

Surround Sound

MUSIC FOR ORCHESTRA AND ELECTRONIC SOUNDS

SUNDAY **OCTOBER 12, 2014** 3:00

BMOP

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MUSIC FOR ORCHESTRA AND ELECTRONIC SOUNDS

SUNDAY **OCTOBER 12, 2014** 3:00

JORDAN HALL AT NEW ENGLAND CONSERVATORY

PRE-CONCERT TALK WITH THE COMPOSERS, HOSTED BY ROBERT KIRZINGER AT 2:15

RONALD BRUCE SMITH CONSTELLATION (2000)

ANTHONY PAUL DE RITIS RIFLESSIONI (2014) WORLD PREMIERE

Patrick de Ritis, bassoon

I N T E R M I S S I O N

DAVID FELDER LES QUATRE TEMPS CARDINAUX (2013)

I. Prelude/Stanza 1a [Daumal]

II. Stanza 1b [Daumal]

III. Spring Light [Creeley]

electronic interlude

IV. Stanza 2a [Daumal]

V. Fragments (from Neruda)

VI. Stanza 2b [Daumal]

VII. Stanza 3a [Daumal]

VIII. Stanza 3b [Daumal]

electronic interlude

IX. Buffalo Evening [Creeley]

electronic interlude

X. Stanza 4a [Daumal]

XI. Insomnia [Gioia]

XII. Stanza 4b [Daumal]

Postlude

Laura Aikin, soprano

Ethan Herschenfeld, bass

GIL ROSE, Conductor

Les Quatre Temps Cardinaux was commissioned by the Serge and Natalie Koussevitzky Foundation with Ensemble Signal, BMOP, and Slee Sinfonietta as the three co-commissioning organizations. Additional support comes from the Birge-Cary Chair in Music, University at Buffalo for realization of the electronic portion of the work.

PROGRAM NOTES

BY ROBERT KIRZINGER

SUPPLEMENTING OR MELDING THE ORCHESTRA WITH ELECTRICAL MEDIA GOES back about a hundred years. The 1913 “Art of Noises” manifesto by the Futurist Luigi Russolo is a handy marker for the aesthetic argument for new sound sources based in technology. In practice, of course, musicians themselves were more likely than theorists to effect such changes organically. Among the most famous early examples from the mainstream was Respighi’s use of a gramophone record for a proto-sample of birdsong in *Pines of Rome* back in 1924—a synthetic solution toward achieving verisimilitude. Around the same time, purely electric instruments such as the Theremin and a bit later the ondes Martenot started to enter the picture. It took a few years for these new possibilities to change the philosophical rhetoric of music composition, arguably via extension of the percussion section: John Cage’s use of “abstract” electronic sounds on phonograph records in such pieces as *Imaginary Landscape No. 1*. Tape music was nascent in the ’30s and matured with the work of Pierre Schaeffer and Pierre Henry in the *musique concrète* (real-world sounds subject to various sorts of editing) of the late 1940s. Sounds produced by electronic oscillators and other electronic means, first used in compositions on tape (versus live performance), took root in the early 1950s; computer synthesis began in 1957. Commercially available synthesizers such as the Moog, and later digital keyboard synthesizers from Yamaha, fueled experimentation immensely. In the past two decades the most significant development in music has centered on the personal computer, dramatically expanding the practical potential for sound production/manipulation and for real-time interactive control. And yet, in spite of this history, electronic media in “classical” music remains a relatively rare, relatively quirky proposition, whereas in pop and film music it’s absolutely ubiquitous.

That being said, music for orchestra with electronic sources has come a long way since the early 1950s when the first attempts at a merger, Ussachevsky and Luening’s *Rhapsodic Variations* for tape recorder and orchestra and Varèse’s *Déserts*, were made. The integration of a variety of approaches, all stemming from the physical, pre-recorded, and computer synthesis beginnings mentioned above, has led many a present-day orchestral composer to unexpected new expressive possibilities. Three veterans of the field, David Felder, Ronald Bruce Smith, and Anthony De Ritis, are on tonight’s concert—sometimes similar means, but quite different results.

RONALD BRUCE SMITH (B.1961)
CONSTELLATION (2000/03)

Ronald Bruce Smith became interested in electronic media relatively soon in his musical education, initially through his interest in microtonal tunings. Since he was introduced to an early version of the powerful interactive sound-control software Max in the late 1980s, he has used that tool extensively in his music. Smith was born and raised in Toronto, where

THIS AFTERNOON’S PERFORMERS

FLUTE

Sarah Brady
 Jessica Lizak

OBOE

Jennifer Slowik
 Barbara LaFitte

CLARINET

Michael Norsworthy
 Jan Halloran

CONTRABASS

CLARINET
 Kevin Price

BASSOON

Sebastian Chavez
 Margaret Phillips

HORN

Clark Matthews
 Neil Godwin
 Alyssa Daly
 Jennifer Robbins

TRUMPET

Terry Everson
 Richard Watson
 Tony Gimenez

TROMBONE

Hans Bohn
 Martin Wittenberg

BASS TROMBONE

Christopher Beaudry

CONTRABASS TROMBONE

Angel Subero

PERCUSSION

Robert Schulz
 Bill Manley
 Aaron Trant

PIANO/CELESTA/ KEYBOARD

Linda Osborn

HARP

Amanda Romano

ACCORDION

Roberto Cassan

VIOLIN I

Gabriela Diaz
 Piotr Buczek
 Amy Sims
 Gabriel Boyers
 Shaw Pong Liu
 Oana Lacatus

VIOLIN II

Colleen Brannen
 Tudor Dornescu
 Beth Abbate
 Annegret Klaua
 Anna Korsunsky
 Mina Lavcheva

VIOLA

Joan Ellersick
 Noriko Herndon
 Emily Rome
 Adrienne Elisha

CELLO

Rafael Popper-Keizer
 Nicole Cariglia
 Katherine Kayaian

BASS

Anthony D’Amico
 Scot Fitzsimmons
 Reginald Lamb

ELECTRONICS

Riflessioni
 Brian Dixon, keyboard
 sample programmer
 Ian Headley, live electronics

Les Quatre Temps

J.T. Rinker, electronics
 Matt Sargent, live mix
 J.T. Rinker and Olivier
 Pasquet, electronic
 realizations

SPECIAL THANKS

Shawn Duncan, SAVI, and
 the Robert and Carol
 Morris Center for 21st
 Century Music



he learned piano, guitar, and trombone and engaged in a range of musical activities. Guitar became his primary interest, but he also began to write his musical thoughts down in his teens. It was as a classical guitarist that he entered the University of Toronto. During his time there his exposure to new music was greatly increased, not only at the school itself—Alexander Goehr and Morton Feldman were among the visitors there—but via such avenues as Robert Aitken’s New Music Concerts in Toronto. Courses with the Latvian-born Talivaldis Kenins, a former Messiaen student, steered Smith toward composition.

Smith’s experimental interests led him to McGill University in Montreal, where he worked with Bruce Mather. During an exploratory trip to Berkeley, California, a chance meeting with the interactive music software pioneer David Wessel led to his earning his doctorate at UC Berkeley, where he worked with Wessel and Richard Felciano. Smith also worked at IRCAM with Tristan Murail and at the American Conservatory at Fontainebleau (where, coincidentally, he met Anthony De Ritis). Apart from such excursions, Berkeley remained his base until he moved to Boston in 2003 to take up a position on the music faculty of Northeastern University. He has also taught at Berkeley, Stanford University, and the University of Illinois at Urbana-Champaign.

Through Smith’s interest in microtonal music and extended harmonic means in the early 1980s, he came to know the music of Gérard Grisey and Tristan Murail, two important influences known for *musique spectrale*, in which the structure and sound of a work is based on computer-aided analysis of the harmonic spectra (timbre, simply put) of existing sounds. Smith is interested in the timbral continuum bridging acoustic instruments and synthesized sounds, the middle ground of which includes electronic modulation of acoustic sounds. Using Max/MSP, Smith has been able to negotiate a virtual continuum between these two sound-types, for example by electronically “orchestrating” intensifications of the timbres of the live instruments by amplifying different harmonic partials, as he does in *Constellation*. He has also combined solo instruments modified via electronics with unmodified acoustic instruments. A current project is a Koussevitzky Foundation-commissioned work for guitarist David Starobin, whose instrument will be electronically extended, with the Del Sol String Quartet (without electronics), all San Francisco-based performers with whom Smith has worked extensively. Another current project is for solo piano with electronics for Vicky Chow for January 2015.

Constellation, which grew out of an earlier chamber work, also has a Bay Area connection. Composed in 2000, it was requested by the conductor Kent Nagano, whom Smith knew from various encounters, for the Berkeley Symphony. (The November 10, 2000 premiere took place on a concert with Beethoven’s Eighth Symphony and the West Coast premiere of a concert version of Elliott Carter’s opera *What Next?*) *Constellation* employs electronics primarily via samples (pre-recorded sounds, usually short) triggered in Max/MSP via an onstage keyboard, which are broadcast through a stereo speaker array onstage. These sounds integrate with the orchestral music, essentially expanding the orchestra and only rarely being heard as primary events. On one level the piece is harmonically slow-moving, but its surface is in a state of constant agitation—shimmering stasis. Each shift in harmony delineates a different episode or field, with a corresponding shift in timbre; individual and smaller groups of instruments create ripples on the surface.

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Gradually the piece broadens toward the bass register and a kind of climax, followed by a foreshortened recapitulation.

Smith projected this single ten-minute movement out into a large orchestral triptych called *Thousand Autumns*, the other two movements of which are *Archipelago* and *Garden*. Smith sees the three as different collections of things or events as seen from three different perspectives—viewing a chain of islands from above in *Archipelago*, being immersed in the different plots in *Garden*, and in *Constellation*, our ground-level view of the stars.

ANTHONY PAUL DE RITIS (B.1968)

RIFLESSIONI, FOR SOLO BASSOON, ELECTRONICS, AND ORCHESTRA (2014)

Anthony Paul De Ritis maintains a complicated and saturated schedule on a variety of musical fronts. For fourteen years he has headed the music department at Northeastern University (a role from which he’ll step down after this academic year), meanwhile also teaching, composing, administering conferences and festivals, and traveling to Beijing as often as he can to foster his ties with China’s Central Conservatory. He received a Fulbright grant to spend the fall of 2011 at the CCM to research traditional Chinese instruments and has collaborated with the celebrated pipa artists Wu Man and Min Xiao-Fen in creating such works as *Plum Blossoms*, a work for pipa, ensemble, and electronics; the solo pipa

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MUSIC OF VIENNA

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MOZART
Great Mass in C Minor

HAYDN
Te Deum

BEETHOVEN
“Hallelujah” from
Christ on the Mount of Olives

SCHOENBERG
Friede auf Erden

SATURDAY 18 OCTOBER - 8PM
Sanders Theatre, Cambridge
Tickets: www.bbcoston.org

Back Bay
Chorale
SCOTT ALLEN JARRETT
MUSIC DIRECTOR

work *Zhongguo Pop!*, and the concerto *Ping-Pong*. The latter was premiered in Taipei, Taiwan, by Min Xiao-Fen and the Taipei Chinese Orchestra in 2004. Along with a doctorate in music composition from the University of California at Berkeley, he holds an MBA and has pursued a number of different strategies for expanding the role of technology in the music profession and in education. In addition, he presents talks on the role of creativity and collaboration in professional contexts outside of the arts. He has collaborated with many non-academic institutions in educational offerings, including the Boston Symphony Orchestra's Online Conservatory.

De Ritis, a native New Yorker, attended Bucknell University in Pennsylvania and the University of Ohio prior to UC Berkeley, as well as studying at the American Conservatory at Fontainebleau, France. As he was for Ronald Bruce Smith, David Wessel at Berkeley was a significant influence, as were composition teachers Jorge Lidermann at Berkeley, Mark Philips in Ohio, and Kyle Gann, William Duckworth, and Jackson Hill at Bucknell. Tristan Murail and Philippe Manoury also made their marks on his sound-world.

De Ritis has been as diverse in his compositional pursuits as in his professional life as a whole. His recent *Pop Concerto*, a kind of mashup of pop hits for guitar and orchestra composed for guitarist Eliot Fisk, is at one end of the spectrum—its roots solidly embedded in the contemporary vernacular. He has also composed music for Chinese instrument ensembles. His most consistent voice is more in the vein of recent Western modernism. BMOP has recorded his orchestral work *Chords of Dust; Legerdemain* for orchestra with electronics, and *Devolution*, a work composed for turntable artist DJ Spooky that incorporates a shifting, and potentially improvised, mosaic of samples from Ravel, Beethoven, and elsewhere. The *Riflessioni* concerto takes as its foundation a work for solo bassoon and electronics, which, although written to serve as a foundation for the orchestral work, is for all intents a successful standalone work, an idea the composer has explored on several occasions.

The title *Riflessioni* (“Reflections”) is an evocative one, touching on several layers of meaning. Anthony De Ritis wrote the piece for the French bassoonist Patrick de Ritis, principal bassoon of the Vienna Symphony Orchestra and conductor of the ensemble European Wind Soloists. Patrick's family has roots in the same region in Italy, Abruzzo, as the composer; their paths crossed first in 2005, and Tony immediately began contemplating a collaboration. This came to fruition earlier this year: Patrick came to the U.S. to record written and improvised fragments from which Tony assembled pre-recorded materials, to which he added modified and synthesized elements. Incorporated into the orchestral texture of the concerto, these are controlled via Max/MSP, and are thus “reflections” of the live bassoon soloist's role (or vice versa). Both sources are also subject to real-time electronic modification, to which is added a toolkit of extended techniques that extend the timbre and expressive voice of the acoustic instrument. An accordion—the sound always surprising in an orchestra—acts in the manner of liaison.

Beginning from a sustained (but rhythmically “breathing”) F-sharp, the character of the bassoon solo becomes frenetic and sometimes aggressive, its overlapped quick gestures verging on percussion sound rather than that of a melodic instrument. Both ideas, the unstable and the sustained, are projected out into the orchestra, but their opposite natures eventually begin to merge. Falling scale phrases bring lyricism, always accompanied by energy and vibration. Dissolution, a little blur around the edges, arrives

in the form of unstable sounds and pitches in the solo part, expanding to a tutti harmonic glow, shot through in places with the sharp punctuation of the work's beginning.

Riflessioni will be released along with *Pop Concerto* and other works on a future BMOP/sound CD.

DAVID FELDER (B. 1953)

LES QUATRE TEMPS CARDINAUX FOR SOLO SOPRANO, SOLO BASS, CHAMBER ORCHESTRA, AND ELECTRONIC SOUND (2013)

David Felder's *Les Quatre Temps Cardinaux* (“The Four Cardinal Times”) is, at fifty minutes, the composer's largest work to date, a culmination of several different avenues of exploration he's pursued over the past few years. Commissioned by the Koussevitzky Foundation, the piece was composed for the Slee Sinfonietta at the University of Buffalo and for the Boston Modern Orchestra Project. The Slee Sinfonietta and Ensemble Signal, with vocal soloists Laura Aikin and Ethan Herschenfeld and conducted by Brad Lubman, gave the premiere in Slee Hall at the University of Buffalo on April 23, 2013.

Felder holds the Binge-Cary Chair in Music Composition at the University of Buffalo, where he has taught for thirty years. But his role there has been much broader: soon after his arrival he joined with fellow faculty member Morton Feldman in re-establishing Feldman's June in Buffalo festival, a weeklong series of concerts and seminars focused on new music. Felder, following Feldman's death, has continued to direct the festival along with pursuing the practical, concrete expansion of its philosophies. In 1996 he co-founded the Slee Sinfonietta, a professional ensemble in residence at the university, and in 2006 founded the Robert and Carol Morris Center for 21st Century Music, of which he is also director.

Born in Cleveland, Felder attended Ohio's Miami University, where he earned his master's degree, and also studied with Donald Erb in Cleveland. He earned his doctorate at UC San Diego, working with Roger Reynolds, Bernard Rands, Robert Erickson, and Joji Yuasa. He shares with many of this diverse roster of brilliant composers a tendency toward the exploratory as a conduit for ever-increasing breadth of musical experience. Use of electronics as well as non-standard presentation possibilities, including the theatrical, have become virtually second-nature in his work, so fundamental to his practice as to escape any hint of novelty; there is no “grafting” here. Like De Ritis and Smith, Felder is well-versed in the capabilities of Max/MSP and acoustical analysis. He has also collaborated extensively with video artists since the mid-1980s. Among recent projects, he worked with Elliot Caplan in the big triptych *Shamayim* (2008) for bass voice and eight-channel sound. Modern technological elements don't dominate his catalog, however; there are many pieces for traditional genres, including the string quartets *Stuck-stücke* and *Third Face* for the Arditti Quartet and a number of works for orchestra and mixed ensembles. Felder sang as a chorister in his youth, and has recently returned to writing for vocal ensembles. He wrote *Memento mori* for the New York Virtuoso Singers in 2004, and the brief *Nomina sunt consequentia rarum* in 2013 for the same group.

One need spend only a little time with David Felder's music to realize how many interconnections there are among his pieces. The practice of revisiting and recontextualizing ideas is prevalent in Bach, Beethoven, Berlioz, and Mahler, to name just a few. Felder

often creates versions for different forces, or by re-using materials, and occasionally will incorporate an earlier work into a later. The resonances set up by such relationships are enriching and illuminating, often revealing a composer's (sometimes quirky) preoccupations and unique fondnesses—for example, Felder's 1980s interest in the novelist Kobo Abe, whose work inspired the composer's *BoxMan* and *Another Face*; the percussionists Tom Kolor (who invented the “boo-bams” used in *Les Quatre Temps Cardinaux*) and Daniel Druckman inspired a series of concertos. This is very much the case with *Les Quatre Temps Cardinaux*, which has several connections to earlier pieces. One of the models for this approach can be found among Felder's own works, 2003's *partial [dist]res[s]toration*, which delves into sketchbooks and other sources and which also takes its movement titles from poems by Robert Creeley, Pablo Neruda, and René Daumal, all of whom figure in *Les Temps*; Felder's *Memento mori* is a more straightforward setting of the Neruda poem *Full Powers*; and the setting of Dana Gioia's *Insomnia* is a fortified version of an earlier work for solo bass voice and percussion. The interpenetration not only of these outside influences but of Felder's own varying interpretive perspectives conjures all sorts of ways of hearing the piece; it will offer more with each new encounter.

The composer writes: “*Les Quatre Temps Cardinaux* is a work for large chamber orchestra, solo soprano, and solo bass, with electronics, featuring texts by four poets, Neruda (*Full Powers*), Creeley (*Spring Light* and *Buffalo Evening*), Gioia (*Insomnia*), and the central poem by René Daumal from which the work takes its title. Each of the poems warmly affirms time positioning and varying qualities of light as central to our sensory and internal experiencing. The Daumal serves as the central poem, a cross, indicative of a transpersonal ‘Great Time’ around which the other poems turn, as specific markers of events on a more intimate, personal scale.” He worked with J.T. Rinker and Olivier Pasquet in creating the programming for the electronic cues.

Les Temps is the fruition of the composer's longtime interest in the life and work of poet, novelist, and mystic René Daumal (1908-1944). The piece delves into the poetry of former University of Buffalo faculty member Robert Creeley (1926-2005); Creeley and Felder had at one time talked of collaborating, without direct result, but the poet gave Felder a few of his own recordings of his poems, which have been incorporated into the electronics part here in music the composer characterizes as “more intimate,” relating to the sense of place that Buffalo evokes (the “dark and gray” Buffalo winter). Dana Gioia's reading voice is used as a model for other electronic sounds.

Thus the poetry has literally been transformed into music. This “continuum” of word to voice to music mirrors many other kinds of transformation within the piece, as well. The overtone series heard at the very start is an important harmonic building-block for the whole piece, almost analogous to the continuous presence of Daumal's poem. Rhythmically, there is a progression of possibilities from “natural” or organic rhythm and phrase (such as that in speech) to strongly periodic, clock-like “process” rhythms, both of which relate to the way we experience time in the course of a day.

The piece is in twelve movements, but recurrences and overlaps keep the “movement” idea a little bit at bay. There are also four big sections, relating to Daumal's time. A quasi-surround speaker setup is used for the electronics sounds; in addition to the solo soprano and bass voices, the orchestra is approximately Brahms-sized, excepting the large and varied percussion battery. (Although the string sections may be quite small, they can be

made larger for a much bigger sound.) The glorious opening of the piece is a kind of pre-day, Felder's answer to sunrises by Schoenberg, Strauss, Sibelius, and Ravel, the soprano essentially treated as an orchestral instrument. Along with the Daumal poem, the focus of this first big part is a setting of Creeley's *Spring Light* for soprano, with sparse, high-register accompaniment. This is followed by a kind of percussion cadenza that leads to the electronics interlude separating the first section from the second. This and the other significant electronic interludes are created from the Daumal text, and, the composer says, summarize the preceding material while anticipating that which follows. This poetry is Neruda and Daumal, the mood brash and confident, the music thick with brass in many colors. A long orchestral interlude (movement 6) illustrates Daumal's “At the height of the day, bang the gong!” Felder conceived this central movement as “a ‘wheel,’ like in a Tibetan Thangka, or a horoscope, perhaps; a compression of all of the regions of the entire work into a non-ordered time, pulsing at ‘the height of the day.’”

In part three (beginning with movement 7), the third stanza of Daumal's poem announces the sun's gradual sinking from sight. Soprano and orchestra are simultaneously languid and unstable, the harmonic world strange and vague as the light slowly changes, with a final blaze over the horizon leading to a brief electronic interlude, featuring Creeley's reading of *Buffalo Evening*. Movement 9 is Felder's subtle, mysterious, but conversational setting of that piece.

Another electronic interlude precedes the night, part four of the piece; Dana Gioia reads his *Insomnia*. Felder's setting of that poem in movement 11 employs distinctly pointed orchestration reflecting the poet's imagery; “The steady accusations of the clock,” repeated three times here, takes on particular meaning. The final movement recedes to the stillness of midnight through use of predominantly low registers along with the bass voice. A brief postlude by the soprano with two trumpets reminds us that the day is a cyclic journey.

©Robert Kirzinger 2014. Composer and writer Robert Kirzinger has been the primary annotator for the Boston Modern Orchestra Project since 2006. He is on the staff of the Boston Symphony Orchestra as a writer, editor, and lecturer, and has taught writing at Northeastern University. He holds degrees in music composition from Carnegie Mellon University and the New England Conservatory.

LES QUATRE TEMPS CARDINAUX

René Daumal

La poule noire de la nuit
vient encore de pondre une aurore.
Salut le blanc, salut le jaune,
salut, germe qu'on ne voit pas.

Seigneur Midi, roi d'un instant
au haut du jour frappe le gong.
Salut à l'oeil, salut aux dents,
salut au masque dévorant toujours!

Sur les coussins de l'horizon,
le fruit rouge du souvenir.
Salut, soleil qui sais mourir,
salut, brûleur de nos souillures.

Mais en silence je salue la grand Minuit,
Celle qui veille quand les trois s'agitent.
Fermant les yeux je la vois sans rien voir par delà les ténèbres.
Fermant l'oreille j'entends son pas qui ne s'éloigne pas.

THE FOUR CARDINAL TIMES

(Trans. Kathleen Ferrick Rosenblatt)

The black hen of the night
Has hatched a dawn yet again.
Hail the white, hail the yellow,
The seed that we cannot see.

Lord of the Noon, king of the moment
Bang the gong at the height of the day.
Hail the eye, hail the teeth,
Hail the ever devouring mask!

On the cushions of the horizon,
The red fruit of memory.
Hail, sun who knows how to die.
Hail, incinerator of our filth.

But in silence I salute the great Midnight.
The one who keeps vigil while the other three are active.
Closing my eyes I see her without seeing anything across the shadows.
Closing my ears I hear her footstep which never abandons me.

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SPRING LIGHT

Robert Creeley

Could persons be as this
fluffed light golden spaces
intent airy distances so up
and out again they are here
the evening lowers against the sun
the night waits far off at the
edge and back of dark is summer's
light that slanting clarity all
wonders come again the bodies open
stone stillness stunned in the silence
hovering waiting touch of air's edge
piece of what had not been lost.

BUFFALO EVENING

Robert Creeley

Steady the evening fades
up the street into sunset
over the lake. Winter sits
quiet here, snow piled
by the road, the walks stamped
down or shoveled. The kids
in the time before dinner are
playing, sliding on the old ice.
The dogs are out, walking,
and it's soon inside again,
with the light gone. Time
to eat, to think of it all.

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INSOMNIA

Dana Gioia

Now you hear what the house has to say
 Pipes clanking, water running in the dark,
 The mortgaged walls shifting in discomfort
 And voices mounting in an endless drone
 Of small complaints like the sound of a family
 That year by year you've learned to ignore.

But now you just listen to the things you own,
 All that you've worked for these past years,
 The murmur of property, of things in disrepair,
 The moving parts about to come undone,
 And twisting in the sheets remember all
 The faces you could not bring yourself to love.

How many voices have escaped you until now,
 The venting furnace, the floorboards underfoot
 The steady accusations of the clock
 Numbering the minutes no one will mark.
 The terrible clarity this moment brings,
 The useless insight, the unbroken dark.

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GUEST ARTISTS

NESTOR PIERONI

**PATRICK DE RITIS**, bassoon

Patrick de Ritis was born in France and grew up in Italy from the age of six. He began studying the piano at age seven and the bassoon at age ten. Besides his successful solo career as a bassoonist and conductor, his participation in prime international artistic events with his ensembles Concertino Wien and European Wind Soloists, and extensive experience in teaching chamber music and bassoon around the world, world class musician Professor de Ritis has also been the principal bassoonist of the Vienna Symphony Orchestra for more than two decades. Mr. de Ritis has toured Europe, the USA, Asia and South America as a soloist and made several discs in the past years. At the moment he is producing two recordings with the label Naxos USA.

**LAURA AIKIN**, soprano

World renowned American soprano Laura Aikin is a familiar presence in the world's great opera houses and concert halls, performing with many of the greatest conductors of our time. Possessing a range of over three octaves and an arresting stage presence, her repertoire embraces works from the Baroque to the contemporary. In great demand in both Europe and America she began her career as a member of the ensemble at the Staatsoper Unter den Linden Berlin (1992-98) where she performed more than 300 times in major roles like Lulu, Königin der Nacht (*Die Zauberflöte*), Zerbinetta (*Ariadne auf Naxos*), Amenaide (*Tancredi*), Sophie (*Der Rosenkavalier*), Adele (*Die Fledermaus*), and Zaide.

Laura Aikin is now a regular guest at the leading opera houses worldwide such as the Vienna State Opera, La Scala Milan, Bavarian State Opera, Opernhaus Zurich, Netherlands Opera, Opéra National de Paris, Semperoper Dresden, Gran Teatro del Liceu Barcelona, Opera Frankfurt, Chicago Lyric Opera, Santa Fe Opera, San Francisco Opera and Metropolitan Opera New York, and has made numerous concert appearances at the Salzburg Festival, among others. She was highly acclaimed by both audience and press for her interpretation of Marie in Zimmermann's *Die Soldaten* in 2012 and in Birtwistle's *Gawain* in 2013.

Miss Aikin has appeared as a concert artist throughout the world with orchestras such as the Dallas, London, San Francisco, Chicago, Vienna, BBC and Melbourne Symphony Orchestras, the Berlin, Munich, Israel and Vienna Philharmonic Orchestras, Cleveland Orchestra, Bayerische Rundfunk Orchestra, Ensemble Intercontemporain, Les Arts Florissants, Concerto Köln and Concentus Musicus. The many international festivals in which she has performed include Mostly Mozart Festival in New York, Schleswig-Holstein, Melbourne, Edinburgh, Lucerne, Wiener and Berliner Festwochen. She has performed as

a Lied singer in Berlin, Milan, Dresden and Rome, and made her American recital debut in the San Francisco Chamber Music Series.

This past summer, she opened the Salzburg Festival with Anton Weber's Lieder, and will soon be appearing in Bernd Alois Zimmermann's *Die Soldaten* at La Scala. In 2013/14 she returned to the Berlin Staatsoper in a new production of Feldman's opera *Neither* and will perform both *Gawain* (with BBC Symphony Orchestra under Martyn Brabbins) and *Die Soldaten* in concerts. The latter one will take place at the Festival Présences, the festival of contemporary music of the Radio France, where she will also sing Boulez's *Visage Nuptial*, both with the Radio France Philharmonic Orchestra. Further concerts include Dutilleux's *Le temps l'horloge* at Berlin Konzerthaus, Bernstein's *Trouble in Tahiti* with the Göteborg Symphonic Orchestra under Kent Nagano and Beethoven's Ninth Symphony under Sylvain Cambreling in Japan. A tour of concerts with Handel's *Alessandro* (in the role of Lisaura) will take her to Bucharest, Amsterdam, Paris and Vienna.

Her many acclaimed recordings include Beethoven's *Christus am Ölberg* with Daniel Barenboim on the Chicago Symphony Orchestra's Centennial Edition Recording, Songs and Cycles by Rorem with pianist Donald Sulzen (Orfeo), Schönberg's *Die Jakobsleiter* with the Südwestfunk Symphony Orchestra, Respighi's *La Campana Sommersa* (Montpellier Opera) and a DVD of *Lulu* (Opernhaus Zurich).

MARA CATALAN



ETHAN HERSCHENFELD, bass

This season Ethan Herschenfeld joined the roster of the Metropolitan Opera, covering roles in *Macbeth* and in *Lady Macbeth of Mtsensk*. He recently made his Semperoper Dresden debut as Cardinal Brogni in *La Juive*, and his Teatro Real Madrid debut as Aguirre and Hog Boy in the world premier of Wuorinen's *Brokeback Mountain*, a performance for which critics praised his "dark, sculpted tone" (*The Telegraph*) and his "imposing stage presence and basso profundo" (*Opera News*). In recent seasons

he sang his first Baron Ochs in Indiana; Gurnemanz (*Parsifal*) in Basel; Fafner and Hunding in Wagner's *Ring* in Bari; King Marke (*Tristan*) in Turin; Judge Turpin ("exceptional") in the Italian premier of *Sweeney Todd* in Bologna; Commendatore in Versailles ("big black bass voice"); Mephistopheles (*Faust*) in Hong Kong; Rocco (*Fidelio*) in Bolzano, Ravenna, and Tel Aviv; Sparafucile in Lugo di Ravenna, Tel Aviv and Philadelphia, and Kommissarius (*Rosenkavalier*) under the baton of Fabio Luisi in Genoa, where he also made his Italian debut in *Billy Budd*. *L'Opera* praised his "elegant singing" in Lugo, calling him "an intense Sparafucile, rich with a beautiful deep vocal timber and discrete phrasing."

He has sung Sarastro in Venice, Berlin, Stuttgart, Rome, Liege and Bremen, where he also sang Zaccarias (*Nabucco*), Osmin ("a true creature of the stage"), and the Kardinal (*Rienzi*), directed by Katharina Wagner. In the U.S. he has sung Boito's Mefistofele and Don Basilio at Bob Jones University; Abimelech (*Samson and Delila*) at Hawaii Opera; Don Fernando (*Fidelio*), Commendatore ("an awesome presence"), Grenvil (*La Traviata*) and Kommissarius in Milwaukee; Butt the Hoopoe in the world premier of Wuorinen's *Haroun* and the title role in *Ariane et Barbe-Bleue* at New York City Opera; Colline (*La bohème*) in Chattanooga; Indiana Elliot's Brother (*Mother of Us All*) in San Francisco; Hale (*The*

Crucible) at Chautauqua Opera, and King Zuoxian in the world premier of *Wenji* in New York and Hong Kong, a role for which the *New York Times* praised his "booming basso." At Carnegie Hall he has sung Mozart's *Requiem* and *Vesperae Solennes*, Handel's *Messiah*, Haydn's *Theresienmesse*, and the premiere of Rittenhouse's *Vision of the Apocalypse*, which he sang on tour throughout South Africa. As an actor he can be seen in season five of *Boardwalk Empire*, season four of *Girls*, seasons one and two of *Damages*, and in the film *It's Kind of a Funny Story*.

A graduate of Harvard College and winner of the Schorr Prize (Connecticut), Excellence in Arts Competition (Philadelphia), and Sembrich Competition (New York), Mr. Herschenfeld began his vocal training with Franco Corelli and has studied since 1997 with Armen Boyajian.

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Harvey, Andrew Imbrie,
Joan Tower

Sun, Jan 18
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Choi, Mario Davidovsky,
Stephen Jaffe, Nicola LeFanu

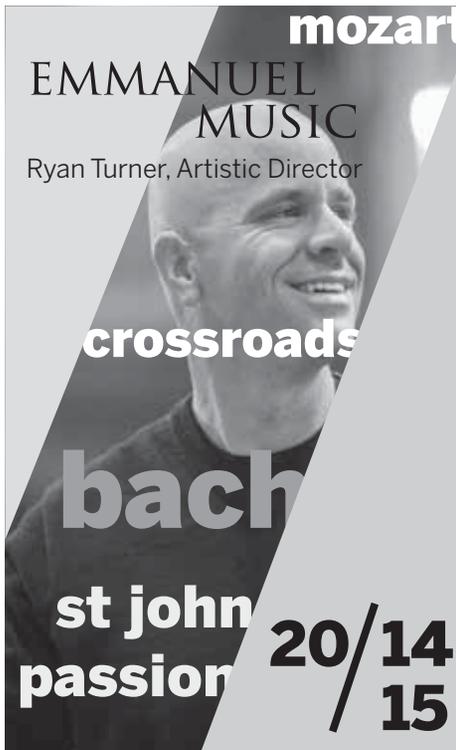
Sun, Nov 16
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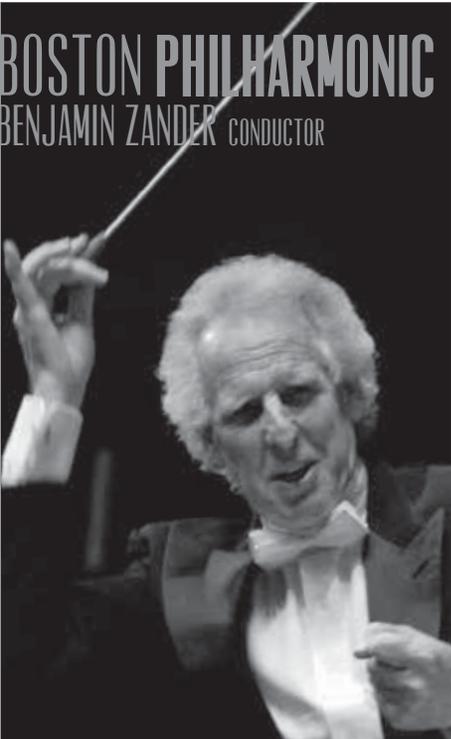
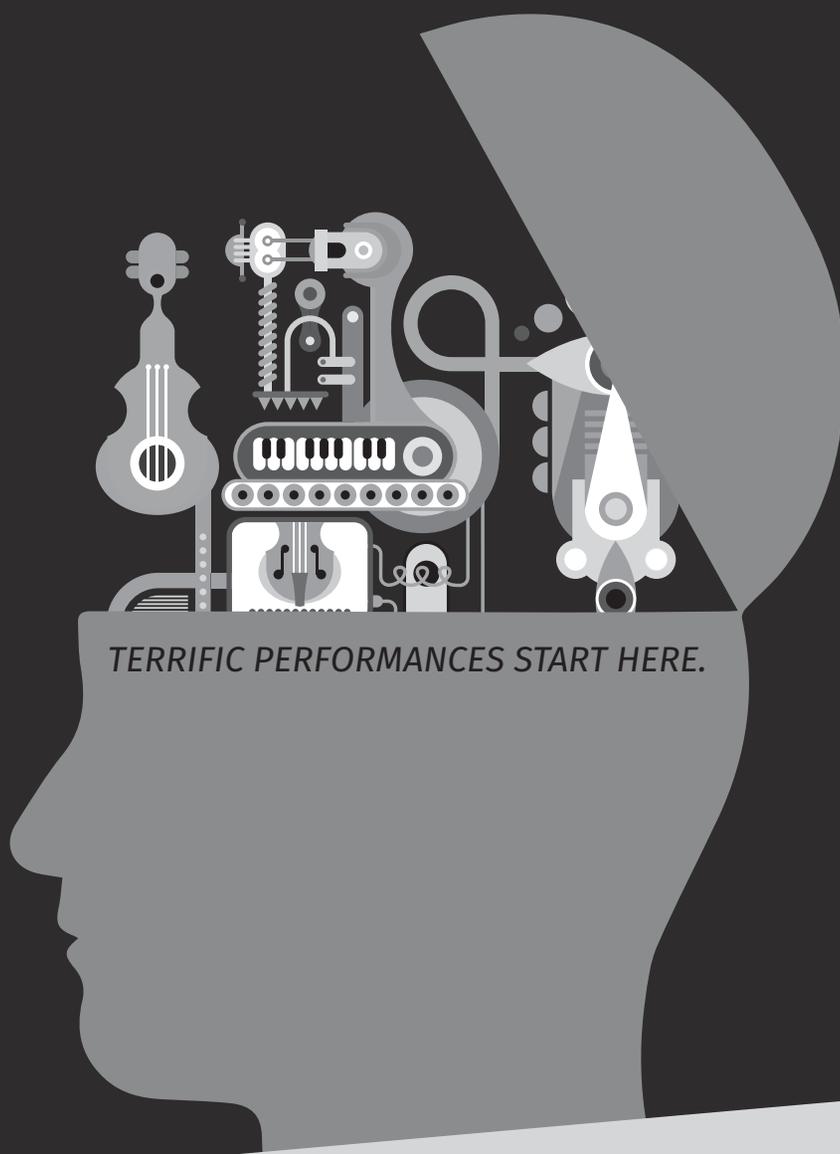
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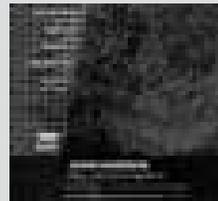
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[1024] SACD

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[1030]

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[1031]

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[1034]

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Gil Rose is a conductor helping to shape the future of classical music. His dynamic performances and many recordings have garnered international critical praise.

In 1996, Mr. Rose founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording symphonic music of the twentieth and twenty-first centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim and earned the orchestra fifteen ASCAP awards for adventurous programming as well as the John

S. Edwards Award for Strongest Commitment to New American Music.

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.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. In September 2013 he introduced Odyssey Opera, a company dedicated to eclectic and underperformed operatic repertoire, with a concert production of Wagner's *Rienzi*. Odyssey Opera continued to unanimous critical praise with a June festival of fully staged Italian operas and a September 2014 concert production of Korngold's *Die tote Stadt*. Formerly, he led Opera Boston as its Music Director starting in 2003, and in 2010 was appointed the company's first Artistic Director. Mr. Rose led Opera Boston in several American and New England premieres including Shostakovich's *The Nose*, 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*, 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*.

Mr. Rose and BMOP recently partnered with the American Repertory Theater, Chicago Opera Theater, and the MIT Media Lab to create the world premiere of composer Tod Machover's *Death and the Powers* (a runner-up for the 2012 Pulitzer Prize in Music). He conducted this seminal multimedia work at its world premiere at the Opera Garnier in Monte Carlo, Monaco, in September 2010, and also led its United States premiere in Boston and a subsequent performance at Chicago Opera Theater. A 2015 release of the opera on BMOP/sound is impending.

An active recording artist, Gil Rose serves as the executive producer of the BMOP/sound recording label. His extensive discography includes world premiere recordings of music by John Cage, Lukas Foss, Charles Fussell, Michael Gandolfi, Tod

Machover, Steven Mackey, Evan Ziporyn, and many others on such labels as Albany, Arsis, Chandos, ECM, Naxos, New World, and BMOP/sound.

He has led the longstanding Monadnock Music Festival in historic Peterborough, NH, since his appointment as Artistic Director in 2012, conducting several premieres and making his opera stage directing debut in two revivals of operas by Dominick Argento.

As an educator Mr. Rose served five years as Director of Orchestral Activities at Tufts University and in 2012 he joined the faculty of Northeastern University as Artist-in-Residence and returned to his alma mater Carnegie Mellon University to lead the Opera Studio in a revival of Copland's *The Tender Land*. 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 three-time Grammy Award nominee.

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