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REZA VALI: TOWARD THAT ENDLESS PLAIN
FOLK SONGS, SET NO. 8 | FOLK SONGS, SET NO. 14

REZA VALI b. 1952

FOLK SONGS, SET NO. 8

FOLK SONGS, SET NO. 14

TOWARD THAT ENDLESS PLAIN:
CONCERTO FOR PERSIAN NEY
AND ORCHESTRA

JANNA BATY mezzo-soprano

KHOSROW SOLTANI Persian ney

BOSTON MODERN ORCHESTRA PROJECT

GIL ROSE, CONDUCTOR

FOLK SONGS, SET NO. 8 (1989)

- [1] I. Lament 3:17
- [2] II. Children's Song 1:14
- [3] III. Love Song 2:41
- [4] IV. Song from Luristan 1:11
- [5] V. Lament 2:38
- [6] VI. Sacred Song 2:39
- [7] VII. Song from Azerbaijan 3:54

FOLK SONGS, SET NO. 14 (1999)

- [8] I. The Road to Shiraz 3:14
- [9] II. Love Drunk 1:49
- [10] III. The Girl from Sari 3:39
- [11] IV. Imaginary Folk Song 1:58
- [12] V. Mountain Lullaby 4:18

**TOWARD THAT ENDLESS PLAIN:
CONCERTO FOR PERSIAN NEY
AND ORCHESTRA** (2003)

- [13] I. The Abyss (Prelude),
Passage (Movement I) 5:52
- [14] II. Ecstatic Dance 6:57
- [15] III. Descent and Dissolve 5:31

TOTAL 50:55

By Reza Vali

During my first year at the Tehran Music Conservatory, when I was 13 years old, I read in a music magazine that a Hungarian composer, Béla Bartók, collected Hungarian folk music. At that time, I did not know who Bartók was but the idea of collecting folk music appealed to me, and I started collecting folk music by asking people to sing a song and then transcribing it as well as I could. Later, when I left Iran to study in Europe and in the U.S., I continued to collect tapes, cassettes, and CDs of Iranian folk music.

In 1978, I started an ongoing cycle of works based on Iranian folk music. These are different sets of Persian folk songs. Each set contains between four and eight songs and each set is numbered (i.e. *Folk Songs, Set No. 1; Folk Songs, Set No. 2;* etc.) Most of these compositions are for voice and different ensembles (voice and piano, voice and chamber ensemble, voice and orchestra) but some of them, such as *Set No. 9* or *Set No. 11*, are purely instrumental.

These folk songs are divided into two general categories: authentic and imaginary. Authentic folk songs are ones that I have collected and “imaginary folk songs” (a terminology borrowed from Bartók) are pieces that are written in the style of a folk song.

This CD presents two sets from my Persian folk songs cycle: *Set No. 8* and *Set No. 14*. I wrote *Set No. 8* in 1989 in memory of my grandmother, Sedighe Alishahi, whom I dearly loved. Most of the songs of this set are imaginary folk songs. The first and the fifth songs have almost identical texts (my own text) referring to love for the deceased beloved.

I wrote *Folk Songs, Set No. 14* in 1999 for the celebration of the 60th birthday of my wonderful teacher, friend, and colleague David Stock. The style of this particular set is somewhat different, more transparent and austere.

Through studying Iranian folk music, I realized that this music is deeply connected with Persian traditional music as well as with the Iranian modal system, the Dástgâh/Mághâm system. However, my musical training at the Tehran Conservatory, in Europe, and in the U.S. was all purely Western. I was not trained in Persian traditional music.

I started studying Persian traditional music first on my own and later with the master of the santoor (Persian hammer dulcimer), Dr. Dariush Saghafi. I was blown away by the complexity and the vastness of this extraordinary musical system. Since I could not play a Persian instrument, I started developing a computer-based Persian keyboard, called the Arghonoon, on which I could produce the sounds of Western instruments as well as Persian instruments and tune them to the microtonal scales of the Persian Dástgâh/Mághâm system. Gradually, I came to the conclusion that the Western equal temperament is a limited system that has already reached its limitations. I decided to break away from the equal temperament system and started working on a series of compositions that are completely based on the Dástgâh/Mághâm system.

This CD presents one of my works that is based on the Dástgâh/Mághâm system: *Toward That Endless Plain: Concerto for Persian Ney and Orchestra*. The ney is a vertical blown bamboo flute played in many countries across the Near East. However, the performance techniques of the Persian ney are quite different. The instrument is put inside the mouth and anchored on the front teeth. The sound vibrates through the teeth and the sinus cavities inside the head producing a breathy and lush sound which is rich in overtones.

Toward That Endless Plain: Concerto for Persian Ney and Orchestra was a joint commission from the Boston Modern Orchestra Project and the Los Angeles Chamber Orchestra. It was written for the Persian ney master Khosrow Soltani and is dedicated to the memory of Mr. Soltani's wife Farzaneh Navai who passed away while I was writing this piece. The entire musical material of the concerto is derived from the Dástghâh/Mághâm system including the western-sounding sections as well as the violent and atonal beginning of the piece.

FOLK SONGS, SET NO. 8 (1989) *is scored for chamber ensemble and features either solo soprano or mezzo-soprano.*

FOLK SONGS, SET NO. 14 (1999) *is scored for chamber orchestra and features solo soprano.*

TOWARD THAT ENDLESS PLAIN: CONCERTO FOR PERSIAN NEY AND ORCHESTRA (2003), *scored for chamber orchestra and featuring amplified solo Persian ney, was co-commissioned by the Boston Modern Orchestra Project and the Los Angeles Chamber Orchestra and received its East and West Coast premieres in 2006 and 2007 respectively.*

By Brent Reidy

Reza Vali has been called the “Iranian Béla Bartók” because of the elements of Persian folk song that permeate his compositions. While the declaration feels reductive, it is apparent from the works on this recording and throughout his oeuvre that Vali shares with Bartók a genuine affection for the music of his heritage, and, also like Bartók, that this affection is matched with a deep study of that music.

This affection is perhaps best exemplified by Vali’s folk songs, the earliest of which he completed, for piano and voice, in 1978. In the years since, he has published more than a dozen sets across varied instrumentations. Many of these songs are his orchestrations of Persian tunes, but a number are made from scratch, with wholly original music that is inspired by and modeled after traditional Persian folk song.

The comparison of Vali to Bartók is here especially apt, as Bartók also created “new” Hungarian folk tunes, which his biographer Serge Moreux called “imaginary folk music.”

In Bartók’s 1923 Dance Suite, for instance, he weaved together five imagined folk songs with orchestra interludes to create a work that sounds “authentic” yet it is made of all new material; this is especially noteworthy given that the work was composed for a patriotic occasion—the 50th anniversary of the union of the cities Buda and Pest.

Although Vali’s earlier sets of folk songs were influenced by the music of Bartók, a distinct departure from Bartók’s style is apparent in the later sets. *Folk Songs, Set No. 8* reflects the influence of the late romantic music of Wagner and Mahler. The influence of Debussy is apparent in *Folk Songs, Set No. 14*.

Folk Songs, Set No. 8 (1989), scored for soprano accompanied by a small chamber ensemble, was written in memory of his beloved grandmother, Sedighe Alishahi. The work opens with “Lament” [1]. Against the soft plodding of the accompaniment which gently repeats a chord known as the “Tristan chord” (a symbol of love and death, referring to the opening chord of Wagner’s opera *Tristan and Isolde*), the soprano mournfully sings, “You dissolved in time / And became dust, and light / And your body became earth.” The song expands to lush chords of yearning remembrance before fading to the same quietude with which the work began. A distant echo of Wagner’s “love death” motive may be inferred from the concluding measures of this song.

Next is Vali’s setting of a still-popular traditional Persian “Children’s Song” [2], a nursery rhyme sung as part of a children’s game. In Vali’s setting, the singer recites the text in *sprechstimme* (spoken singing), while the virtuosic piccolo and bass clarinet accompany the voice.

“Love Song” [3] has the ensemble playing twelve pitched crystal glasses. The exact pitches and registers of the glasses are, as the score instructs, approximate and not important so long as the glasses ring well. The scattered rhythms create the sense of a slow breeze where the narrator sits on the shore with his beloved and observes the passing ships.

That calm scene is shattered by the “Song from Luristan” [4], which features the soloist singing syllabic lines while the ensemble produces a dissonant and aggressive accompaniment. A reprise of “Lament” [5] follows, beginning with an opulence that recalls the swell of the lament’s first setting, but that mood is changed by an interjection of the “Tristan” harmony heard earlier at the beginning of the first song. The lament ends with the narrator reflecting over a gently rising chord, “Oh this wound / This wound that you engraved on my soul / There is no cure for this wound.”

“Sacred Song” [6] is set to a sparse accompaniment of extreme high notes of the piano and the sound of the claves, reflective of the meditative mood of a prayer.

The cycle concludes with “Song from Azerbaijan” [7], a tune made of nonsense syllables. The song opens exuberantly and throughout the work a pervasive motivic cell is developed, driving the song set to a stunning conclusion.

Folk Songs, Set No. 14 (1999) was written on the occasion of the 60th birthday of Vali’s teacher and friend, David Stock. It begins with “The Road to Shiraz” [8] (a city in central Iran near the ruins of Persepolis, formerly the capital of the First Persian Empire). In the song the narrator tells his love that she is too fragile to travel the far distance to the city; instead, he shall journey there and upon his return become her betrothed and husband. At the singer’s mention of the road to Shiraz, an English horn enters echoing the singer’s melody. The instrument evokes the feeling of the long road ahead, sounding much like the ney “seeker” in *Toward That Endless Plain*, as described below.

“Love Drunk” [9] bursts forward, ambling with an inebriated rhythm as the narrator asks his love to go to the mosque so they can together declare a promise of love. Then, in “The Girl from Sari” [10] (a city in northern Iran close to the Caspian Sea), the lovesick narrator despondently waits for a messenger to bring news from the object of his affection. “Let’s meet at the fountain,” begs the narrator, and it seems his prayers are answered as a scale,

gushing with excitement, carries us to the next verse. A breathless “Imaginary Folk Song” [11] follows. The insistent rhythms of the soprano are amplified by percussion and muted brass, leading to a sensational close.

“Mountain Lullaby,” [12] with its serene, sad contemplation, is a contrast to the “Imaginary Folk Song.” In this bittersweet lullaby, the narrator laments her “suffering without an end,” while she hopes her child will sleep calmly and have a long life, free of the same pain. The harmony of the last song and the orchestration, especially the entrance of the English horn, is similar to the first song, and the work concludes the same way as it began.

While the folk songs explore the convergence of Persian folk and Western art music by pairing voice with chamber ensembles, *Toward That Endless Plain: Concerto for Persian Ney and Orchestra* (2003) highlights their opposition by exploring the notion of a concerto as a soloist playing “against” an orchestra. The work pits a ney, an end-blown reed flute that has been prominent in Middle Eastern music for millennia, contra a full orchestra, and for most of the work the two seem to exist in different worlds.

The ney is one of the oldest pitched instruments extant. It was originally an instrument of the ancient Egyptians—art as old as 3900 BCE depicts the ney. Today the ney is found in Arab countries, Iran, Turkey, and Central Asia. However, the Persian ney performance is completely different from the Arabic and Turkish ney. Persian ney technique is called the “Style of Isfahan,” referring to the city of Isfahan where the technique was developed in the mid-16th century. It is a unique and difficult technique requiring that the rim of the ney be placed against the performer’s upper teeth so that the sound is generated inside the mouth by utilizing the mouth cavity, tongue, and teeth. The timbre that the Persian ney produces is quite unusual for a Western orchestra, and while there are times in this work where the two blend beautifully, the most alluring moments are those where their differences are highlighted. Furthermore, the ney player is instructed to not attempt to

force pitches of the Persian tuning system into Equal Temperament, so that the ney and orchestra often sound on different tunings simultaneously.

The title and the content of the work are inspired by a poem by the twentieth-century Persian mystic poet Sohrab Sepehri:

I must depart tonight.
Taking a suitcase
(the size of my loneliness)
I must go
Where the mythical trees are in sight.
Toward that endless plain
That always
Is calling me to itself.

The concerto consists of a prelude and three movements. The second and the third movements are connected through an interlude. Throughout the concerto, the solo ney characterizes “the seeker” (*Sâlek* or *Râhro* in Persian), while the orchestra embodies the environment of the seeker (*Vâdi* in Persian).

The prelude, titled “The Abyss” [13], opens with harsh and dissonant music, which Vali says embodies “the abyss of the human ego ... fear, terror, violence, and war. The sound of the sirens at the end of the prelude forebodes an impending catastrophe.” After the initial tumult subsides, the ney enters softly, accompanied at first only by strings, offering respite from the discordant prelude. This gentle playing in the opening to the first movement, titled “Passage,” creates the sense of otherworldly tranquility for which the seeker yearns.

The seeker’s melody climbs higher and higher, reaching a joyful climax in the second movement (“Ecstatic Dance” [14]) that is thwarted by a return of the violent music from the prelude (“The Abyss”). The final movement, “Descent and Dissolve” [15], follows the seeker

by receding into calmness. The quiet spiraling downward motion of the third movement suggests that peace and enlightenment are finally found on the “endless plain,” a symbol of the mystical state of *Kamâl* (*Nirvanâ*), referred to in the last stanza of the poem “Toward that endless plain / That is always calling me to itself.”

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Brent Reidy is working towards a Ph.D. in musicology at Indiana University, where his studies focus on public arts policy as well as the music of the John Cage. Since he finished his course work in 2010, he has been a consultant with AEA Consulting, one of the world’s leading cultural consultancies, where he has completed projects with the National Gallery of Australia, Roundabout Theatre Company, and The Pew Charitable Trusts. He received his A.B. in music from Dartmouth College, where he studied with Steve Swayne, Charles Dodge, and Larry Polansky.

FOLK SONGS, SET NO. 8

Translated by Reza Vali and Nan Weizenbaum

[1] I. Lament

You dissolved in time
And became dust, and light
And your body became earth.
But your image in my memory
And your name on my lips
Will remain forever.
Oh this wound
This wound that you engraved on my soul
There is no cure for this wound.

[2] II. Children's Song

Abolibabolida!
How is Hassan's cow?
She has neither milk nor breast.
They brought her milk to India.
Marry a Kurdish woman when you grow up!
Her name would be Amghezee.
She would wear a hat
With a red ribbon.

[3] III. Love Song

Let's get engaged
When the peach trees bloom

FOLK SONGS, SET NO. 14

Translated by Reza Vali

[8] I. The Road To Shiraz*

Among all girls
you are the prettiest.

Because life is too short.
We go to the seashore
Sitting on the shore, we see a ship pass.
We can hear the voice of its captain.

[4] IV. Song From Luristan*Syllabic***[5] V. Lament**

Your beautiful name
Will remain on my lips.
I will remember your name
And your image in my memory
Will remain forever.
You left, and will never return.
Oh this wound
This wound that you engraved on my soul
There is no cure for this wound.

[6] VI. Sacred Song*Syllabic***[7] VII. Song From Azerbaijan***Syllabic*

You have stolen my heart.
You are so beautiful and kind,
I wish you a long life.

The road to Shiraz
is far for you.
Your fair body is fragile.
Don't worry,
I will return
and will become
your betrothed
and husband.

[9] II. Love Drunk

A flower has bloomed on a tree.
I cannot reach it,
And it does not fall by itself.
I am love drunk.
Your thorn has torn my hand.
Let's go to the Shâh-e-çerâgh**
and make a promise of love.
We will not be engaged
If we break this promise.
I am love drunk.
Your thorn has torn my hand.

[10] III. The Girl From Sari***

It is evening
and I am sad.
I hear the sound of the messenger
but no message
from you.
Pretty girl,

You are flirting with me.
Let's meet
at the fountain.
With which messenger
should I forge a friendship
so that
I often receive
messages from you?
Pretty girl,
you are flirting with me.
Let's meet
at the fountain.

[11] IV. Imaginary Folk Song*Syllabic***[12] V. Mountain Lullaby**

I lament to the night
from this suffering
without an end.
I lament
like a wounded leopard,
like a lion in chains.
Sleep calm my dear,
the river of my life.
Sleep calm,
I wish you a long life.
Sleep calm.

* Shiraz is a city in central Iran, located close to the ruins of Persepolis.

** Shâh-e-çerâgh is a mosque in Shiraz.

*** Sari is a city in northern Iran close to the Caspian Sea.



Reza Vali was born in Ghazvin, Iran, in 1952. He began his music studies at the Conservatory of Music in Tehran. In 1972 he went to Austria and studied music education and composition at the Academy of Music in Vienna. After graduating from the Academy of Music, he moved to the United States and continued his studies at the University of Pittsburgh, receiving his Ph.D. in music theory and composition in 1985. Mr. Vali has been a faculty member of the School of Music at Carnegie Mellon University since 1988. He has received numerous honors and commissions, including the honor prize of the Austrian Ministry of Arts and Sciences, two Andrew W. Mellon Fellowships, commissions from the Pittsburgh Symphony Orchestra, Boston Modern Orchestra

Project, Pittsburgh New Music Ensemble, Kronos Quartet, Seattle Chamber Players, and Arizona Friends of Chamber Music, as well as grants from the Pennsylvania Council on the Arts and Pittsburgh Board of Public Education. He was selected by the Pittsburgh Cultural Trust as the Outstanding Emerging Artist for which he received the Creative Achievement Award. Vali's orchestral compositions have been performed in the United States by the Pittsburgh Symphony, Seattle Symphony, Boston Modern Orchestra Project, Baltimore Symphony, Memphis Symphony Orchestra, and Orchestra 2001. His chamber works have received performances by Cuarteto Latinoamericano, the Pittsburgh New Music Ensemble, Kronos Quartet, Seattle Chamber Players, and Da Capo Chamber Players. His music has been performed in Europe, China, Chile, Mexico, Hong Kong, and Australia and is recorded on the Naxos, New Albion, MMC, Ambassador, Albany, and ABC Classics labels.



RICHARD BLINKOFF

Janna Baty, mezzo-soprano, has been praised by the *Boston Globe* for "a rich, viola-like tone and a rapturous, luminous lyricism" and has sung with the Boston Symphony Orchestra, Los Angeles Philharmonic, Daejeon Philharmonic (South Korea), Hamburgische Staatsoper, L'Orchestre National du Capitole de Toulouse, Royal Philharmonic Orchestra, Tallahassee Symphony Orchestra, Tuscaloosa Symphony Orchestra, Longwood Symphony Orchestra, Hartford Symphony Orchestra, Orquesta Filarmónica de Bogotá, Opera Theatre of St. Louis, Eugene Opera, Opera North, and Boston Lyric Opera. In addition to many collaborations with Gil Rose, she has sung under James Levine, Seiji Ozawa, Michel Plasson, Carl Davis, Robert Spano, Steuart Bedford,

Stephen Lord, Stefan Asbury, Christopher Lyndon-Gee, Alexander Mickelthwate, Dean Williamson, David Milnes, David Hoose, Shinik Hahm, and Edward Cumming. As a soloist, chamber musician, and recitalist, she has performed at festivals worldwide, including the Aldeburgh and Britten Festivals in England, Varna Festival in Bulgaria, Semanas Musicales de Frutillar Festival in Chile, and Tanglewood, Norfolk, Lighthouse (Cape Cod), and Coastal Carolina festivals in the U.S. A noted specialist in contemporary music, Ms. Baty has worked with such noted contemporary music ensembles as the Boston Modern Orchestra Project, DaCapo Chamber Players, L.A. Philharmonic's Green Umbrella series, and San Francisco Contemporary Music Players, among others. She has collaborated with John Harbison, Bernard Rands, Yehudi Wyner, Sydney Hodkinson, Peter Child, Reza Vali, Paul Salerni, Paul Moravec, and many other noted composers on performances of their music. Her other recordings with BMOP include Lukas Foss's opera *Griffelkin*, the world premiere recording of Eric Sawyer's Civil War-era opera, *Our American Cousin*, and a performance of Harbison's *Mirabai*

Songs included on the album *Full Moon in March*. Ms. Baty is a member of the voice faculty of the Yale School of Music and lives in the Bronx.



Khosrow Soltani, Persian ney, was born in Tehran, Iran, and has been living in Austria since 1974. He studied in Tehran's conservatory and finished his degree as a bassoonist in 1971. From 1971 to 1974, he played bassoon as a regular member of the Tehran Symphony Orchestra. In October 1974, he began his bassoon studies at the Hochschule für Musik und Darstellende Kunst in Vienna, Austria, with Karl Oelberger. He finished his degree with honors three years later. He has been a member of Les Menestrels, a Viennese ensemble of early music, since 1976. He has also recorded and toured the United States and Canada with the Clemencic Consort and Musica Antiqua Wien. He studied recorder with Hans Maria Kneihls, finishing his degree in 1984. Soltani began performing

the Persian ney in 1979 and has performed the ney in many different ensembles. In 1984, he founded Shiraz, an ensemble for Persian music, with which he has played many concerts at various European festivals. In addition, he has recorded for the WDR and NDR broadcasters of Germany, and Franc Musiq, among others. Also a composer, Soltani's *Ancient Call Anew*, *Great Mahur*, and *Salut del amore* are available on commercial CDs.



LIZ LINDER

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 eleven 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 as part of 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.

Mr. Rose 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*. 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.

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.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. The conductor joined Opera Boston as its music director in 2003. In 2010, he 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 Ades'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*.

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.



The **Boston Modern Orchestra Project** (BMOP) is widely recognized as the leading orchestra in the United States dedicated exclusively to performing new music, and its signature record label, BMOP/sound, is the nation's foremost label launched by an orchestra and solely devoted to new music recordings.

Founded in 1996 by Artistic Director Gil Rose, BMOP affirms its mission to illuminate the connections that exist naturally between contemporary music and contemporary society by reuniting composers and audiences in a shared concert experience. In its first twelve seasons, BMOP established a track record that includes more than eighty performances, over seventy world premieres (including thirty commissioned works), two Opera Unlimited festivals with Opera Boston, the inaugural Ditson Festival of Contemporary Music with the ICA/Boston, and thirty-two commercial recordings, including twelve CDs from BMOP/sound.

In March 2008, BMOP launched its signature record label, BMOP/sound, with the release of John Harbison's ballet *Ulysses*. Its composer-centric releases focus on orchestral works that are otherwise unavailable in recorded form. The response to the label was immediate

and celebratory; its five inaugural releases appeared on the “Best of 2008” lists of the *New York Times*, the *Boston Globe*, National Public Radio, *Downbeat*, and *American Record Guide*, among others. BMOP/sound is the recipient of five Grammy Award nominations: in 2009 for *Charles Fussell: Wilde*; in 2010 for *Derek Bermel: Voices*; and three nominations in 2011 for its recording of *Steven Mackey: Dreamhouse* (including Best Classical Album). The *New York Times* proclaimed, “BMOP/sound is an example of everything done right.” Additional BMOP recordings are available from Albany, Arsis, Cantaloupe, Centaur, Chandos, ECM, Innova, Naxos, New World, and Oxingale.

In Boston, BMOP performs at Jordan Hall and Symphony Hall, and the orchestra has also performed in New York at Miller Theater, the Winter Garden, Weill Recital Hall at Carnegie Hall, and The Lyceum in Brooklyn. A perennial winner of the ASCAP Award for Adventurous Programming of Orchestral Music and 2006 winner of the John S. Edwards Award for Strongest Commitment to New American Music, BMOP has appeared at the Bank of America Celebrity Series (Boston, MA), Tanglewood, the Boston Cyberarts Festival, the Festival of New American Music (Sacramento, CA), and Music on the Edge (Pittsburgh, PA). In April 2008, BMOP headlined the 10th Annual MATA Festival in New York.

BMOP’s greatest strength is the artistic distinction of its musicians and performances. Each season, Gil Rose, recipient of Columbia University’s prestigious Ditson Conductor’s Award as well as an ASCAP Concert Music Award for his extraordinary contribution to new music, gathers together an outstanding orchestra of dynamic and talented young performers, and presents some of the world’s top vocal and instrumental soloists. The *Boston Globe* claims, “Gil Rose is some kind of genius; his concerts are wildly entertaining, intellectually rigorous, and meaningful.” Of BMOP performances, the *New York Times* says: “Mr. Rose and his team filled the music with rich, decisive ensemble colors and magnificent solos. These musicians were rapturous—superb instrumentalists at work and play.”

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BASS TROMBONE

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*Principals

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Mark Berger
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 Dimitar Petkov
 Tiffany Richardson
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 Willine Thoe
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CELLO

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BASS

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 Elizabeth Foulser
 Susan Hagen

*Principals

Reza Vali

Folk Songs, Set No. 8
 Folk Songs, Set No. 14
 Toward That Endless Plain: Concerto for Persian Ney and Orchestra

Producer Gil Rose
 Recording and editing Joel Gordon and David Corcoran

Folk Songs, Set No. 8, Folk Songs, Set No. 14, and Toward That Endless Plain are published by Keiser Classical (BMI).

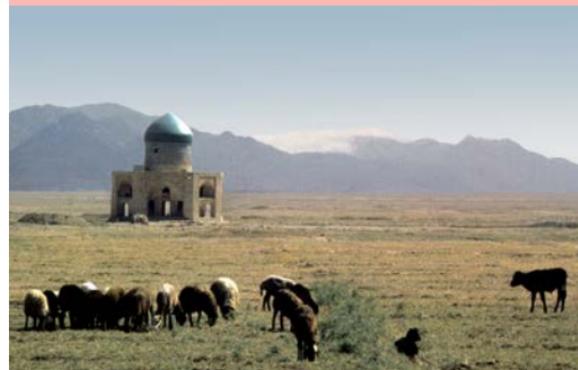
Folk Songs, Set No. 8 was recorded on June 2, 2008; *Folk Songs, Set No. 14* was recorded on June 19, 2007; and *Toward That Endless Plain* was recorded on March 11, 2006. All three works were recorded in Jordan Hall at New England Conservatory (Boston, MA).



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