to remind us of how Israel's geography also affords unique and often overlooked cultural dialogue and inclusion at the crossroads between East and West.

Dorman's compositional style damascenes both Western micropolyphonic modernist (think blissed-out György Ligeti) and polystylist postmodernist practice (the softer side of Alfred Schnittke) with elements of Middle Eastern folk music. Dorman does so by layering, folding, and synthesizing contemporary symphonic structures with Arabic scales, rhythms, and feeling. Originally studying music and physics at Tel Aviv University—notably, under the instruction of Israeli-Georgian composer Josef Bardanashvili—Dorman would go on to study with John Corigliano, earning a doctorate in music composition from the Juilliard School as a C.V. Starr Doctoral fellow. Dorman's music has been met with great acclaim, having been awarded numerous honors. He became the youngest recipient of Israel's prestigious Prime Minister's Award for 2000's *Ellef Symphony* at the age of 25. In 2002, the performance of Dorman's song cycle, entitled *Boaz*, received the Israeli Cultural Ministry Prize for best performance of Israeli music. Premiered by Zubin Mehta and the Israel Philharmonic Orchestra in November 2003, *Variations Without a Theme* won the 2004 Best Composition of the Year award from the Society of Authors, Composers and Music Publishers in Israel (ACUM), leading to a new commission from Mehta, PercaDu, and the Israel Philharmonic Orchestra, which would become the critically acclaimed *Spices, Perfumes, Toxins!* Recently in 2018, Dorman received the Azrieli Prize for Jewish Music for his violin concerto, *Nigunim*, originally written as a violin sonata for violinist Gil Shaham and pianist Orli Shaham.

Tonight's opener *Uriah*, subtitled "The Man The King Wanted Dead," was commissioned and premiered January 2011 by the San Francisco Symphony under the music direction of Michael Tilson Thomas and conducted by David Robertson. Mentioned in the Books of Samuel, General Uriah the Hittite was King David's trusted soldier, who was ultimately

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betrayed by the king while away at war. The story goes that King David, lusting after Uriah's wife, arranged for Uriah's death to hide his adulterous misdeeds and to take Bathsheba as his eighth wife. (It should be noted that the punishment for David's misdeeds would be the death of their first born.) Dorman's orchestral tone poem revolves around this story, but focusing on the character of Uriah and so positioning itself as a type of protest piece against unchecked power. For Dorman, *Uriah* is "an earnest cry of outrage" against the violence done by corrupt politicians, a refusal to dismiss the sins of even an important ruler in the face of such egregious monarchical malfeasance.

The musical story of *Uriah* unfolds over the course of five interlocking movements in a symmetrical "arch form" akin to Bartók—or to a more recent composer, Dorman's teacher at Juilliard, John Corigliano. *Uriah* is bookended by its outer movements in a dense cacophony of righteous orchestral indignation. An "Andantino Indignato" is ripe with upwards-bounding barbs from the brass in "skewed allusion[s] to 'Thus Spake Zarathustra.'" This opening anguish turns more accusatory in the "Epilogue." Dorman's stentorian musical protest is focused by the collective scorn of altissimo string sustain, eviscerating tuba blast, and tumultuous percussion crash. And while the death of Uriah himself can be heard plainly in the third movement ("Presto barbaro")—namely, when rapidly repeated triplet figures and an explosion of percussion artillery heralds the fall of the betrayed Hittite general—the lyrical character of the second ("Lento, dawn in the desert") and fourth movements ("The Song of the Angels") expresses more directly strife on an internal, reflective level. Dorman seems sensitive to the musical violence that he creates, offering salves to any offended ear. Amidst "strange frosty textures and hot waves of desert [orchestral] color" moored by the drumming of the Middle Eastern *dumbek*, can be heard a soberingly lonely solo bass clarinet, whose stoic lament grapples with how war brings cataclysm to the innocent and hapless individuals set adrift in its violent throws.

MATHEW ROSENBLUM (b. 1954)
LAMENT / WITCHES' SABBATH (2017)

The Boston Globe has called American composer Mathew Rosenblum's music "an ear-buzzing flood of sound, rich in unusual overtones." Rosenblum wants his compositions to break fresh ground by utilizing a variety of tuning systems to live within and outside traditional boundaries. Here, the typical distance between pitches—called semitones (or half steps or half tones), perhaps most easily visualized by the layout of the piano keyboard—are split into even smaller intervals. Rosenblum uses not just quarter tones (the pitches between half tones), but also the smaller sixth and twelfth tones to enrich his compositional palette by using varying degrees of notes between the usual pitched-suspects. (It's worth mentioning that there is quite a lot of theory behind how these intervals approximate intervallic relationships found in the overtone series.) As if this layer of complexity were not enough, Rosenblum's music often has even more layers in terms of media types. He often blends electronics, spoken word, and live music together to create pieces that are equal parts abstract radio play and programmatic concert-hall music. Rosenblum's keenness for imbrication draws attention to the counterpoint between his music's layers and the dialectical transformations between them. Here, Rosenblum "compresses foreground and background into a rich, floating mass... the path into the heart

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of [which] is both clear and infinite” (George Grella, *New York Classical Review*). Guitarist/impresario Daniel Lippel describes the experience of this creative balancing act as “intense and emotionally riveting ... [exploring] the themes of migration, loss, memory, and psychological and cultural transformation.” In short, Rosenblum’s music is surreal in an Ovidian way: clever, its truths hidden in hypnotic forms that reward returning to his works.

Rosenblum has worked with a wide array of prestigious groups in the field, including Boston Modern Orchestra Project, the Harry Partch Institute, the Pittsburgh Symphony Orchestra, the American Composers Orchestra, the Thailand Philharmonic Orchestra, the Raschèr Saxophone Quartet, the Calmus Ensemble of Leipzig, the Pittsburgh New Music Ensemble, FLUX Quartet, Mantra Percussion, Music from China, as well as many others. Notable honors include a Guggenheim Fellowship, four Pennsylvania Council on the Arts Music Fellowship Grants, a Heinz Endowments Creative Heights Award, two Fromm Foundation Commissions, a National Endowment for the Arts Music Fellowship Grant, a Barlow Endowment Commission, and a New York Foundation for the Arts Artists Fellowship Grant. Mathew Rosenblum received degrees in composition from the New England Conservatory of Music and Princeton University and is currently Professor of Composition at the University of Pittsburgh.

Supported by the Guggenheim Foundation and written for clarinetist David Krakauer and the Boston Modern Orchestra Project, Rosenblum’s new work *Lament/Witches’ Sabbath* is an intensely personal piece for the composer. It might be redundant to point out that from the get-go *Lament/Witches’ Sabbath* is a lament in genre. But this is a lament of sharing, of joining, of bringing people together, not simply an outpouring of sorrow. Given the personal nature of the story, here is Rosenblum in his own words:

This project is very close to me; it involves the rewriting of my personal and family history through instrumental sound (klezmer-tinged clarinet with orchestra) and the sound and texture of the voice (field recordings of Ukrainian laments; sung and spoken Ukrainian, Russian, and Yiddish text by my grandmother) ... [These] twentieth-century Ukrainian-Jewish laments ... were similar to the laments that my grandmother sang to me when I was a child. My family fled Proskurov Ukraine in 1919, during the well-documented massacre in that town. Each Passover in my grandparents’ small apartment in the Bronx packed with over 30 relatives, my grandmother would gather the grandchildren to tell us about how she and her seven children fled the city, crossed the “grainetz” (border), and eventually (after selling their silver in Vienna) landed in Palestine before eventually coming to the US. She witnessed many killings in the town square, gave birth to my mother in the woods while fleeing the massacre, and told this incredible story to us in what I now realize was an Eastern European lament style—part song, sobbing, and speaking.

Lament/Witches’ Sabbath forges these elements into a kaleidoscopic form, never resting very long on a single idea. The solo clarinet is immediately fretful upon its entrance as it skates, skitters, tickles, and taunts the orchestra ever onward with virtuosic klezmer flamboyance that drips with bold bends, ornamental trills, and shaking vibrato. The constantly transforming music is often brought to simmer and boil by the clarinetist, like a witch stirring her cauldron. About his piece’s titular and musical references to the last movement—the infamous “Witches’ Sabbath”—of Hector Berlioz’s *Symphony Fantastique*, Rosenblum adds:

It is new music that appropriates, transforms, and interprets elements from the original. The idea of the piece is to mesh my microtonal musical language with David Krakauer’s improvisational sensibility using aspects of Berlioz’s musical material and the evocative theme of ‘witches’ sabbath’ as a reference point ... Fear and superstition (represented in the Berlioz) are elements that drive people apart, laments bring people together; the various Ukrainian and Jewish laments presented in the piece are in sympathy with each other ... It is my hope that my own personal journey to connect with my cultural roots and to trace and write my family history will help clarify and contribute to current debates surrounding these issues.

WLAD MARHULETS (b. 1986)

CONCERTO FOR KLEZMER CLARINET (2008)

Although Wlad Marhulets’ *Concerto for Klezmer Clarinet* might follow the traditional symphonic three movement form—fast-slow-fast—to generalize in this way would be to judge a book by its cover. Despite the conservative structure of his concerto, Marhulets fills each movement with enough playful polystylistic pizzazz to keep the listener engaged.

The first movement (“Con fuoco”) starts almost as if from nowhere. Heavily syncopated lines and shifting time signatures help to establish a roguish music that refuses to be pinned down. The clarinet soloist is almost taunting the pursuing orchestra. There are flickers of string stabs that would make the score to Bernard Hermann’s *Psycho* proud with its maniacal glee. After this raucous opening and some grooving fusion-jazz stylisms, toward the end of the first movement keep an ear out for a brief passage that sounds like the soundtrack to a 70s police thriller scene, enhanced by signature syncopated congas. Throughout the movement, Marhulets’s addition of the drum set and electric bass to the orchestra is strongly felt.

The following “Ad libitum” is the traditional slow-down. A breathy and tentative clarinet sings, glides, and scoops delicately over a hushed bed of tremolo strings before the orchestra takes the reigns. Here, a noir-ish tragic love theme slowly transforms from a cityscape into the hypnotic shifting of desert sands that reveal lush oases, glistening with orchestra detail. But this soaring stillness is not meant to last long, and after the swelling romanticism falls back to earth, the clarinet takes up a brooding cadenza. The orchestra is led directly into the aptly-titled last movement, “Attacca.” The finale proves just as polystylist as the opener, a fast-paced blender of musical styles to bring things to an exciting finish.

If the music is cinematic, well, no surprise there: Marhulets has a number of high-profile film scores under his belt. Marhulets is located in Los Angeles, having worked on scores for *Ambition* (directed by Bob Shaye), *Hitman: Agent 47* (starring Rupert Friend and Zachary Quinto), *Marshal From Detroit* (starring Eminem), *The Giver* (Meryl Streep), *November Man* (starring Pierce Brosnan), 2019 Oscar-qualifying *Demon* (directed by Caleb Slain), *Orchestra of Exiles* (directed by Oscar nominee Josh Aronson), *Ginosaji vs Ginosaji* (directed by Richard Gale), *Sabotage* (starring Arnold Schwarzenegger), and others.

Born in 1986 in Minsk, Belarus, Marhulets caught the klezmer bug at the young age of sixteen while living in Gdansk, Poland when he first heard David Krakauer’s clarinet playing on a CD of the band Klezmer Madness. “This was music that was so boldly Jewish,

so full of wild energy that a kind of madness enveloped my senses as I listened to it,” recalls Marhulets, “I decided to become a musician on the spot ... [After years of training, as] we toured all over Poland, I was elated to have at last found the means of exploring and feeling empowered by my own heritage. Indeed, in a way, this madness made me feel fearless. A mere five years after that fateful day, I was living in New York and studying composition with John Corigliano at The Juilliard School.” While in New York, Marhulets reached out to his musical hero, and soon David Krakauer had commissioned from the composer his *Concerto for Klezmer Clarinet*. Krakauer himself premiered the piece in December of 2009 with the Detroit Symphony Orchestra, conducted by Andrew Litton.

If you are still unsure of just what exactly klezmer is (or isn’t), Mahulets’s offers a crash-course description of the tradition:

Klezmer, in essence, describes secular musical tradition of the Ashkenazi Jews of Eastern Europe. The first part of the Hebrew word, kli, means vessel, and the second half, zemer, means song. This vessel of song is stylistically influenced by the indigenous music from various countries in Eastern Europe, particularly from Romania, Bulgaria, Poland, Ukraine, Greece, and Turkey ... The late 20th century was the time of revival of klezmer music. Numerous musicians combined klezmer with free jazz, funk, hip-hop, drum & bass, concert, and folk music. Hence, klezmer is not a distinct musical style, but rather a mixture of multiple influences. It constantly evolves and reinvents itself.

Marhulets is a recipient of the Azrieli Prize in Music, the Susan W. Rose Fund Grant, the Peter D. Faith Prize, and five ASCAP Awards, including the prestigious Leonard Bernstein Award in 2011. His work has been championed by the likes of Lyric Opera of Chicago, Orchestre Symphonique de Montréal, Czech National Orchestra, Detroit Symphony, Columbus Symphony, Princeton Symphony, Orchestre National de Lyon, the Sinfonietta Cracovia, the Lithuanian choir Jauna Muzika, Qatar Philharmonic Orchestra, Macedonian Philharmonic Orchestra, Sinfonia Varsovia, and others.

AVNER DORMAN (b. 1975) **ELLEF SYMPHONY (2000)**

Avner Dorman’s *Ellef Symphony* was written for the Young-Euro-Classical Festival in Berlin on the occasion of the year 2000. *Ellef* meaning “one thousand,” this is Dorman’s “new millennium” symphony so to speak, premiered by the Young Israel Philharmonic on August 2000 at the Schauspielhaus (Berlin), then again at the Expo 2000 in Hanover. Received enthusiastically, Dorman’s symphony would go on not only to win the Society of Authors, Composers and Music Publishers in Israel’s (or ACUM’s) Golden Feather Award in 2001, it would also be selected as one of three pieces for Israel’s prestigious Prime-Minister’s Award, making Dorman the youngest composer to have received this honor at 25 years old.

Dorman cues us into the main theme of his symphony: a relatively simple gesture of a single note repeated four times, followed by silence. In the first movement, this motive is given a slowly seeping treatment “in a Gothic manner” to capture a mood of fearful foreboding. In the second movement, the music picks up its pace. The now heavily accented motive is given new upbeat life, imitating the martial sound of swords and guns. The penultimate movement sets the motive against very dense harmonies to cause

pulsing resonances, giving the music the very human effect of a heart beating. In the final movement, the motive all but disappears entirely, leaving only silence in its wake.

For the first three movements, Dorman pairs each with a Jewish poet from across the last thousand years, each selected poem serving as programmatic fuel to depict three distinct perspectives on war. The last movement avoids this association, however, illuminating Dorman’s optimistic hopes for our current millennium’s potential to break the historical pattern set up by these war-themed poems and solve our differences.

Fear: The opening movement is inspired by a poem by Shmuel ha-Nagid (993-1056), who was a Talmudic scholar, grammarian, philologist, poet, warrior, and statesman living under Moorish rule in Spain. The music opens with warm synth-like pads from the orchestra that set a tone of eerie seriousness. A motivic tolling of bells, piano, and harp gives way to the sickly-sweet swelling of high strings and shimmering celesta and glockenspiel. However, the movement ends in an abrupt outburst of brass and percussion, a musical rolling boil that spills over into the jauntier opening of the second movement, itself a more hard-edged, leather-necked scene of urban vibrance and adrenaline.

Slaughter: The second movement’s more visceral music shifts its focus from fear to its tragic consequence: violence. Here, Dorman depicts the suffering experienced in times of war, inspired by “About the Slaughter” by Haim Nachman Bialik (1873-1934), Israel’s National Poet. Bialik wrote prolifically at the turn 20th century, a period of time when Russian pogroms were perpetrating mass persecution and murder of Jews throughout the historic Pale of Settlement area.

Elegy: This movement is inspired by a poem by contemporary Israeli poet, actor and playwright, Yuval Rappaport (b. 1975). The poem deals with the maternal grief for the loss of a son, where the simple Schumann-like nostalgia of a quietly plaintive piano is all the more tragic to hear as it dissolves in the orchestra’s well-intentioned hands like the innocence of melting snow. A slow, searing glissandi slides into the upper registers to temper any previous naïveté with a truly anguish-torn feature for the string section.

... (silence): A bell signals an end to the previous three-movement meditation on violence, and Dorman uses the finale as the grounds to balance the heaviness of his symphony with a “prospect of peace and nonviolence.” The new direction of the last movement demonstrates a composer who “want[s] to treat the new millennium as an empty canvas, a poem unwritten, where it is up to us to write the poem of the future.”

Almost two decades after the premiere of *Ellef Symphony*, Dorman’s pleading for peace in the face of the past millennium’s atrocities seem all the more relevant. While this new millennium is young, we have seen the Middle East continue to destabilize, its unraveling witness to the very kind of violence and suffering that incentivized Dorman’s symphony in the first place. But Dorman’s *Ellef Symphony* leaves us with the quiet tenderness of a lone piano as surrounding strings slowly evaporate to bring the work to a close. Perhaps this is to remind us that our hopeful dreams of peace are not gone per se, but simply evaporated for the time being, just out of reach. Like the piano, we must face this loss with humble compassion, lest we be doomed to repeat the misdeeds of Dorman’s previous three movements and the past millennium.

Clifton Ingram is a Boston-based composer, performer (Rested Field, guitars/electronics), and writer interested in the fault lines between contemporary and historical traditions. He holds degrees in music (composition) and classics from Skidmore College and The Boston Conservatory.

GUEST ARTIST



DAVID KRAKAUER, clarinetist, is renowned for his mastery of myriad styles. He occupies the unique position of being one of the world's leading exponents of Eastern European Jewish klezmer music, and at the same time is a major voice in classical music. Composers who have written major pieces for him include David del Tredici, Paul Moravec, Ofer Ben-Amots, Jean Philippe Calvin, George Tsontakis, Anthony Coleman, and Wlad Marhulets.

Over the past decade Krakauer has emerged as an electrifying symphonic soloist who brings his singular sound and powerful approach to the concert stage. He has appeared with the world's finest orchestras including the Amsterdam Sinfonietta, Baltimore Symphony, Brooklyn Philharmonic, Detroit Symphony, the Weimar Staatskapelle, the Orchestre de Lyon, the Phoenix Symphony, the Dresdener Philharmonie, and the Seattle Symphony.

Highlights of Krakauer's lauded career include performances with the Kronos, Emerson, Tokyo, Orion, and Miro String Quartets performing during the inaugural season of Carnegie Hall's Zankel Hall with renowned jazz pianist Uri Caine; an eight-year tenure with the Naumburg Award-winning Aspen Wind Quintet, tours and recordings with multi-genre super group Abraham Inc. that he co-leads with funk legend Fred Wesley and hip-hop renegade Socalled, and performing in the International Emmy Award-winning BBC documentary *Holocaust, A Music Memorial from Auschwitz*.

Krakauer's discography contains some of the most important clarinet recordings of recent decades. Among them are *The Dreams and Prayers of Isaac the Blind* (Osvaldo Golijov and the Kronos Quartet/Nonesuch), which received the Diapason D'Or in France, *The Twelve Tribes* (Label Bleu) which was designated album of the year in the jazz category for the Preis der Deutschen Schallplattenkritik, and Paul Moravec's Pulitzer Prize-winning composition *Tempest Fantasy* (Naxos). He has also recorded with violinist Itzhak Perlman/The Klezmatics (Angel) and Dawn Upshaw/Osvaldo Golijov (Deutsche Gramophon). Recent releases include his 2015 album *Checkpoint* with his band Ancestral Groove (Label Bleu), Paul Moravec's *Clarinet Concerto* with The Boston Modern Orchestra Project (BMOP/sound), and *The Big Picture* on his own label, Table Pounding Records in 2014. In 2015 he received a Grammy nomination in the Chamber Music/Small Ensemble category as soloist with the conductorless orchestra A Far Cry, and a Juno nomination for the CD *Akoka* with cellist Matt Haimovitz.

An avid educator, David Krakauer is on the clarinet and chamber music faculties of the Manhattan School of Music, the Mannes College at the New School, and the Bard Conservatory.

ARTISTIC DIRECTOR

LIZ LINDER

**GIL ROSE**

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*, and has been called "one of the most adventurous conductors in the world" by KUSC Radio. "Gil Rose is a musician helping to shape the future of classical music. Over the past two decades, Mr. Rose has built a reputation as one of the country's most inventive and versatile conductors before the public. His dynamic performances on both the symphonic

and operatic stages and 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, 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*. Future projects include a double disc of one act operas by notable American composer Dominick Argento, and the world premier recording of Mario Castelnuovo-Tedesco's *The Importance of Being Earnest*.

Formerly, Mr. Rose led Opera Boston as its Music Director starting in 2003, and in 2010 was appointed the company's first Artistic Director. He led Opera Boston in several American and New England premieres including Shostakovich's *The Nose*, Weber's *Der Freischütz*, and Hindemith's *Cardillac*. In 2009, Mr. Rose led the world premiere of Zhou Long's *Madame White Snake*, which won the Pulitzer Prize for Music in 2011.

Mr. Rose also served as the artistic director of Opera Unlimited, a contemporary opera festival associated with Opera Boston. With Opera Unlimited, he led the world premiere of Elena Ruehr's *Toussaint Before the Spirits* and the New England premiere of Thomas Adès's *Powder Her Face*, as well as the revival of John Harbison's *Full Moon in March*, and the North American premiere of Peter Eötvös's *Angels in America*.

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) and 2018 conducted a Double Bill of Rameau & Donizetti's *Pigmalione*. In 2019, he made 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 as well as 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.

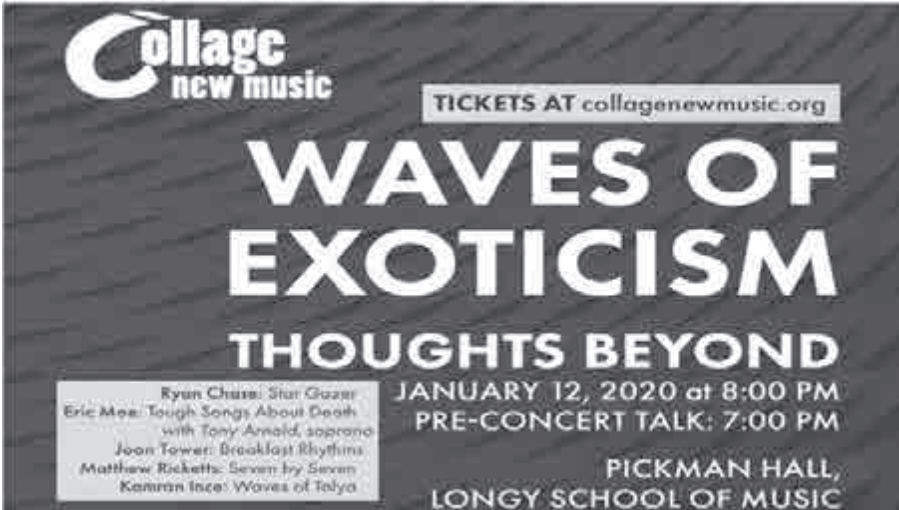


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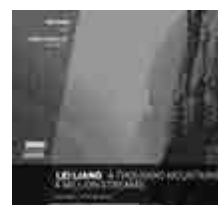
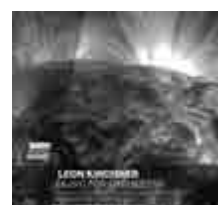
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