

Club Concert

7:00 | JUNE 7, 2010 | CLUB OBERON

- LISA BIELAWA** SYNOPSIS #5: HE FIGURES OUT WHAT CLOUDS MEAN (2007)
FOR SOLO TRUMPET
- AUGUST READ THOMAS** SPRING SONG (1995)
FOR SOLO CELLO
- LISA BIELAWA** SYNOPSIS #6: WHY DID YOU LIE TO ME? (2007)
FOR SOLO CELLO
- ROBERT HENDERSON** VARIATION MOVEMENTS FOR TRUMPET SOLO (1967)
- I. Moving and in a singing style
 - II. Very fast
 - III. Fast and marked
 - IV. Slow and in a lyric style
 - V. Fast and rhythmic
- LISA BIELAWA** SYNOPSIS #7: WHERE'S THE GUY WITH THE DIRECTIONS? (2007)
FOR SOLO VIOLIN
- LISA BIELAWA** SYNOPSIS #11: IT TAKES ONE TO KNOW ONE (2009)
FOR SOLO PERCUSSION
- JOHN HARBISON** FOURTEEN FABLED FOLKSONGS
FOR VIOLIN AND MARIMBA (1992)
1. War-time
 2. At our insistence
 3. Right behind you
 4. Be there later
 5. At the restaurant
 6. One sings, the other listens
 7. Three times two
 8. Deep and mysterious
 9. They haven't met
 10. From the old world
 11. Nice but too short
 12. Read it either way
 13. Backroads
 14. Almost a prayer

TERRY EVERSON, trumpet
RAFAEL POPPER-KEIZER, cello
CHARLES DIMMICK, violin
ROBERT SCHULZ, drum set and marimba

Hosted by the **SCORE BOARD**

Welcome back to BMOP's final Club Concert of the 2009–10 season! The event this evening will not only provide another opportunity to showcase some of BMOP's finest, but also to celebrate the culmination of a remarkable artistic collaboration between BMOP and composer Lisa Bielawa. It would be an understatement to say that our former Composer in Residence was involved in the contemporary classical music scene. Lisa was and continues to be a passionate and committed leader who believes in the mentorship of a young generation of composers, as well as the support of established voices. Through this advocacy, she has invigorated the new music community far beyond this city.

With the BMOP/sound world premiere release of *Lisa Bielawa: In medias res*, three years of shared musical experiences are brought to fruition. And with this milestone, the Score Board and I are pleased to share with you a program, which includes four of Lisa's *Synopses*, representing her rich musical and social relationships with core members of the orchestra.

— Gil Rose

PROGRAM NOTES

By Lisa Bielawa

The trumpet is an instrument that has gained a whole new expressive vocabulary in the music of recent years. Terry Everson's playing, in particular, has so many colors and characters—so many of them lyrical and, by standard expectations, un-trumpet-like—that it reminds me of the inexhaustible variety of cloud forms: big fluffy ones, long thin ones, pinkish transparent ones, threatening gray ones. All floating overhead like a strange but noble messages from the gods. If any instrument can figure out what clouds mean, it's the trumpet. Whence the six-word subtitle for **SYNOPSIS #5: HE FIGURES OUT WHAT CLOUDS MEAN**.

Rafi Popper-Keizer is a passionate player with the kind of singing cello tone that reminds you to yearn. In his synopsis, **SYNOPSIS #6: WHY DID YOU LIE TO ME?**, yearning is a question that may or may not be rhetorical: Do I really want to know why you lied to me? Am I expecting a number of logical explanations? Am I willing to hear your answer? What if it's not true? What

other things might you have lied about? Am I all alone here, now that I can't believe you? I remember a time, before you lied. Things made sense back then; now there is just this yearning.

When I wrote **SYNOPSIS #7: WHERE'S THE GUY WITH THE DIRECTIONS?** last spring, I was in the midst of putting together the "libretto" for a large-scale piece for voice, which was constructed out of things I overheard people say in public spaces. One of the things I discovered in this process is that most people are rather lost most of the time, in one way or another. I, on the other hand, get asked for directions even in foreign countries (What—am I wearing a sign or something?). There's a kind of joyful aimlessness about people in public spaces, on their cell phones, trying to figure out where they're going. To an objective observer, it feels like people are in a big hurry to go nowhere in particular.

In 2007 I wrote a big piece with voice, for performance in transient public spaces. The "libretto" for this piece (*Chance Encounter*) was comprised of things I had overheard in transient public spaces all over the world. I organized them into categories—Nostalgia, Drama/Self-pity, Aimlessness, etc.—and made aria-songs on these topics. **SYNOPSIS #11: IT TAKES ONE TO KNOW ONE**, for Bob Schulz, is an exploration of one of the categories I didn't use in the larger piece: Xenophobia/Mistrust/Malevolence. I decided that this category had just been waiting for the right combination of personality, instrument, and voice—enter Bob. This little piece opens up to a high degree of improvisation at some points, to leave some room for Bob's unique dramatic angle on these important subjects. Bob's synopsis provided material for the percussion cadenza in *In medias res*.

GUEST ARTISTS

ROBERT SCHULZ, drumset, is Principal Percussion of the Boston Modern Orchestra Project, Boston Landmarks Orchestra, Boston Musica Viva, Dinosaur Annex Music Ensemble, and Opera Boston, and has frequently worked with the Boston Symphony Orchestra, the Boston Pops, Boston Ballet Orchestra, the Pro Arte Chamber Orchestra of Boston, and the Boston Chamber Music Society. In 2004, Mr. Schulz received a Grammy Award nomination for Best Small Ensemble Performance on Yehudi Wyner's *The Mirror*. That year he also gave the Boston premiere of Tan Dun's *Water Concerto* with BMOP. He has led his own group, the BeatCity Art Ensemble, in performances for the Celebrity Series, Lincoln Center, and the National Gallery of Art in Washington, DC. He has toured nationally and internationally with pipa virtuoso Wu Man and was the featured recitalist for the 2006 CrossSound Festival in Juneau, Alaska. In May 2009, Mr. Schulz gave the world premiere of *Kick & Ride* (a concerto for drumset and orchestra), written by Eric Moe at the request of Gil Rose and BMOP.

RAFAEL POPPER-KEIZER, cello, hailed by *The New York Times* as "imaginative and eloquent" and praised by *The Boston Globe* for his "dazzling dispatch of every bravura challenge" and his "melodic phrasing of melting tenderness," has established himself as an artist both accomplished and versatile. As one of Boston's most active freelance musicians, his career routinely encompasses everything from continuo in 17th-century motets to solo recitals to avant-garde improvisation to indie rock. Mr. Popper-Keizer is an alumnus of New England Conservatory, where he studied with Laurence Lesser, and of the Tanglewood Music Center, where he understudied for Yo-Yo Ma in open rehearsals of *Don Quixote* with Seiji Ozawa. Mr. Popper-Keizer appears regularly with the Boston Modern Orchestra Project, Emmanuel Music, Chameleon Arts Ensemble, Winsor Music, and Monadnock Music, and has enjoyed guest appearances with the Fromm Chamber Players, the Boston Trio, Boston Musica Viva, and John Harbison's Token Creek Festival, among others.

CHARLES DIMMICK, violin, enjoys a varied and distinguished career as concertmaster, soloist, chamber musician, and teacher. Praised by *The Boston Globe* for his "cool clarity of expression," violinist Charles Dimmick has been Concertmaster of the Boston Modern Orchestra Project since 2006; Lisa Bielawa's *Synopsis #7: Where's the Guy with the Directions?* marks Mr. Dimmick's second solo recording on BMOP/sound. In addition to his leadership role in BMOP, Mr. Dimmick is the Concertmaster of the Portland Symphony Orchestra and Assistant Concertmaster of the Rhode Island Philharmonic. As a soloist, Mr. Dimmick has garnered praise, packed houses, and received standing ovations for what the *Portland Press Herald* has called his "luxurious and stellar performances" and his "technical and artistic virtuosity." Recent concerto engagements have included performances with the Portland Symphony, BMOP, North Shore Philharmonic, and Portland Chamber Orchestra. His primary teachers include Joseph Silverstein, Peter Oundjian, Victor Romanul, and Stacey Woolley. Mr. Dimmick has performed under the direction of Gil Rose, James Levine, Yuri Temirkanov, Zubin Mehta, Claudio Abbado, Seiji Ozawa, Wolfgang Sawallisch, Larry Rachleff, and Robert Moody.

TERRY EVERSON, trumpet, is an internationally renowned soloist, and active as performer, educator, composer/arranger, conductor, and church musician. He first gained international attention in 1988, winning (on consecutive days) both the Baroque/Classical and 20th 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 recent CD releases of the Boston Modern Orchestra Project. Mr. Everson is Associate Professor of Music at Boston University, Principal Trumpet of the Peninsula Music Festival, and served eight seasons as Concertmaster and Associate Conductor of the New England Brass Band. His extensive concert experience includes appearances in the Boston Symphony Orchestra and the Boston Pops, The Philadelphia Orchestra, the Boston Modern Orchestra Project, and as conductor of the Costa Rica National Symphony Brass & Percussion.