

BMOP

DOUBLE TROUBLE

SATURDAY **JANUARY 22, 2011** 8:00

DOUBLE TROUBLE

SATURDAY **JANUARY 22, 2011** 8:00

JORDAN HALL AT NEW ENGLAND CONSERVATORY

PROGRAM NOTES HOSTED BY THE SCORE BOARD 7:00

MICHAEL TIPPETT CONCERTO FOR DOUBLE STRING ORCHESTRA
(1938–39)
I. Allegro con brio
II. Adagio cantabile
III. Allegro molto – Poco allargando

MATHEW ROSENBLUM DOUBLE CONCERTO FOR BARITONE SAXOPHONE,
PERCUSSION, AND ORCHESTRA (2010)

World Premiere

- I.
- II.
- III.
- IV.
- V.

Kenneth Coon, baritone saxophone

Lisa Pegher, percussion

HAROLD MELTZER FULL FAITH AND CREDIT (2004)
I. Rugged
II. Homespun
III. Blistering
IV. Viscous
V. Genteel
VI. Hymn
VII. Rugged

Ronald Haroutunian, bassoon

Adrian Morejon, bassoon

STEPHEN PAULUS CONCERTO FOR TWO TRUMPETS AND ORCHESTRA (2003)
I. Fantasy
II. Elegy
III. Dance

Terry Everson, trumpet

Eric Berlin, trumpet

INTERMISSION

GIL ROSE, CONDUCTOR

*Commissioned by the Fromm Music Foundation for Kenneth Coon and the Boston
Modern Orchestra Project (Gil Rose, conductor)



TONIGHT'S ORCHESTRA

FLUTE

Sarah Brady
Bianca Garcia
Jessi Rosinski (piccolo)

OBOE

Jennifer Slowik
Barbara LaFitte
Grace Shryock

CLARINET

Michael Norsworthy
Karen Heninger
Amy Advocat (bass clarinet)

BASSOON

Ronald Haroutunian
Adrian Morejon
Gregory Newton
(contrabassoon)

FRENCH HORN

Whitacre Hill
Alyssa Daly
Meredith Gangler
Neil Godwin

TRUMPET

Terry Everson
Eric Berlin
Richard Kelley
Christopher Scanlon
Christopher Belluscio

TROMBONE

Hans Bohn
Martin Wittenberg

BASS TROMBONE

Angel Subero

TUBA

Donald Rankin

TIMPANI

Craig McNutt

PERCUSSION

Robert Schulz
Craig McNutt
Nick Tolle

PIANO

Linda Osborn-Blaschke

VIOLIN I

Heidi Braun Hill
Julia Cash
Melanie Auclair-Fortier
Shaw Pong Liu
Colleen Brannen
Oana Lacatus
Edward Wu
Sarita Uranovsky
Colin Davis
Rose Drucker

VIOLIN II

Piotr Buczek
Lois Finkel
Brenda van der Merwe
Rohan Gregory
Beth Abbate
Sasha Callahan
Anna Korsunsky
Ji Yun Jeong
Joanna Grosshans
Rebecca Katsenes

VIOLA

Joan Ellersick
Kate Vincent
David Feltner
Mark Berger
Dimitar Petkov
Emily Rideout
Jonina Mazzeo
Adrienne Elisha

CELLO

Rafael Popper-Keizer
David Russell
Nicole Cariglia
Jing Li
Katherine Kayaian
Miriam Bolkosky

BASS

Anthony D'Amico
Scot Fitzsimmons
Bebo Shiu
Liz Foulser

PROGRAM NOTES

By Robert Kirzinger

TONIGHT'S COLLECTION OF DOUBLE CONCERTOS demonstrates the modern range of a genre that developed beginning about the end of the 1600s, essentially parallel to the solo concerto. Double and other multiple concertos were quite common in the High Baroque, including lots of examples by Vivaldi and, under his influence, Bach, but the solo concerto dominates the Classical period and beyond, with relatively few notable exceptions—Mozart's two-piano concerto and sinfonias concertante, Beethoven's Triple, Brahms's Double—remaining solidly in today's orchestral repertoire. This concert's variety of approaches has as its chronological and stylistic extremes Michael Tippett's 1939 Concerto for Double String Orchestra—one of the composer's first works of significance—and the brand-new, up-to-the-moment world premiere of the Double Concerto for Baritone Saxophone, Percussion, and Orchestra written for BMOP by Pittsburgh-based Mathew Rosenblum. Tippett's neoclassical language and opposition of two string groups is very different from Rosenblum's high-energy, microtonally colored work. Stephen Paulus's Concerto for Two Trumpets and Orchestra and Harold Meltzer's *Full Faith and Credit* feature fairly traditional relationships between the soloists and orchestra within distinctive styles, and all four offer the opportunity for a sense of musical play and virtuosity.

MICHAEL TIPPETT (1905–1998)

CONCERTO FOR DOUBLE STRING ORCHESTRA

Sir Michael Tippett—he was made a CBE in 1959 and was knighted in 1966—was in some sense a living dichotomy. He and his music were strongly rooted in the English tradition, particularly a pastoral tradition so evident in the works of composers from Dowland to Vaughan Williams and Benjamin Britten. He also existed, as a composer, on a periphery of the mainstream, in part due to his strongly leftist social leanings, and in part due to the shadow cast on him by Britten's extraordinary brilliance and popularity. Nonetheless he did receive considerable acclaim during his lifetime.

Unlike his younger contemporary, Tippett was no prodigy and made his decision to study music composition formally only in his late teens, at first through books, and then at the Royal College of Music. His parents were perplexed by his choice of career but ultimately supportive. Tippett remained for some time unsure of his own technical gifts, even as early works were performed and received good notices. The beginning of his mature period, stylistically and technically, dates to his mid-thirties, with the ambitious, socially minded, pacifist-oriented oratorio *A Child of Our Time*, which brought him broad recognition upon its first performance in 1944, which was led by Walter Goehr and featured Peter Pears.

Tippett served a prison term for failing to justify his conscientious objection to World War II and refusal to fight (Britten, having managed to do so, sat out the war mostly in the U.S.). He was an avowed Communist, but the social stance of his work was less political than humanitarian. Although he wrote several major instrumental works, including four mature symphonies, a piano concerto, a triple concerto, and five string quartets, his best-known and most important works were vocal. His experience in the 1930s leading a madrigal group cemented an interest in choral forms and counterpoint, putting a stamp on his later style. In addition to *A Child of Our Time*, his *The Mask of Time*, written for

the Boston Symphony Orchestra with vocal soloists and chorus and premiered in 1984, is a significant piece, springing from the championing of his music by the conductor Sir Colin Davis. His operas are the foundation of his reputation: *The Midsummer Marriage*, produced at Covent Garden in 1955, was a major event. The later operas *King Priam*, *The Knot Garden*, and *The Ice Break*—the latter two conducted at their Covent Garden premieres by Colin Davis—cemented his place as one of the great dramatic composers of the twentieth century. In some sense, though, his posthumous reputation has not yet lived up to the mastery and uniqueness of his vision, at least in the U.S.; his music has mostly remained the purview of English conductors.

Tippett wrote his Concerto for Double String Orchestra in 1938–39. Along with his String Quartet No. 1 and the Piano Sonata No. 1, it represents his first work of true technical mastery; it only remained for him to invest his music with the social consciousness that was so important in *A Child of Our Time*. Although his language would expand through harmonic and formal complexity in future years, these works all contain the nugget of his lyricism and rhythmic energy. The Concerto is in three movements, influenced by the Baroque form, fast-slow-fast. In the first movement Allegro con brio, Tippett immediately sets up counterpoint between the two orchestras—high strings in orchestra I, low in orchestra II, then flipped for the second phrase—and the syncopated rhythms are reminiscent of Copland or Gershwin. (Tippett was certainly aware of jazz, and *A Child of Our Time* would explicitly feature American blues idioms.) The music is primarily modal-diatonic, with



NEC faculty and students host over 900 concerts a year in world-renowned Jordan Hall. That's superb classical, jazz and world music, *for free*.
What are you waiting for?

Back Bay Chorale

SCOTT ALLEN JARRETT
MUSIC DIRECTOR

SEASON 10|11

Bach—Christmas Oratorio

December 11

Sanders Theatre, Cambridge

Rachmaninoff—Vespers

March 5

Emmanuel Church

15 Newbury Street, Boston

Verdi—Requiem

May 14

Sanders Theatre, Cambridge

617.648.3885 | www.bbcboston.org

© TERESA TAM STUDIO

NEC NEW
ENGLAND
CONSERVATORY
necmusic.edu/concerts

the clarity of folk music. The Adagio cantabile begins with an archaic-sounding unison in rising fourths, the string textures recalling Vaughan Williams's *Tallis Fantasia*. A solo violin plays the poignant first phrase, answered by the section violins in octaves. Exploratory counterpoint develops the idea, and a passage for solo cello reintroduces the first melody toward the end of the movement. The Allegro molto finale, a strikingly clear sonata form, makes much of an ambiguity between 3/4 and 6/8 meters in the first section. A second, beginning with a rising melody in cellos, establishes 4/4 time as a possibility as well. The movement hints at fugue without ever diving in completely, although counterpoint remains in force in this lilting, utterly charming finale.

MATHEW ROSENBLUM (B. 1954)

DOUBLE CONCERTO FOR BARITONE SAXOPHONE, PERCUSSION, AND ORCHESTRA (WORLD PREMIERE)

Mathew Rosenblum was an admirer of baritone saxophonist Kenneth Coon's musicality before ever working with him, which came about when the Raschèr Quartet, of which Coon is a member, commissioned the composer for the piece that was to become *Möbius Loop*, a concerto for quartet and orchestra. In January 2007 the Raschèrs performed *Möbius Loop* with the Boston Modern Orchestra Project, by which time a new commission for BMOP and Coon for the present Double Concerto from the Fromm Foundation was already in place. More recently, in September 2009 (during the Lower Saxony Music Festival), the Raschèrs gave the world premiere of his "science fiction cantata" *The Big Rip*, with the Calmus Ensemble of Leipzig, which commissioned the work.

Rosenblum was born in New York City, received bachelor's and master's degrees from the New England Conservatory, and went on to earn master's and doctoral degrees at Princeton. Since 1991 he has taught at the University of Pittsburgh, where he is now a full professor of music. He also directs Pittsburgh's Music on the Edge (MOTE) new music series. A commission from Sequitur with Pittsburgh Opera Theater and Meet the Composer resulted in the multimedia chamber opera *Red Dust*, which premiered at Pittsburgh's Andy Warhol Museum in May 2007. Other current and forthcoming projects include a music theater piece for the Pittsburgh New Music Ensemble based on James Dickey's experimental poem *Falling*, a clarinet concerto for David Krakauer, and a new orchestral work for BMOP.

Arguably the most unique feature of Rosenblum's music is his combination of the pitch worlds of the "traditional" twelve-note chromatic octave and a 21-pitch octave derived from the Just Intonation system, based on natural harmonics. Rosenblum articulates this complex musical space with surprisingly simple means, using clear and rhythmically concise motifs. These he combines into longer lines, layering the lines in ever more intricate patterns, with the push and pull of tempo within individual lines adding a sense of organic unfolding. Rosenblum's rhythmic language parallels the pitch palette, moving gracefully between sharp, definite pulse and fluidity.

This friction between tunings, which exists also within the ensemble, helps to create the harmonic world of the piece, but once the listener is within that environment (which is quickly established), musical action takes over. In the four-movement Double Concerto, gesture is king: the multiphonics of the baritone saxophone at the start are, in a sense,

a theme, which returns at significant points and delineates structure, both within and between movements. A rapid falling and rising scale/arpeggio is a recurring gesture in the first movement. Both are "shared" at least to a point by the percussion solo, although it's important to realize the percussionist's fixed-pitched instruments (primarily marimba in the first part of the piece, and later vibraphone) can't match the microtonal pitches of the saxophone, and in any case the unpitched and semi-pitched instruments form a different sonic grouping entirely. The percussionist writing requires a very physical approach, one that suggests the power of rock music and specifically the personality of soloist Lisa Pegher. Similarly, the multiphonics and other extended techniques of the sax part are linked closely to Kenneth Coon's playing style.

The concerto is in five movements. The fast opener ends with a notated cadenza for the soloists and a short recapitulating coda. The very brief second movement is slow and highly lyrical. The percussion soloist doesn't play at all here, but the equally brief third movement is, essentially, the second movement recast with marimba, ending with a second cadenza. The fourth movement nearly balances the first movement in length and heft, beginning with the bari sax improvising on a series of harmonics, a sonority that returns later in the movement. The closing moments of the movement echo the start of the piece. The composer writes:

I remember being very inspired by Ken's performances with the Raschèr Saxophone Quartet both live and on recordings, and I'm still in awe of his tone, technical ability, and amazing musicianship. As a result, when the Raschèr Saxophone Quartet asked me to compose a new piece for them in 2000 (Möbius Loop), I wound up writing a killer baritone part, very challenging, which Ken took to new heights. After the U.S. premiere of that piece, Ken suggested I write a duo for baritone and percussion, and I countered by offering a double concerto. Soon after, I approached Gil Rose with a recording project idea involving the Raschèr Saxophone Quartet and BMOP which would include Möbius Loop, the Double Concerto, and a piece or two to be named later, and we were fortunate to receive a Fromm Foundation commission for the concerto. The project was conceived in 2003, and after writing an opera and several other works, the Double Concerto was completed last month.

I have always loved Lisa Pegher's style of performing which often blends the pointed and intense energy of avant rock with the technical expertise of new music, and I have closely followed her career for several years. Lisa is one of the brightest young percussionists in today's music scene. I therefore seized the opportunity to involve her in this project; it was the perfect fit. It's a great honor to work with these two close friends and astonishing musicians.

HAROLD MELTZER (B. 1966)

FULL FAITH AND CREDIT FOR TWO BASSOONS AND STRING ORCHESTRA

Harold Meltzer is a Brooklyn-born New Yorker, and it was there that he co-founded the adventurous new music ensemble Sequitur with pianist Sara Laimon and conductor David Amado in 1996. He studied composition with Lewis Spratlan at Amherst College in Massachusetts, with Alexander Goehr at King's College, University of Cambridge, and at Yale University worked with Martin Bresnick, Jacob Druckman, and Anthony Davis, receiving

his master's and doctoral degrees. He is also a graduate of the Columbia University School of Law and was for a time a practicing lawyer. Meltzer's reputation as a composer has grown significantly in recent years. In 2004 he was a Fellow of the American Academy in Rome as a recipient of the Rome Prize, and his mixed chamber ensemble work *Brion* was a finalist for the 2009 Pulitzer Prize; he has been recognized also with the Barlow Prize, a Charles Ives Fellowship, and a Guggenheim Fellowship. In October the Naxos label released a recording of *Brion*, *Exiles*, *Two Songs from Silas Marner*, and *Sindbad*, featuring the Peabody Trio with John Shirley-Quirk, Sequitur, and the Cygnus Ensemble. *The New York Times* acclaimed the disc as one of the best of the year. Next week, January 30, the Italian Academy at Columbia University, in New York City, sponsors a celebration of the release. *Brion*—an intricate sextet inspired by Carlo Scarpa's Brion-Vega cemetery also receives several performances by a variety of ensembles later this season. He teaches at Vassar College and this summer will be guest composer at the Wellesley Composers Conference.

Meltzer is also a performer; he was harpsichord soloist in his concerto *Virginal* with the American Composers Orchestra, and more than thirty times has delivered the text to his *Sindbad* for narrator and piano trio, based on a short story by Donald Barthelme. Meltzer's music has been performed by The Los Angeles Philharmonic, the Los Angeles Philharmonic New Music Group with Ursula Oppens, the Vancouver Symphony, Dinosaur Annex, and many others. For the New York Festival of Song the ASCAP Foundation commissioned his *Beautiful Ohio*, which premiered in May 2010 at Merkin Hall in New York City. Meltzer is currently working on two anniversary pieces for 2012: a Fromm Foundation commission for mezzo-soprano Mary Nessinger and ensemble for Maverick Concerts' 75th anniversary commemoration of Maurice Ravel's death, and a McKim Fund commission from the Library of Congress for violinist Miranda Cuckson and pianist Blair McMillen to mark the 50th anniversary of Fritz Kreisler's death. The Boston Modern Orchestra Project and pianist Ursula Oppens performed Meltzer's *Privacy*, a concerto for piano and winds, in January 2010. His Piano Concerto No. 2 was commissioned by BMOP to be performed by his Sequitur co-founder, Sara Laimon. The concerto will anchor a planned BMOP recording of Meltzer's works.

Whereas *Privacy* was in part a public hearing of individual anxiety, *Full Faith and Credit*, a concerto for two bassoons and string orchestra, was composed initially as a response to the developing movement to legalize gay marriage in California. "Full Faith and Credit" refers to the obligation of one state to recognize the legitimacy of a legal act undertaken in another state. Would a state be *required* to accept the marital status of couples united in a different state? (The question is far from settled.) The composer writes:

The seven sections of Full Faith and Credit were conceived originally as program music about gay weddings and the subsequent reception of the married couples in parts of the country perhaps less friendly to homosexuality. Different aspects of Americana appear in veiled and not-so-veiled ways throughout the piece. The double concerto, which scrambles the order of the "program" into abstract music, was composed chiefly in the fall of 2004 at the American Academy in Rome. It is dedicated to Peter Kolkay, whose exceptional artistry brought the music to life.

The concerto's seven sections are varied in character, the seventh reiterating the first two pages of the opening. The textures are largely contrapuntal, with small gestures in one part fitting into another like pieces of a puzzle. Interestingly and unusually, the

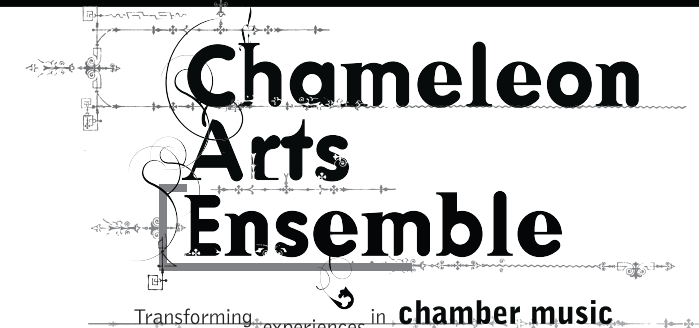
two bassoons act almost like a single unit throughout; although they don't play entirely together, each often seems to complete the others' thought like an idealized couple. Also, there is rarely a sense of leader-follower, as one often finds in double concertos, but rather a fundamental equality. The string orchestra's accompaniment is frequently very restrained, sometimes absent entirely, but in some sections—trading off with the bassoons in II, providing a "Blistering" introduction to III—comes to the fore or at least shares equal billing.

Full Faith and Credit was commissioned by Concert Artists Guild for its competition winner the bassoonist Peter Kolkay, with the participation of the Brooklyn Friends of Chamber Music, the San Francisco Chamber Orchestra, and the Westchester Philharmonic. Kolkay gave the premiere with bassoonist Rufus Olivier and the San Francisco Chamber Orchestra led by Benjamin Simon on December 31, 2004, at St. John's Presbyterian Church in Berkeley, California.

STEPHEN PAULUS (B. 1949)

CONCERTO FOR TWO TRUMPETS AND ORCHESTRA

Stephen Paulus was born in New Jersey but from childhood has lived in Minnesota, where he attended the University of Minnesota and studied with Dominick Argento and Paul Feller. He co-founded the American Composers Forum there and has been strongly associated with the Minnesota Orchestra, serving as its composer-in-residence for many



Chameleon Arts Ensemble

Transforming experiences in chamber music

10 | 11

for tickets & more information
chameleonarts.org
 617-427-8200

<p>1 we are the dreamers of dreams Saturday, October 16, 2010, 8 PM Sunday, October 17, 2010, 3 PM Beethoven • Ives • Roslavets • Tower • Bartok</p> <p>2 that the time should linger Saturday, November 6, 2010, 8 PM Sunday, November 7, 2010, 3 PM Saint-Saens • Foss • Long • Brahms</p> <p>3 with every brilliant hue Saturday, February 12, 2011, 8 PM Sunday, February 13, 2011, 3 PM Mozart • Milhaud • Stucky • Saariaho • Ravel</p>	<p>4 upon the wind your music floats Saturday, March 26, 2011, 8 PM Sunday, March 27, 2011, 3 PM Schubert • Ligeti • Bartok • Kurtag • Schumann</p> <p>5 from wild spring air Saturday, May 21, 2011, 8 PM Sunday, May 22, 2011, 3 PM Barber • Beethoven • Berml • Bloch</p> <p style="font-size: 0.8em;">all concerts are at the Goethe-Institut 170 Beacon Street, Boston</p>
---	---

years. He was also composer-in-residence with the Atlanta Symphony Orchestra. Paulus is as hard-working a composer as one finds today—currently he has some two dozen bespoke projects to complete, including a collaboration with his son Greg, a trumpeter and electronica/jazz composer, for the musicians of the jazz group Fat Kid Wednesdays and the Minnesota Orchestra with conductor/clarinetist Osmo Vänskä. Paulus's music has been performed and recorded by Gil Rose and the Boston Modern Orchestra Project, who released a disc of his *The Five Senses* and *The Age of American Passions* on the ARSIS label in 2005. The author of more than 200 works, the composer has written for all manner of genres, including dozens of choral works and many concertos. His Concerto for Organ and Chorus was premiered by Atlanta Symphony Orchestra and Chorus; he has written three works for violin and orchestra and concertos for cello (for Lynn Harrell), piano, and trumpet, among others. He has also written works on commission from the New York Philharmonic, the Cleveland Orchestra, the National Symphony Orchestra, and many other major ensembles.

Paulus is perhaps best known for his operas. He has a longstanding relationship with the Opera Theatre of Saint Louis, which commissioned and in 1982 produced his *The Postman Always Rings Twice*, based on James M. Cain's noir novel. (The Boston University Opera Institute will present this work next month, February 24-27 at the BU Theater.) That piece has become one of the most successful and oft-performed opera of recent years, and was the first American opera to be produced at the Edinburgh Festival. Opera Theatre of Saint Louis also premiered his *The Village Singer* and commissioned and premiered

The Woodlanders and *The Woman at Otawi Crossing*. In 2002 the Juilliard Opera Center premiered his opera *Heloise and Abelard*.

Paulus first became familiar with the great trumpeter and well-rounded musician Doc Severinsen after he had conducted the composer's *Ordway Overture*. He suggested Paulus write a trumpet concerto for him to play with the Phoenix Symphony, where he conducted the orchestra's pops concerts. That piece came to fruition in 1991. The two became better acquainted during Severinsen's tenure as principal pops conductor with the Minnesota Orchestra, which ultimately commissioned the present work for Severinsen and Minnesota principal trumpet Manny Laureano. The concerto was premiered by the Minnesota Orchestra in Minneapolis under Osmo Vänskä's direction in November 2003, and has since received many performances by orchestras throughout the country. Laureano and Severinsen had played together on many occasions in the context of the orchestra's pops performances.

In a letter to the newsletter *The Trumpet Herald*, Laureano related part of his experience of the premiere: "As there was no written cadenza, we found a spot in the third movement where we were able to insert three cadenzas, each lasting a little longer and accompanied by our percussion section. They played everything they could including cowbells and a police whistle! This, while Doc and I improvised on themes from the piece. Then, spontaneously, the conductor (music director Osmo Vänskä) led the orchestra (and ultimately the audience) in rhythmic clapping while Doc and I kept improvising. We wound up keeping it up for all the other subsequent performances." Paulus recalls that the

**Season Four:
History of the Night**

Primordial Darkness
9/18/10 St. John's Church 4pm
9/24/10 Jordan Hall 8pm

Seasons in Orbit
12/18/10 St. John's Church 4pm

Celestial Rite
2/5/11 St. John's Church 4pm

First Light
3/5/11 St. John's Church 4pm
3/31/11 Jordan Hall 8pm

A FAR CRY

visit www.afarcry.org for more information

"thrilling... brilliant... prodigiously talented..."
-The Boston Globe

NewGallery
CONCERT SERIES

Sarah Bob, Director

Please mark your calendar for the 2010-2011 season, the Year of the Noun:

PERSON November 18, 2010 with music by Ellen Mandel and Michael Lydon, featuring singer Pamela Bob and featured visual artist, Morgan Shortell

PLACE January 27, 2011 featuring violinist Irina Muresanu, pianist Sarah Bob and a world premiere by Kevin Church in collaboration with featured video artist Lovers vs. Haters.

THING April 28, 2011 with a world premiere by Robert Kirzinger and artist Cynthia Kollios

7pm at Community Music Center of Boston 34 Warren Ave. in the South End
(Wheelchair accessible)

For more information, go to www.newgalleryconcertseries.org or call 617-254-4133.

New Music. New Art. Come Celebrate the Now!



BOSTON PHILHARMONIC

BENJAMIN ZANDER, CONDUCTOR

Vaughan Williams
Tallis Fantasy

Szymanowski
Second Violin Concerto
Ilya Kaler, violin

Elgar
Enigma Variations

Feb 24, 7pm
Discovery Series
Sanders Theatre

Feb 26, 8pm
pre-concert talk 6:45pm
Jordan Hall

Feb 27, 3pm
pre-concert talk 1:45pm
Sanders Theatre

www.bostonphil.org • 617.236.0999

cadenza idea was tentatively abandoned prior to the first performances, but that Vänskä, almost inadvertently, resurrected it by requesting it during a rehearsal. Audience response has been wildly enthusiastic in the concerto's many performances, leading to the rare contemporary circumstance of spontaneously encoring the end of the last movement.

The concerto is in three movements, fast-slow-fast, titled Fantasy, Elegy, and Dance. The relationship between the two trumpets is handled masterfully: sometimes the two act as one meta-instrument, blending notes in such a way that the listener can't tell them apart, sometimes playing a continuation of the same melodic idea. At other times, the two players bounce small ideas off one another, or play a harmonized melodic line. Their relationship to the orchestra is similar: the ensemble is instigator or responder by turns, for example at the very start of the piece, where a violin ostinato figure provides the initial energy, while bassoons and cellos hint at an important later motive. Although Paulus draws little on jazz in his musical language, the energy and flow of his concerto relies on, and provides the soloists with, great drive and swing and room to romp and sing.

© Copyright 2011 Robert Kirzinger. Robert Kirzinger is an active composer who writes frequently for the Boston Symphony Orchestra program book and is editor of the program book for the annual Tanglewood Festival of Contemporary Music.

GUEST ARTISTS

ANDREW FOSTER



ERIC BERLIN, trumpet, has made the music of our time the focus of his career. As Principal Trumpet of the Albany Symphony Orchestra since 1998, he can be heard on more than a dozen acclaimed recordings that include works by Morton Gould, John Harbison, Roy Harris, William Schuman, Michael Torke, and George Tsontakis among others. As a soloist, he has commissioned and premiered works from some of today's most exciting composers, including Robert Bradshaw, Michael Ellison, Eric Ewazen, Evan Hause, Salvatore Macchia, Stephen Paulus, and James Stephenson.

Of his first solo recording, *End of the Matter: Premieres for Trumpet* (MSR Classics), American Record Guide raves: "Eric Berlin has all the elements people expect from a good trumpeter—boldness, big sound, impressive technique—as well as the things that make a complete musician: tonal variety, ability and willingness to blend, and expressiveness." A new recording of American trumpet sonatas with pianist Nadine Shank will be released in the spring of 2011, and two other recording projects of new chamber music and music for trumpet and band are in progress. In the spring of 2012, he will premiere and record a new concerto commissioned by the Albany Symphony Orchestra from George Tsontakis.

In addition to his positions as a member of BMOP, Principal Trumpet of the Boston Philharmonic Orchestra, and Associate Principal Trumpet of the Colorado Music Festival Orchestra, Mr. Berlin is Professor of Trumpet at the University of Massachusetts at Amherst, where he hosted the 2007 International Trumpet Guild Conference. While not performing and teaching, he can be found hiking and biking in Western Massachusetts where he lives with his wife Alison and their pack of three big dogs. Eric Berlin is a Yamaha Performing Artist.



RONALD HAROUTUNIAN, bassoon, is an active performing artist in the New England area. He has been principal bassoonist with the Boston Modern Orchestra Project since its founding in 1996. Mr. Haroutunian started his formal musical training at New England Conservatory studying with Matthew Ruggiero, and later studied with Sherman Walt at Boston University. In addition to performing with BMOP, Mr. Haroutunian is principal bassoon with the Rhode Island Philharmonic Orchestra, the Boston Pops Esplanade Orchestra, and substitute player for the Boston Symphony Orchestra and the Boston Pops, having served as second bassoon with the BSO in the 1999-2000 season. His other ensemble performances include Boston Ballet, Boston Lyric Opera, Boston Classical Orchestra, and Pro Arte Chamber Orchestra. Mr. Haroutunian has toured with BMOP in New York City, with the Boston Symphony on their 1998 European Tour, with the Boston Esplanade Orchestra to Japan with conductors John Williams and Keith Lockhart, and has also participated in numerous tours in the United States with the Boston Pops. Mr. Haroutunian has been a soloist with BMOP, the Boston Pops, Hartford Symphony Orchestra, Boston Classical

Orchestra, New Hampshire Symphony Orchestra, and Pro Arte Chamber Orchestra. He currently teaches bassoon at the University of Connecticut, Massachusetts Institute of Technology, Boston University, Tufts University, and also maintains a private studio.

Mr. Haroutunian coaches chamber music with the Boston Youth Symphony Orchestra, and has extensive chamber music experience working with the New England Wind Quintet, New England Reed Trio, Monadnock Music, and Alea III, to name a few. Mr. Haroutunian has been actively committed to performing new music since 1974, and has been involved with numerous premieres and commissions. In addition to recordings with BMOP/sound, Mr. Haroutunian has recorded on other labels such as Deutsche Grammophon, Philips Records, Northeastern Records, and Albany Records.

PETER WANG/MOZAR PHOTOGRAPHY



ADRIAN MOREJON, bassoon, originally from Miami, is co-principal of the IRIS Orchestra and a member of Sospiro Winds, Metropolis Ensemble, Second Instrumental Unit, and the Eupraxia Arts & Music Collective. An avid chamber musician, Mr. Morejon has performed with the International Contemporary Ensemble (ICE), St. Luke's Chamber Ensemble, Jupiter Symphony Chamber Players, Argento Chamber Ensemble, Manhattan Sinfonietta, the Chamber Music Society of Lincoln Center, Chamber Music Northwest, and on the Great Performers' Series at Lincoln Center. He regularly performs with the Philadelphia Orchestra, Orchestra of St. Luke's, Boston Modern Orchestra Project (BMOP), Philharmonic Orchestra of the Americas, the Charleston Symphony, and others.

Mr. Morejon's awards include a Theodore Presser Foundation Grant, 2nd prize of the Fox-Gillet International Competition, and a shared top prize at the Moscow Conservatory International Competition. He has appeared at the Monadnock Music Festival, NJO Academy, Chamber Music Institute, Spoleto USA, AIMS in Graz, Norfolk Chamber Music Festival, Banff Centre, National Orchestral Institute, Music Academy of the West, and the Verbier Festival.

Mr. Morejon received his Master of Music degree and Artist's Diploma from the Yale University School of Music while studying with Frank Morelli. Prior to this, after studying with bassoonist Bernard Garfield and harpsichordist Lionel Party, he received his Bachelor of Music degree in Bassoon and Diploma in Harpsichord from the Curtis Institute of Music. Mr. Morejon is on faculty at the Long Island and Boston Conservatories.

MARK WOOD



TERRY EVERSON, trumpet, cited recently in *The Boston Musical Intelligencer* for "virtuosity and musicality that was simply stunning," is an internationally renowned soloist, educator, composer/arranger, conductor, and church musician. He first gained international acclaim in 1988, winning (on consecutive days) both the Baroque/Classical and Twentieth Century categories of the inaugural Ellsworth Smith International Trumpet Solo Competition, organized under the aegis of the International Trumpet Guild. Mr. Everson has premiered major solo works by composers Richard Cornell, Stanley Friedman, Jan Krzywicki, and Elena Roussanova Lucas, among others. He has released two complete recordings of

numerous notable modern works, and is featured in many CD releases of the Boston Modern Orchestra Project.

Mr. Everson is an Associate Professor of Music at Boston University, Principal Trumpet of the Peninsula Music Festival, and Soprano Cornetist of the Brass Band of Battle Creek. In addition to his work as a soloist and clinician, his extensive concert experience includes appearances in the Boston Symphony and Pops, Philadelphia Orchestra, Boston Modern Orchestra Project, and as conductor of the Costa Rica National Symphony Brass & Percussion. Mr. Everson is on the Executive Committee of the National Trumpet Competition, is an Honorary Member of the New England Brass Band, and is a Life Member of the International Trumpet Guild.

An active church musician for over three decades, Mr. Everson has been Minister of Music for congregations in Pennsylvania and Kentucky, as well as his current home at Metro Church in Marlborough, MA. Much of his compositional output derives its basis from hymnody and related materials, such as his trumpet ensembles *Ponder Anew* and *There's a Great Day Coming*, the Christmas carol setting *Once in Royal David's City* for bass trombonist Douglas Yeo and the New England Brass Band, and his *Hyfrydol Aspects* for trumpet and piano written for his son Peter. Mr. Everson has also written competition pieces for the Boston University Trumpet Ensemble, whose performances of *Idea Number Twenty-Four* and *There and Back Again* have won prizes in the National Trumpet Competition in Washington, DC. Terry Everson is an Artist/Clinician for S.E. Shires Trumpets of Hopedale, MA.



LISA PEGHER, percussion, has been called “a gifted passionate artist, with a rock-star aura,” and has been praised in *Symphony Magazine* for “blazing a particularly rocky, un-trodden trail” in the world of percussion. To date, she is one of the very few full-time solo percussion artists in the world and has worked with many inspiring conductors, some of which include: Daniel Meyer, Timothy Muffitt, Victor Yampolsky, Sydney Harth, Lucas Richman, Kevin Noe, Crafton Beck, Tomasz Golka, Emily Ray, Robin Fountain, Brett Mitchell, Bernard Rubenstein, Robert Hart Baker, and Max Valdez.

Ms. Pegher has performed as a soloist with many fine orchestras including the Louisiana Philharmonic, Williamsport Symphony Orchestra, Asheville Symphony Orchestra, FM Symphony Orchestra, Southwest Michigan Symphony Orchestra, York Orchestra, Acadiana Symphony Orchestra, Lansing Orchestra, Elmhurst Orchestra, and Peninsula Festival Orchestra. She has performed concerti by Joseph Schwantner, James MacMillan, Kevin Puts, and Brett William Dietz, and recently soloed with the Grand Junction Orchestra in Colorado playing Jennifer Higdon's Concerto for Percussion. She was one of only two Americans chosen to perform at the TROMP International Percussion Competition and Festival in the Netherlands, has been a featured artist at the Percussive Arts Society Convention, and was featured in *Symphony Magazine* as one of the six most promising artists of her generation.

Constantly looking for new artistic ways to present percussion to a broader audience, Ms. Pegher is currently performing her own multi-media project, *Minimal Art*, which incorporates digital animation design, computer electronics, and improvisation, all of



BMOP/sound recordings offer superior sound quality, impeccable post-production, and distinguished packaging. In addition to receiving 2009 and 2010 Grammy Award nominations, BMOP/sound recordings have appeared on the year-end “Best of” lists of *The New York Times*, *Time Out New York*, *The Boston Globe*, *American Record Guide*, *National Public Radio*, and *Downbeat* magazine.

BMOP/sound subscriptions available

Your subscription ensures that you will receive all of BMOP/sound's preeminent recordings as soon as they are made available.

Order now and receive:

6-CD subscription for \$14 per CD (save 20%)

12-CD subscription for \$12 per CD (save 30%)

Each new CD before official release date

Free shipping (for international subscribers add \$2/CD)

BMOP/sound e-news

To order, call 781.324.0396 or email bmopsound@bmop.org.

Order forms are also available at the CD table in the lobby.

Gil Rose, Executive Producer | www.bmopsound.org

Distributed by Albany Music Distributors, Inc. | www.albanymusic.net

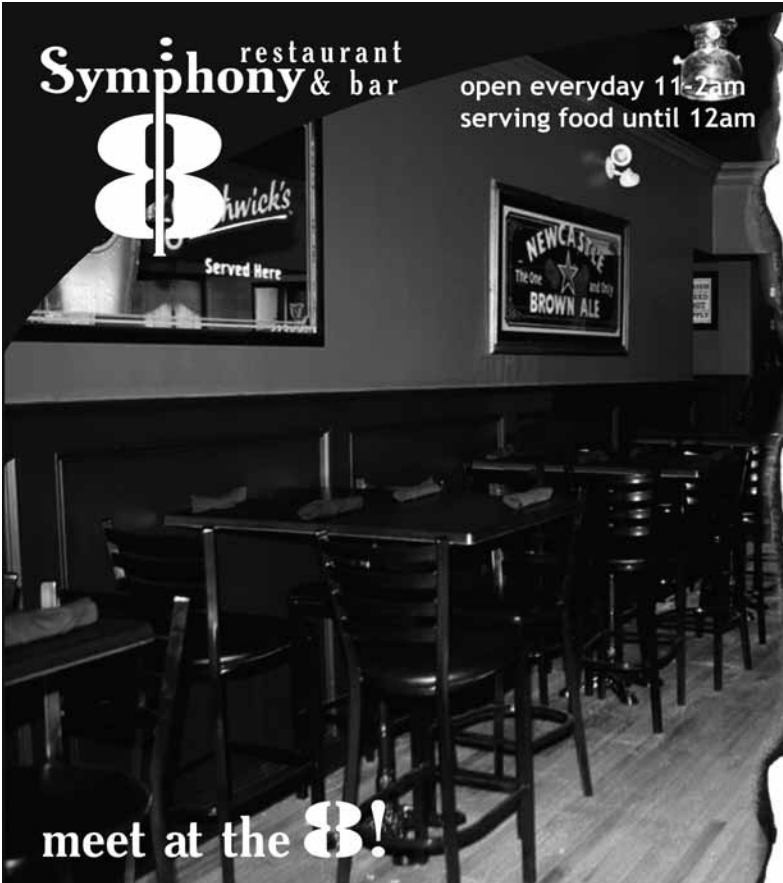
which is featured on her newly released album. She also recently won a grant from Meet the Composer allowing her to commission a new percussion concerto which she continues to perform regularly, by American composer David Stock. Ms. Pegher endorses and is supported by Evans Drumheads, Marimba One, Innovative Percussion, and Matt Nolan Custom Cymbals.

CREDIT

KENNETH COON, baritone saxophone, has concertized and recorded regularly throughout Europe, North America, and Asia. In 1993 Kenneth was invited to play baritone saxophone in the world-renowned Raschèr Saxophone Quartet. As a member of the quartet he has performed in many of the world's most prestigious concert halls including: Carnegie Hall and Lincoln Center (New York), Kennedy Center (Washington, DC), Opera Bastille (Paris), Royal Festival Hall (London), Philharmonie Cologne, Finlandia Hall (Helsinki), Concertgebouw (Amsterdam), the Konzerthaus Berlin, Musikverein (Vienna), Tonhalle (Zurich), Parco della Musica (Rome), Dewan Filharmonik Petronas (Kuala Lumpur), National Concert Hall (Taipei), and with Sir Simon Rattle and the Berlin Philharmonic at the 2002 New Year's Eve concert.

Mr. Coon's musical association with the Raschèr Quartet has been a fruitful one, resulting in the premieres of over 100 works by prominent composers such as Philip Glass, Sofia Gubaidulina, Brett Dean, Charles Wuorinen, Chen Yi, Mathew Rosenblum, Mauricio Kagel, Steven Stucky, Alexander Rastakov, Anders Nilsson, Giya Kancheli, Mauricio Kagel, and Kalevi Aho. He has also recorded and performed extensively with well-known artists such as Christian Lindberg, The Kroumata Percussion Ensemble, The London Voices, Seymour Bychkov, Dennis Russell Davies, Andrew Davis, Sakari Oramo, Andrey Boreyko, Helmuth Rilling, Paul Hillier, and Luciano Berio.

In addition to his demanding performance schedule, Mr. Coon is active as an educator and lecturer, having presented seminars on saxophone history and pedagogy, aesthetics, contemporary music techniques, and principles of chamber music, in such places as the US and Canada, Germany, Switzerland, Holland, Finland, Sweden, Taiwan, Thailand, Australia, Austria, Estonia, Denmark, Norway, the UK, Spain, and Italy. A native of Atlanta, Georgia, he has lived in Europe since 1993 and currently resides in the southern German city of Freiburg. Mr. Coon is a proud RooPad and MusicMedic.com supporter.



Symphony & bar restaurant & bar

open everyday 11-2am
serving food until 12am

meet at the 8!

617-267-1200 Symphony8boston.com 8 Westland Ave., Boston

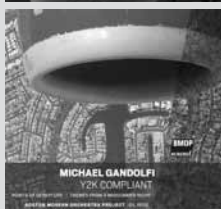


[1001]

JOHN HARBISON ULYSSES

COMPLETE BALLET

Best of 2008 TIME OUT NEW YORK



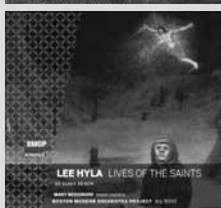
[1002]

MICHAEL GANDOLFI Y2K COMPLIANT

POINTS OF DEPARTURE

THEMES FROM A MIDSUMMER NIGHT

Best of 2008 THE NEW YORK TIMES



[1003]

LEE HYLA LIVES OF THE SAINTS

AT SUMA BEACH

Mary Nessinger mezzo-soprano

Best of 2008 THE BOSTON GLOBE



[1004]

GUNTHER SCHULLER JOURNEY INTO JAZZ

VARIANTS | CONCERTINO

Gunther Schuller narratorBest of 2008 DOWNBEAT MAGAZINE, NATIONAL PUBLIC RADIO,
AMERICAN RECORD GUIDE

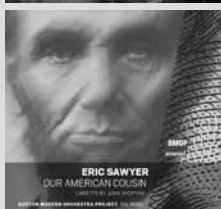
[1005]

CHARLES FUSSELL WILDE

HIGH BRIDGE PRELUDE

Sanford Sylvan baritone

2009 Grammy Award Nominee



[1006] 2-DISC

ERIC SAWYER OUR AMERICAN COUSIN

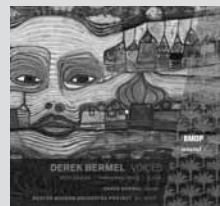
LIBRETTO BY JOHN SHOPTAW

“One of the freshest, most ambitious new American
operas.” FANFARE

[1007] SACD

LUKAS FOSS THE PRAIRIE

POEM BY CARL SANDBURG

Providence Singers**Boston Modern Orchestra Project****Andrew Clark** conductor“A beautiful work, excellently performed here.”
AMERICAN RECORD GUIDE

[1008] SACD

DEREK BERMEL VOICES

DUST DANCES | THRACIAN ECHOES | ELIXIR

Derek Bermel clarinet

2010 Grammy Award Nominee



[1009]

DAVID RAKOWSKI WINGED CONTRAPTION

PERSISTENT MEMORY | PIANO CONCERTO

Marilyn Nonken piano and toy piano

“Expertly played and vividly recorded disc.” AMERICAN RECORD GUIDE



[1010]

JOHN HARBISON FULL MOON IN MARCH

MIRABAI SONGS | EXEQUIEN FOR CALVIN SIMMONS

Lorraine DiSimone mezzo-soprano**Anne Harley** soprano**Frank Kelley** tenor**James Maddalena** baritone**Janna Baty** mezzo-soprano

“Produced and managed with great expertise and brilliancy.”

CLASSICAL VOICE OF NEW ENGLAND



[1011]

LOUIS ANDRIESSEN LA PASSIONE

BELLS FOR HAARLEM | LETTER FROM CATHY

PASSEGGIATA IN TRAM IN AMERICA E RITORNO

Cristina Zavalloni mezzo-soprano**Monica Germino** violin

“Exacting and engaged performances.” THE BOSTON GLOBE



[1012] SACD

JOHN CAGE SIXTEEN DANCES“BMOP and Gil Rose gave performances that were skilled,
exacting, and humane.” THE BOSTON GLOBE

[1013]

ELLIOTT SCHWARTZ
CHAMBER CONCERTOS I-VI“[The] most impressive feature is the spiky coloring...Schwartz
gets through the skillful deployment of a small group of players.”
THE BOSTON GLOBE



[1014]

KEN UENO TALUSON A SUFFICIENT CONDITION FOR THE EXISTENCE OF
MOST SPECIFIC HYPOTHESIS | KAZE-NO-OKA**Wendy Richman** viola
Kifu Mitsuhashi shakuhachi**Yukio Tanaka** biwa
Ken Ueno overtone singer

"An engaging collection." SEQUENZA 21



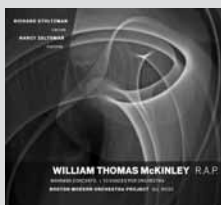
[1015] SACD

DOMINICK ARGENTO

JONAH AND THE WHALE

Thomas Oakes narrator
Daniel Norman tenor
Daniel Cole bass**Providence Singers**
Boston Modern Orchestra Project
Andrew Clark conductor

"A coup for the Boston ensemble, whose players are vivid and subtle." GRAMOPHONE



[1016]

WILLIAM THOMAS MCKINLEY R.A.P.MARIMBA CONCERTO "CHILDHOOD MEMORIES"
13 DANCES FOR ORCHESTRA**Richard Stoltzman** clarinet **Nancy Zeltsman** marimba

"A hugely entertaining romp." FANFARE



[1017] 2-DISC (ONE DISC SACD)

LISA BIELAWA IN MEDIAS RESUNFINISH'D, SENT | ROAM
DOUBLE VIOLIN CONCERTO | SYNOPSES #1-15**Carla Kihlstedt** violin **Colin Jacobsen** violin
Lisa Bielawa soprano

"Beautifully recorded and packaged." NEW MUSIC BOX



[1018]

VIRGIL THOMSON THREE PICTURESA SOLEMN MUSIC | A JOYFUL FUGUE
THE FEAST OF LOVE | COLLECTED POEMS
FIVE SONGS FROM WILLIAM BLAKE**Thomas MeglIORANZA** baritone **Kristen Watson** soprano

"Played with devotion." AUDIOPHILE AUDITION



[1019]

STEVEN MACKEY DREAMHOUSE**Rinde Eckert** The Architect **Catch Electric Guitar Quartet**
Synergy Vocals

"BMOP sounded full and fearless." THE BOSTON GLOBE



[1020]

ALAN HOVHANESS EXILE SYMPHONYARMENIAN RHAPSODIES 1-3 | SONG OF THE SEA
CONCERTO FOR SOPRANO SAXOPHONE AND STRINGS**Kenneth Radnofsky** soprano saxophone
John McDonald piano"Complex, deliberate, ultimately captivating grandeur."
THE BOSTON GLOBE

[1021]

ERIC MOE KICK & RIDE

EIGHT POINT TURN | SUPERHERO

Robert Schulz drumset

"Percussionist Robert Schulz drove the piece forward with muscular rhythms." THE BOSTON GLOBE

[1022] SACD

JOHN HARBISON

WINTER'S TALE

"Gil Rose conducted with conviction and precision."
THE BOSTON GLOBE

[1024] SACD

GEORGE ANTHEIL BALLET
MÉCANIQUE

JAZZ SYMPHONY (ORIGINAL VERSION)

"It was like hearing the 20th-century modern
being born." BOSTON PHOENIX

[1023]

REZA VALI TOWARD THAT
ENDLESS PLAINFOLK SONG SET #8 |
FOLK SONG SET #14**Janna Baty** mezzo-soprano
Khosrow Soltani Persian nay"Played with passion and imagination."
THE BOSTON GLOBE

[1025] SACD

MICHAEL GANDOLFI FROM THE
INSTITUTES OF GROOVEFANTASIA FOR ALTO SAXOPHONE
AND ORCHESTRA | CONCERTO FOR
BASSOON AND ORCHESTRA**Angel Subero** bass trombone
Kenneth Radnofsky alto saxophone
Richard Svoboda bassoon"Engrossing and packed with energy."
THE BOSTON GLOBEAvailable for purchase at **bmopsound.org** and all major online retailers

BMOP/sound, the label of the acclaimed Boston Modern Orchestra Project, explores the evolution of the music formerly known as classical. Its eclectic catalog offers both rediscovered classics of the 20th Century and the music of today's most influential and innovative composers. BMOP/sound gives adventurous listeners a singular opportunity to explore the music that is defining this generation and the next.

LIZ LINDER



Gil Rose is recognized as an important conductor helping to shape the future of classical music. Critics all over the world have praised his dynamic performances and many recordings. In 1996 he founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording music of the 20th and 21st centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim; the orchestra has earned eleven ASCAP awards for adventurous programming and is a two-time recipient of the John S. Edwards

Award for Strongest Commitment to New American Music. 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. In 2009 he was nominated for a Grammy Award for his direction of Derek Bermel's *Voices* for solo clarinet and orchestra.

Mr. Rose also serves as Artistic Director of Opera Boston, a dynamic opera company in residence at the historic Cutler Majestic Theatre. During his tenure, Opera Boston has become recognized as one of the most important and innovative companies in America. He has curated the Fromm concerts at Harvard University and served as the Artistic Director of the Ditson Festival of Contemporary Music at Boston's Institute of Contemporary Art.



As a guest conductor, Mr. Rose made his Tanglewood debut in 2002 and in 2003 he debuted with the Netherlands Radio Symphony as part of the Holland Festival. He has led the American Composers Orchestra, the Warsaw Philharmonic, the National Symphony Orchestra of the Ukraine, the Cleveland Chamber Symphony, the Orchestra della Svizzera Italiana, the National Orchestra of Porto, as well as the Boston Symphony Chamber Players.

From 2003–2006, he served as Artistic Director of the contemporary opera festival Opera Unlimited, during which time 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* with "skilled and committed direction" according to *The Boston Globe*. In 2006 Opera Unlimited presented the North American premiere of Peter Eötvös's *Angels in America* to critical acclaim.

Recognized for his interpretation of standard operatic repertoire, Mr. Rose has been called "a Mozart conductor of energy and refinement" by *The Boston Phoenix*. His production of Verdi's *Luisa Miller* was praised as "the best Verdi production presented in Boston in the last 15 years" by *The Boston Globe*, and his recording of Samuel Barber's *Vanessa* for Naxos has been considered an important achievement by the international press. Mr. Rose has led new productions of Rossini's *Tancredi* with Eva Podles and Offenbach's *La Grande-Duchesse de Gérolstein* starring Stephanie Blyth. Of the Boston premiere of Osvaldo Golijov's opera *Ainadamar* with Dawn Upshaw, *Opera News* raves, "Gil Rose and his musicians brought their usual excellence to the evening, creating fire and a stunning evocation." In the 2010–2011 season, Mr. Rose led the world premiere (at the Grimaldi Forum in Monaco) of *Death and the Powers*, a new opera by Tod Machover integrating performance technologies developed by the MIT Media Lab, in collaboration with the American Repertory Theater. Upcoming performances will include the North American

premiere in Boston with the American Repertory Theater and the Midwest premiere at the Chicago Opera Theater. Mr. Rose will also be leading the New England premieres of Hindemith's *Cardillac* and Donizetti's *Maria Padilla* in a performance starring Barbara Quintiliani, as well as Beethoven's *Fidelio*.

Gil Rose's extensive discography includes world premiere recordings of music by Louis Andriessen, Arthur Berger, Derek Bermel, Lisa Bielawa, William Bolcom, Eric Chasalow, Shih-Hui Chen, Robert Erickson, Lukas Foss, Charles Fussell, Michael Gandolfi, John Harbison, Lee Hyla, David Lang, Tod Machover, Steven Mackey, William Thomas McKinley, Stephen Paulus, David Rakowski, Bernard Rands, George Rochberg, Elena Ruehr, Eric Sawyer, Gunther Schuller, Elliott Schwartz, Ken Ueno, Reza Vali, and Evan Ziporyn on such labels as Albany, Arsis, Cantaloupe, Chandos, ECM, Innova, Naxos, New World, and BMOP/sound, the Grammy Award-nominated label for which he serves as Executive Producer. His recordings have appeared on the year-end "Best of" lists of *The New York Times*, *Time Out New York*, *The Boston Globe*, *Chicago Tribune*, *American Record Guide*, NPR, and *Downbeat Magazine*.

CLUB CONCERTS

NOVEMBER 29, 2010 | FEBRUARY 8, 2011 | APRIL 26, 2011

Bringing new music to uncommon places. Sold out in previous years, BMOP performs at Club Oberon for these informal and interactive concerts.

CLUB OBERON — 7:00 — 2 Arrow Street, Cambridge
Doors open for bar service at 6:30

Curated by **THE SCORE BOARD**

"Grandeur and intimacy... with extraordinary soloists."

BOSTON PHOENIX

www.bmop.org BOSTON MODERN ORCHESTRA PROJECT 781.324.0396

SEASON 2010/11

OPERA BOSTON

Cardillac

Hindemith's modernist thriller

Starring Sanford Sylvan

February 25 & 27;
March 1

*Don't miss either of
our upcoming
operas!*

María Padilla

Donizetti's neglected *tour de force*

Starring Barbara Quintiliani

May 6, 8 & 10

Flex ticket packages still available: call **617-451-9944!**

For tickets from **\$29** to individual performances,
visit www.AEStages.org or call Emerson College ticketing services
at 617-824-8000 (12-6 pm, Mon. – Sat.).

www.operaboston.org

Give to BMOP and BMOP/sound

Ticket revenue accounts for a fraction of the expense of BMOP concerts, BMOP/sound CDs, and outreach programs. The sum of many gifts of all sizes insures BMOP's future. With your support, we will advocate for composers of all ages, bring together audiences, young and old, distribute BMOP/sound recordings to international locations, and know that today's landmark orchestral works will remain a part of our collective memory.

BENEFITS OF GIVING INCLUDE

- Complimentary BMOP/sound CDs
- Recognition in BMOP programs and publications
- Invitation to selected BMOP rehearsals
- Invitations to receptions with composers and guest artists
- Periodic e-mail newsletters

With a gift of \$1,000 or more, you become a member of the Conductor's Circle and receive customized benefits tailored to your interests, including sponsoring artists, commissioning new works, and funding recording projects.

You may contribute in the following ways:

CALL 781.324.0396 to speak to a BMOP staff member

VISIT www.bmop.org to give through BMOP's secure PayPal account

MAIL your donation to BMOP, 376 Washington Street, Malden, MA 02148

or:

GIVE your contribution to a BMOP staff member tonight!

For more information, please contact Margaret Lias,
Development Manager at 781.324.0396 or mlias@bmop.org.

DONORS

We gratefully acknowledge the following individuals, corporations, and foundations whose generous support has made our concerts and recordings possible. (Gifts acknowledged below were received between October 1, 2009 and September 30, 2010.)

FOUNDATIONS, CORPORATIONS, AND INSTITUTIONS

Anonymous
 Aaron Copland Fund for Music
 The Alice M. Ditson Fund at Columbia University
 The American Society of Composers, Authors and Publishers
 The Amphion Foundation
 Ann and Gordon Getty Foundation
 Barr Foundation
 BMI Foundation
 Massachusetts Cultural Council
 Meet The Composer, Music Alive
 MFS Investment Management Matching Gifts Program
 National Endowment for the Arts
 New England Foundation for the Arts
 The Perkin Fund
 The Wise Family Charitable Foundation
 Virgil Thomson Foundation

BENEFACTORS

(\$10,000 and above)
 The Bradford and Dorothea Endicott
 Foundation
 George and Lill Hallberg
 H. Charles and Jessie Price

GUARANTORS

(\$5,000–\$9,999)
 Noha Abi-Hanna
 James Barnett and Carolyn Haynes
 Catherine and Paul Bittenwieser
 Foundation
 Randolph Fuller
 Timothy and Jane Gillette
 The Gregory E. Bulger Foundation
 Jebediah Foundation
 Edward and Kathryn Kravitz
 Shalin Liu
 Gil Rose
 David and Marie Louise Scudder



LEADERS

(\$2,500–\$4,999)
 Elizabeth S. Boveroux
 H. Paris Burstyn and Deborah S. Cooper
 Harriett Eckstein
 Winifred Gray
 Thomas Hout and Sonja Ellingson Hout
 Walter B. Howell and Jennifer E. Layzer
 Rayford Law
 Sam and Alicia Mawn-Mahlau
 Larry Phillips
 Sarah T. Wardwell

PATRONS

(\$1,000–\$2,499)
 Sean T. Buffington
 David Eberly
 Dan and Mary Gregory
 Russ Irwin
 Richard and Patricia Taylor Lee
 Nicholas and Ellen Hughes Fund
 Olive Bridge Fund
 Peter D. Parker and Susan Clare
 Andrea Pokladowski
 Kelly Powell and Robert Farrell
 Joann and Gilbert Rose
 Davin Wedel
 Paul Zavracky

PARTNERING MEMBERS

(\$500–\$999)
 John C. Berg
 Stephanie Boyé
 David Lloyd Brown
 David Claman and Sunita Vatuk
 Ruth Fitzsimmons
 Philip Glass
 Stephen Hartke
 Kaysie and Gerard Ives
 John Kochevar
 Roderick and Joan Nordell

David Rakowski and Beth Wiemann
 Martha Richmond
 Mary Roetzel
 Susan Stearsman
 Theresa and Charles Stone
 Peter Wasserman

SPONSORING MEMBERS

(\$250–\$499)
 Nathalie Apchin
 Jason and Courtney Cole
 The Howard and Katherine Aibel
 Foundation
 Lewis Girdler
 Robert Kirzinger and Cynthia Kollios
 David A. Klaus
 Arthur Levering
 Tzedakah Foundation (Bernard and
 Sue Pucker)
 Robert Sillars and Mildred Worthington
 Campbell Steward
 Ann and Robert von der Lippe

SUPPORTING MEMBERS

(\$100–\$249)
 Anonymous
 In memory of
 Mrs. Dorothy Paris Burstyn (2)
 Susan A. Bloom
 N. James and Jeanne Carlson
 Carole Charnow and Clive Grainger
 Eric Chasalow and Barbara Cassidy
 Carolyn Cohen
 Gail Davidson
 Ridgely Duvall and Katherine Lum
 Eleanor Eisenmenger
 Marti Epstein and Charles Katz
 Geoffrey Gibbs
 Barrie B. Gleason
 Gordon Holmes
 David Kahne

John and Rita Kubert
 Brian Leahy
 Cynthia Livingston and Richard Shader
 Lorraine Lyman
 Beverly Merz
 Jim Panttaja
 Ronald Perera
 Dian Petty
 Harold I. Pratt
 Julie Rohwein and Jonathan Aibel
 Irwin Rosenberg
 Larry Rosenberg
 Bruce Scott and Marcia Duncan
 Fenwick Smith
 Robert and Judith Stephan
 Steven Stucky
 Meghan T. Sweeney
 Chen Yi and Zhou Long

FRIENDS

(\$99 and below)
 Francine and Arnie Aaron
 Larry Banks
 Irving and Deanne Bayer
 James Bertram
 Nancy, Meyer, and Samuel Brown
 John and Harriett Carey
 Linda Carstens

Mary Chamberlain
 Susan Cohen
 Jeffrey Duryea
 Martin Flusberg and Helen Tager-Flusberg
 John W. Guppy III
 Susan and Harry Hartzell
 Scott Henderson
 Louis Kampf
 Bruce and Margaret Langmuir
 David Lias
 Dan and Nancy Marshall
 Craig and Marjorie McNutt
 Marvin and Elsa Miller
 Thomas Perry
 Carmen A. Puopolo
 Arnold Robbins
 Kenny Smith
 David and Celia Stock
 Beverly Woodward

IN KIND

Arlington Lithograph
 Clive Grainger
 John Kramer
 Jim Marlow
 McCarter and English, LLP
 New England Conservatory
 Symphony 8 Restaurant and Bar
 Vloro Restaurant

BMOP BOARDS AND STAFF

BOARD OF TRUSTEES

Noha Abi-Hanna	Competitive and Strategic Intelligence Manager, MFS Investment Management
James Barnett, Secretary	Director of Development, Genesys
Elizabeth Boveroux	President (retired), Eaton Vance Management
Sean Buffington	President and CEO, The University of the Arts (PA)
H. Paris Burstyn, Treasurer	Senior Analyst, Ovum
George Hallberg, Chair	Principal, The Cadmus Group
Walter Howell	Attorney, McCarter & English, LLP
Rayford Law	Lead Designer, Einhorn Yaffee Prescott
Sam Mawn-Mahlau	Attorney, Davis, Malm, & D'Agostine, PC
Larry Phillips, Chair Emeritus	President, Ellis L. Phillips Foundation
Andrea Pokladowski	Development Consultant
Gil Rose, President	Artistic Director, BMOP
Davin Wedel	President, Global Protection Corporation

BOARD OF OVERSEERS

John Berg	Gerard Ives
Stephanie Boyé	Kaysie Ives
David Lloyd Brown	Kelly Powell
David Eberly	Sue Pucker
Harriett Eckstein	Martha Richmond
Timothy Gillette	Mary Roetzel
Barrie Gleason	Susan Stearsman

THE SCORE BOARD

The Score Board is a group of New England-based composers serving as BMOP's vanguard of composer-advocates through volunteerism, direct support and activities, community-building, and curating BMOP's annual Club Concert series.

Kati Agócs	Anthony DeRitis	John McDonald	Francine Trester
Richard Beaudoin	Marti Epstein	John Morrison	Hans Tutschku
Lisa Bielawa	Jonathan Bailey	David Rakowski	Ken Ueno
Martin Brody	Holland	Adam Roberts	Ryan Vigil
Lou Bunk	Curtis Hughes	Brian Robison	Nicholas Vines
Halsey Burgund	Derek Hurst	Julie Rohwein	Andy Vores
Yu-Hui Chang	Robert Kirzinger	Eric Sawyer	Dalit Warshaw
Richard Cornell	Arthur Levering	Elliott Schwartz	Julia Wernitz
Beth Denisch	Keeril Makan	Vineet Shende	Scott Wheeler

ADVISORY BOARD

Martin Bookspan	Announcer, New York Philharmonic
Mario Davidovsky	Composer
Mark DeVoto	Composer and Theorist, Tufts University
Alan Fletcher	President and CEO, Aspen Music Festival
Charles Fussell	Composer
John Harbison	Composer, MIT
John Heiss	Composer and Flutist, New England Conservatory
Joseph Horowitz	Cultural Historian, Author
John Kramer	Artist and designer, John Kramer Design
Steven Ledbetter	Musicologist
Tod Machover	Composer and Director, Experimental Media Facility, MIT
Martin Ostrow	Producer/Director, Fine Cut Productions
Vivian Perlis	Historian, Yale University
Bernard Rands	Composer, Harvard University
Kay Kaufman Shelemay	Ethnomusicologist, Harvard University
Lucy Shelton	Soprano

STAFF

Gil Rose	Artistic Director
Margaret Lias	Development Manager
Sissie Siu Cohen	Orchestra Manager
Hannah Field	Label Manager
Steve Giles	Production Assistant
Kenny Smith	Volunteer

THE BOSTON MODERN ORCHESTRA PROJECT

is considered to be the premier orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries.

Since 1996, the Boston Modern Orchestra Project (BMOP) has celebrated composers whose careers span eight decades of modern orchestral music. Each season, Artistic Director Gil Rose brings BMOP's award-winning orchestra, renowned soloists, and influential composers to some of Boston's legendary music halls. There BMOP performs new works and re-discovered "classics" of the 20th Century, infusing them with the energy, imagination, and passion that have been hallmarks of the modern era and its music.

Sought after by artists, ensembles, presenters, and cultural organizations that consider BMOP to be the top new music orchestra in the country, BMOP is uniquely positioned to redefine the new music concert experience.

BRIDGING THE GAP BETWEEN SIDEWALK AND CONCERT HALL

BMOP was created in response to an ever-widening gap between the public and the music of its time. Through creative presentation and provocative programming, BMOP performers and composers enter a re-energized dialogue with their audience.

SYMPHONY ORCHESTRA CONCERTS provide a stage for monumental new works such as John Harbison's ballet *Ulysses*, Lukas Foss's opera *Griffelkin*, and Louis Andriessen's *Trilogy of the Last Day*

CROSSOVER PERFORMANCES illuminate the connections between contemporary music and society, including film, jazz, popular music, technology, and non-Western cultures

CLUB CONCERTS present new music cabaret-style in downtown locations

COMPOSER RESIDENCIES in underserved communities involve teenagers in the creative process of composing new music

COLLABORATIONS with other arts organizations create new venues for modern music, including Opera Unlimited, a festival of contemporary chamber opera co-produced by BMOP and Opera Boston

EXPERIENCE THE MUSIC OF A LIFETIME — YOUR LIFETIME

BMOP invites you to escape the routine of a typical "night at the symphony." From October to May, BMOP performs in Boston, most frequently at Jordan Hall at New England Conservatory and Club Oberon in Cambridge.

FOR MORE INFORMATION about BMOP performances and recordings, please visit www.bmop.org or call 781.324.0396.



ARTSBOSTON

BMOP is a proud
supporter of ArtsBoston

THE MUSIC
FORMERLY
KNOWN AS
CLASSICAL

LIZ LINDER



ARTISTIC DIRECTOR: GIL ROSE

BMOP

10 | 11

**JORDAN HALL
AT NEW ENGLAND
CONSERVATORY**

Program Notes hosted by
the Score Board
one hour prior to concert

SUBSCRIPTIONS
AVAILABLE



Virtuosity's Velocity 11.13.10 | 8:00

John Adams
Arthur Berger
Ross Lee Finney
Scott Wheeler

Double Trouble 1.22.11 | 8:00

Harold Meltzer
Stephen Paulus
Mathew Rosenblum
Michael Tippett

Bolcom with BMOP 3.6.11 | 7:00

Kati Agócs
William Bolcom
Michael Gandolfi

Sangita: The Spirit of India 5.27.11 | 8:00

Peter Child
John Foulds
Vineet Shende
Evan Ziporyn
Sandeep Das, tabla

TICKETS on sale at the Jordan Hall Box Office **617.585.1260**
SPECIAL DISCOUNTS for students, seniors & members

www.bmop.org **BOSTON MODERN ORCHESTRA PROJECT** 781.324.0396