

# BMOP

**OLLY, ALL YE,  
IN COME FREE**

SUNDAY **APRIL 14, 2013** 8:00

# BMOP

ARTISTIC DIRECTOR: GIL ROSE

## 20122013



ORCHESTRAL SERIES

JORDAN HALL  
AT NEW ENGLAND  
CONSERVATORY

Pre-concert talk hosted by  
The Score Board  
one hour prior to concert  
(except The Midsummer  
Marriage)

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## The Midsummer Marriage

SATURDAY, NOVEMBER 10, 2012 – 7:30

COMPOSER: Michael Tippett

Sara Heaton *soprano* | Julius Ahn *tenor*  
David Kravitz *baritone* | Deborah Selig *soprano*  
Matthew DiBattista *tenor* | Joyce Castle *mezzo-soprano*  
Lynn Torgove *mezzo-soprano* | Robert Honeysucker *baritone*

## Voilà! Viola!

FRIDAY, FEBRUARY 15, 2013 – 8:00

COMPOSERS: Crockett | Jacob | Perle | Ung | Yi  
Wenting Kang *viola* | Lizhou Liu *viola* |  
Susan Ung *viola* | Kate Vincent *viola*

## Olly, All Ye, In Come Free

SUNDAY, APRIL 14 2013 – 8:00

**\*FREE CONCERT\***

COMPOSERS: Gandolfi | Ginastera | Knussen

## Gen OrcXstrated

FRIDAY, MAY 17, 2013 – 8:00

COMPOSERS: Bates | Norman | Ruo

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## OLLY, ALL YE, IN COME FREE

SUNDAY **APRIL 14, 2013** 8:00

JORDAN HALL AT NEW ENGLAND CONSERVATORY

Presentation of Honorary Doctorate to Oliver Knussen  
by NEC President Tony Woodcock  
Introduction by NEC composition faculty and Score Board member Kati Agócs

**OLIVER KNUSSEN** MUSIC FOR A PUPPET COURT (1983)

- I. Puzzle I "Iste tenor ascendit"
- II. Toyshop Music after "tris"
- III. Antiphon after "Iste tenor ascendit..."
- IV. Puzzle II "tris"

**ALBERTO GINASTERA** HARP CONCERTO (1956)

Krysten Keches, harp

*Winner of the 2012–13 BMOP/NEC Concerto Competition*

- I. Allegro giusto
- II. Molto moderato
- III. Liberamente capriccioso – Vivace

INTERMISSION

**MICHAEL GANDOLFI** THE NATURE OF LIGHT (2012)  
New England premiere

Laura Ardan, clarinet

- I. Waves (Anthem)
- II. Particles (Shape Shifter)

**OLIVER KNUSSEN** SYMPHONY NO. 2 (1971)

Sonja Tengblad, soprano

- I. Allegro – Scuro – Spettrale
- II. 'Die Ratten' Adagio – Scorrevole
- III. 'Edge' Lentissimo
- IV. 'An die Schwester' Andante

**GIL ROSE**, Conductor

## TEXTS

**OLIVER KNUSSEN** SYMPHONY NO. 2**I.**

Weisser Schlaf!  
 Aufflattern weisse Vögel am Nachtsaum.  
 Ihr mondverschlungnen Schatten!

White sleep!  
 White birds fly off on the hem of night.  
 Their moon-wrapped shadows!

Stone, stone, ferry me down there.

Die Nacht tanzt  
 über knöchernen Steg.

The night dances  
 Over the bone footbridge

*(from assorted poems of Trakl & Plath)*

**II.**

## DIE RATTEN

Im Hof scheint weiss der herbstliche Mond.  
 Vom Dachrand fallen phantastische Schatten.  
 Ein Schweigen in leeren Fenstern wohnt;  
 Da tauchen leise herauf die Ratten

Und huschen pfeifend hier und dort  
 Und ein gräulicher Dunstauch wittert  
 Ihnen nach aus dem Abort,  
 Den geisterhaft der Mondschein durchzittert

Und sie keifen vor Gier wie toll  
 Und erfüllen Haus and Scheunen,  
 Die von Korn und Früschten voll.  
 Eisige Winde im Dunkel greinen.

## THE RATS

In the yard the autumnal moon shines white.  
 From the roof-edge fantastic shadows fall.  
 A silence dwells in empty windows;  
 Through which the rats dive softly upward

And flit about squeaking here and there  
 And a grey dust-haze lingers  
 After them from the latrine,  
 Through which the moonlight shivers, spectral.

And they scramble in greed, as if mad  
 And overflow houses and sheds  
 Full of corn and fruit.  
 Icy winds groan in darkness.

*Georg Trakl*

**III.**

## EDGE

The woman is perfected  
 Her dead

Body wears the smile of accomplishment,  
 The illusion of a Greek necessity

**TONIGHT'S PERFORMERS****FLUTE**

Sarah Brady  
 Jessica Lizak

**OBOE**

Jennifer Slowik  
 Laura Pardee

**CLARINET**

Michael Norsworthy  
 Jan Halloran

**BASSOON**

Sebastian Chavez  
 Wren Saunders

**HORN**

Kenneth Pope  
 Alyssa Daly

**TRUMPET**

Eric Berlin  
 Richard Watson

**PERCUSSION**

Craig McNutt  
 Nick Tolle  
 Bill Manley  
 Aaron Trant  
 Mike Williams

**HARP**

Amanda Romano

**GUITAR**

Maarten Stragier

**PIANO**

Linda Osborn

**VIOLIN I**

Alice Hallstrom  
 Ethan Woods  
 Melanie Auclair-Fortier  
 Oana Lacatus  
 Sarita Uranovsky  
 Deborah Boykan

**VIOLIN II**

Colleen Brannen  
 Julia Cash  
 Beth Abbate  
 Annegret Klaua  
 Edward Wu  
 Jodi Hagen

**VIOLA**

Joan Ellersick  
 Kate Vincent  
 Noriko Hendon  
 Emily Rideout

**CELLO**

Rafael Popper-Keizer  
 Nicole Cariglia  
 Katherine Kayaian  
 Amy Wensink

**BASS**

Scot Fitzsimmons  
 Robert Lynam

Flows in the scrolls of her toga,  
Her bare  
Feet seem to be saying:  
We have come so far, it is over.  
Each dead child coiled, a white serpent,  
One at each little  
Pitcher of milk, now empty.  
She has folded  
Them back into her body as petals  
Of a rose close when the garden  
Stiffens and odours bleed  
From the sweet, deep throats of the night  
flower.  
The moon has nothing to be sad about,  
Staring from her hood of bone.  
She is used to this sort of thing.  
Her blacks crackle and drag.

*Sylvia Plath*

#### IV.

##### AN DIE SCHWESTER

Wo du gehst wird Herbst und Abend,  
Blaues Wild, das unter Bäumen tönt,  
Einsamer Weiher am Abend.

Leise der Flug der Vögel tönt,  
Die Schwermut über deinen Augenbogen.  
Dein schmales Lächeln tönt.

Gott hat deine Lider verbogen.  
Sterne suchen nachts, Karfreitagskind,  
Deinen Stirnenbogen.

##### TO THE SISTER

Where you go is Autumn and Evening,  
A blue deer, that sounds under trees,  
A lonely pond at evening.

Softly sounds the flight of birds,  
The anguish over your brow.  
Your slight smiling sounds.

God has altered the curve of your eyelids,  
Stars seek at night, Good Friday's child,  
Your forehead's curve.

*Georg Trakl*

When you awoke, the bells in the village were ringing.  
Through the eastern gate showed, silver, the rosy day.

*from Winternacht, Georg Trakl*

Poems by Georg Trakl (1887–1914) by kind permission of Otto Müller Verlag, Salzburg.  
English translation by O.K.  
“Edge” by Sylvia Plath (1932–1963) © 1963 by Ted Hughes and reprinted by permission

## PROGRAM NOTES

BY ROBERT KIRZINGER

Oliver Knussen's presence in the new music world over the past forty years resonates far beyond his central work as a composer, significant as that continues to be. In fact his catalog is relatively small, but a very high percentage of that catalog holds a strong place in the repertoire. The evident care with which Knussen approaches each new work, and the strong individuation of their expression, is an object lesson for composers who might be tempted to turn out work after work without such concern for quality, just to get the work in. It's not that Knussen composes sparingly; his own advice to the young composer is “write, write, write, write, write.” It's that he takes time to examine every note, harmony, timbre, rhythm, and each element's performability, its pacing, its affect.

So there's that, which is of course enough, but Knussen has seeded the new-music clouds in many other ways, too. His public debut as a composer, at age fifteen, corresponded to his public debut as a conductor, when he stepped in for an ailing colleague at the last minute to lead the London Symphony Orchestra (where his father was a double bassist) in his own Symphony No. 1. His conducting career has since kept pace with and at times overshadowed his work as a composer. He has built lasting relationships with such organizations as the London Sinfonietta, Cleveland Orchestra, BBC Symphony Orchestra, City of Birmingham Symphony Orchestra, Birmingham Contemporary Music Group, Los Angeles Philharmonic, and Boston Symphony Orchestra. He has been associated with the Aldeburgh Festival—founded by Benjamin Britten, one of Knussen's early mentors—for nearly thirty years, first as artistic director and then as artist-in-residence. This past summer Aldeburgh celebrated Knussen's 60th birthday year with new productions of the composer's short operas composed in collaboration, *Where the Wild Things Are* and *Higglety Pigglety Pop!* In the U.S., the Tanglewood Festival has been literally a home away from home, first when Knussen was Composition Fellow there in the early 1970s, working with Gunther Schuller, then when he succeeded Schuller as director of new music activities and of the Festival of Contemporary Music from the mid-1980s to the mid-'90s, and as FCM director and faculty member many times since. Tanglewood marked the composer/conductor/teacher's 60th with a concert performance of *Higglety Pigglety Pop!*, and he was once again FCM director. (Knussen conducted the BSO this weekend in concerts of his own music along with works of Miaskovsky and Mussorgsky.)

Tanglewood features prominently in tonight's BMOP program. In 1970, Knussen spent the first of his two summers as a Tanglewood Fellow, while there working on his Second Symphony, which was premiered in its complete form at Tanglewood the following summer. Returning to Tanglewood as a faculty member in the mid-1980s, he encountered a TMC Fellow just a few years his junior, Michael Gandolfi, whose work Knussen took up as a conductor, giving the younger composer's career a significant boost. Now, a few more years down the road, Gandolfi is himself a longtime Tanglewood composition faculty member, along with his position here at the New England Conservatory, and his music is performed frequently throughout the U.S. BMOP has released a CD of his music, and there's another due this year. Perhaps most surprisingly, Alberto Ginastera also has a Tanglewood connection, having studied with Copland there in the 1940s.

**OLIVER KNUSSEN** (b. 1952)  
**MUSIC FOR A PUPPET COURT** (1972/1983)  
**SYMPHONY NO. 2** (1971)

Oliver Knussen's father was a double bassist in the London Symphony Orchestra, and it was through him that the budding composer was able to spend time with such luminaries as Benjamin Britten. Knussen began his composition lessons with John Lambert at the Royal College of Music at age eleven, working with that notable teacher for seven years. He took up conducting at his father's urging as a practical fallback. In 1970 and '71, and again in 1973, Knussen was a Fellow at Tanglewood, but he skipped 1972 since Gunther Schuller took a sabbatical that year. Knussen remained in the U.S. for much of the 1970s. While living in the U.S. he married the American Sue Knussen (in 1971) and completed his Second and Third symphonies, among a handful of other works.

It was during the non-Tanglewood year of 1972 that *Music for a Puppet Court* had its origins in the composer's arrangements of two puzzle canons by the late-Renaissance composer John Lloyd. The piece shows Knussen's interest in intricate musical architecture, such as rhythmic and melodic canons. He dedicated the piece to a colleague with a noted fondness for repurposing older music, Peter Maxwell Davies. Knussen writes:

*In 1972 I arranged two puzzle-canons, attributed to the sixteenth-century English composer John Lloyd, for a small ensemble, and the following year added two short variations of my own. Music for a Puppet Court, completed in August 1983, is a recomposition and expansion of this material, scored for two antiphonally placed chamber orchestras. The Lloyd puzzle-canons were found in a court songbook dating from the early years of Henry VIII's reign. The canti firmi (tenors) are not notated except for crossword-like clues—in one case, for example, the Greek word tris (thrice) followed by four descending notes. The missing cantus was found to consist of these four notes played 3 x 3 times in steadily accelerating note-lengths, from breves [double-whole-notes] to quavers [eighth-notes]. The solutions were found and published in 1951 by John E. Stevens. The title Music for a Puppet Court is partly a reference to the historical origin of the puzzle-canons, and partly to the fanciful nature of the present instrumental settings. Orchestra 1 (left) centres around a celesta, a guitar, and 2 flutes; Orchestra 2 (right) around a harp and 2 clarinets. Each orchestra contains an assortment of winds, percussion and strings which sustain, amplify, or echo music played by the "nucleii."*

The movements are tiny, ranging from one-and-a-half to three minutes. As Boulez had done in *Le Marteau sans maître*, Knussen creates a counterintuitive movement order. The Lloyd originals are the beginning and ending movements of the piece, and are obvious in the hearing. The second movement is a variation on the fourth, Lloyd's "tris" puzzle; the third is a variation on the first, Lloyd's "Iste tenor ascendit." The instrumentation is light and transparent, with an unidentifiably archaic shading. Knussen shifts the instrument colors frequently, often fading out one layer to reveal another. The first movement is suave, featuring a primarily stepwise melodic line in canon. Its variation in the third movement features a rising tremolo ostinato and, in addition to the melodic variant in the clarinets of Orchestra 2, music in Orchestra 1 that interrupts and undermines the movement's continuity. The second movement, "Toyshop Music after 'tris,'" is Knussen's seeming

fragmented answer to Gunther Schuller's "Twittering Machine," a pointillistic world of sparkling energy with only a few moments of clear correspondence to its source, "tris." In that movement (No. 4) one can hear the clear presence of multiple layers of musical time—the tubular bells play the four-note falling-scale figure of the theme in ever-increasing tempo, from eight quarter-notes, to seven, to six, etc. This bell idea is then transferred to the entirety of Orchestra 2.

*Music for a Puppet Court* was commissioned by the Greater London Council for the 1983 South Bank Summer Music Festival. Simon Rattle led the London Sinfonietta in the premiere, which took place at Queen Elizabeth Hall in August 1983.

Knussen's Symphony No. 2 is the earliest of his works to remain in his catalog. The Symphony No. 1 that was premiered under his teenaged direction in 1968, and the Concerto for Orchestra that immediately followed it, have since been withdrawn, although the latter resurfaced as the basis for his Symphony in One Movement (2002). Knussen worked on his Second Symphony, commissioned by the Windsor Festival, during his first Tanglewood summer with Gunther Schuller, 1970, and a preliminary three-movement version was premiered in the Waterloo Room at Windsor Castle on October 3 of that fall. The august Yehudi Menuhin led his own Menuhin Festival Orchestra and soprano Poppy Holden. By the following summer, Knussen had added the fourth movement, and the completed piece was premiered August 18, 1971, at Tanglewood, with Poppy Holden and the Berkshire Music Center Orchestra led by Gunther Schuller. It was awarded Tanglewood's Margaret Grant Composition Prize.

Despite the designation "symphony," Knussen's Second is a relatively small work—just seventeen or so minutes long, for a small orchestra of paired woodwinds and horns, a small string body, and four antique cymbals (finger cymbals). It's a very confident and distinctive work for a composer of any age (let alone a nineteen-year-old), and the composer's choices of poems by Georg Trakl (second and fourth movements) and Sylvia Plath (the third only) also feel beyond his years. Trakl (1887–1914) was one of Austria's most important Expressionist poets, an intense man with a suicidal bent. He died of a cocaine overdose in 1914. The American Sylvia Plath, also a depressive, committed suicide at age thirty, and is known for her dark, highly personal imagery.

The first movement of the symphony is a series of orchestra episodes interleaved with lines by both Trakl and Plath sung, suspended in time, by the soprano. This disjointed expression is meant to represent restless sleep; the following two settings, the sleeper's dreams, and by the end of the fourth movement, awakening to a new day. The first part of the opening movement is a kind of overture, anticipating the music of the rest of the symphony. Knussen works with blocks of instruments defining almost archetypal textures—scherzo-like flurries, chorales—to delineate character.

The setting of Trakl's "Rats" begins halfway through the movement, and continues for the second movement. That setting begins as an adagio, "In the yard the autumn moon shines white," moving to "scorrevole" in anticipation of the rat imagery later in the poem. Two things here relate, at least obliquely, to one of Knussen's favorite composers, Elliott Carter: the movement break not corresponding to the obvious structural break hearkens back to Carter's String Quartet No. 1, in which the composer made a point about structural rhythm by breaking his first movement before it ended (the affect is quite different in Knussen's piece, of course); and the presence of the designation "scorrevole," one of

Carter's favorite markings. A fondness for metric modulation and superimposed tempos (heard both here and, more explicitly, in *Music for a Puppet Court*) solidifies the influence.

The third movement sets Plath's "Edge," seemingly her last poem, whose meaning—perhaps relating the travails of a woman's body to those of the moon—is rather obscure, infused with an almost glib resignation ("The moon has nothing to be sad about"). The movement is a largo, in a state of suspension. The last line, "Her blacks crackle and drag," is spoken to the accompaniment of low strings *col legno battuto*, a dry sound like falling bones.

The finale is an altogether more directional movement, setting Trakl's "To the Sister" in a generally rising, brightening texture. The epitaph, accompanied by a flute duo, is Trakl translated to English: "When you awoke, the bells in the village were ringing. Through the eastern gate showed, silver, the rosy day." The first of these lines is spoken; the second follows the upward blossoming into consciousness.

### **ALBERTO GINASTERA** (1916–83)

#### **HARP CONCERTO** (1965)

Alberto Ginastera was Argentina's best and best-known composer prior to the emergence of Astor Piazzolla, and although a generation younger than Brazil's Heitor Villa-Lobos had a similar impact on his country's standing in the broader world of concert music. His talent was recognized at an early age, leading to piano lessons and ultimately study at the National Conservatory in Buenos Aires, where he worked with José André. His *Cantos del Tucumán*, one of his earliest acknowledged works, reveals an idiom steeped in his country's folk music, but with neoclassical clarity of counterpoint and texture. His ballet *Panambí* blends folk-music ideas with lush, Ravel-inspired tone painting.

It was a suite from *Panambí*, first performed while he was still a student, that helped launch Ginastera's international career. It led almost directly to his being commissioned by Lincoln Kirstein and his American Ballet Caravan (also responsible for ballets by Elliott Carter and Virgil Thomson, among many others) for one of his most enduring works, the ballet *Estancia* (1941). Already one can hear in these atmospheric works the expansion of Ginastera's musical language to include modernist elements to expand the pictorial power of the scenario. The military coup in 1943 and the rise of Juan Perón led to his acceptance of a Guggenheim Fellowship to travel to the U.S., which ultimately elevated his career significantly. He worked with Copland at Tanglewood, finding a sympathetic ally. Within a few years he had also established a strong presence in Europe, and by the end of the 1950s he was firmly established as one of Argentina's most significant composers.

Like other mid-century, folk influenced composers, Ginastera had to come to grips with the upheaval of culture in the 1940s that led to seismic shifts in musical philosophy. By the end of the 1950s he—like Copland and Stravinsky—had begun incorporating ideas from the twelve-tone technique into his work, although the dynamic rhythmic and coloristic elements of his music kept it out of the realm of the abstract.

The combination of Argentine sensibilities and this mastery of the Modernist musical languages led to a pair of immensely popular operas—*Don Rodrigo* (1964) and *Bomarzo* (1967), which one critic referred to as "porno in bel canto." His opera *Beatrix Cenci* (1971) was premiered at the inaugural concerts of the Kennedy Center in Washington, D.C. Among



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later works, his Cello Concerto No. 2, written for his second wife, cellist Aurora Natola, was premiered by Natola in Buenos Aires in 1981.

Ginastera was originally commissioned to compose the Harp Concerto by Philadelphia Orchestra harpist Edna Phillips in 1956. Although he started the work right away, he found the task incredibly difficult, and by the time he finally finished the piece in 1964 its commissioner had retired from performance. The premiere was ultimately given by the Philadelphia Orchestra with the important Spanish harpist Nicanor Zabaleta under Eugene Ormandy's direction in February 1965. It is still considered a top-shelf entry in the admittedly limited repertoire for harp and standard orchestra.

The Concerto is stylistically distinctive within a traditional framework. Argentine musical cues—in particular the use of idiomatic scales (often given just to the harp, while the orchestra has a more chromatic harmonic palette) and dance meters and rhythms. The characteristic Spanish/Latin American juxtaposition of 6/8 and 3/4 beat patterns in the first movement is almost Flamenco in its energy, abetted by the use of pizzicato low strings and high trumpets. This idea contrasts with a more lyrical passage in a sonata-form structure. The presence of tambourine and drums is another obvious connection to folk music, and Ginastera's atmospheric orchestral illustration—listen for the orchestral glissandi during the harp's slow theme—is carried over from his early ballets. The conclusion of the movement is quiet, with the harp evoking another of Ginastera's cultural cues, the guitar, with arpeggios characteristic of that instrument. These reappear in the cadenza that begins the finale.

The middle movement starts with a hint at fugue, unrealized, also introducing chromaticism that leans toward dodecaphony without quite settling there. Virtually the entire movement is a dialog between solo harp and different orchestral sections, with varying degrees of agreement, but mostly gently, with some harmonic anxiety in the middle passages and general trend back toward the chromatic idea at the start of the movement. The finale begins with a long harp cadenza with that explicit reference to the guitar before launching into the syncopated, almost frenzied *Vivace*, in which the primary idea is a figure of seven-plus-five sixteenth notes outlining a pentatonic scale. The form is along the lines of a classical sonata-rondo, the primary theme alternating with excursions elsewhere, but the overall feel is one of exuberant dance.

### MICHAEL GANDOLFI (B. 1956)

#### THE NATURE OF LIGHT (2012)

Michael Gandolfi and his music should be familiar to BMOP audiences—the orchestra has performed several of the Boston-based composer's pieces over the years, and as mentioned above has recorded two CDs of his music. Following up on a disc of ensemble works called *Y2K Compliant*, later this season BMOP will release a disc of concertos for bass trombone, bassoon, and saxophone, two of which were premiered by BMOP.

As mentioned, Michael Gandolfi (a New England Conservatory alumnus from the Boston metro area) was a Tanglewood Fellow in 1986, working with Oliver Knussen. Gandolfi was awarded the Paul Jacobs commission for the orchestral work that became *Transfigurations*, which Knussen admired enough to add to his conducting repertoire. Gandolfi had also established a number of proponents of his music among the new music ensembles of New York City and Boston. As a guitarist well versed in new music, he was in an excellent position to continue his ties with Tanglewood as a performer when scores calling for guitar turned up on the Festival of Contemporary Music. Much more recently he reprised that role in his Tanglewood colleague John Harbison's *Symphony No. 5*, which includes a significant electric guitar obbligato role, participating in the premiere and Tanglewood performances of that work with the Boston Symphony Orchestra.

As a composer, Gandolfi was commissioned by the BSO to write the orchestral work *Night Train to Perugia*, which was premiered at Tanglewood last summer. His hour-long *Garden of Cosmic Speculation*—philosophically his most characteristic and all-encompassing work to date—was originally commissioned by the Tanglewood Music Center; further movements were added at the request of Robert Spano and the Atlanta Symphony Orchestra, who have been unstinting supporters of the composer's music in recent years. The Atlanta Symphony and Chorus commissioned, premiered, and recorded his *QED: Engaging Richard Feynman*, based on the lectures of the great physicist, and the ASO commissioned and premiered the concert opener *Pageant* in honor of Robert Spano. Another chorus-and-orchestra piece, *Only Converge: An Exaltation of Place* (written with his longtime collaborator, the writer Dana Bonstrom), was commissioned by Chicago's Grant Park Orchestra and Chorus and received its premiere in June 2012. He has also collaborated with the Melrose Symphony Orchestra, a venerable community orchestra in the composer's hometown, a number of times, writing for them (among other works) his Bassoon Concerto—with BSO principal bassoon Richard Svoboda—and his Concerto

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CONDUCTOR

APRIL 19

**BEETHOVEN**  
SYMPHONY NO. 9

**BOSTON PHILHARMONIC**  
Youth Orchestra  
BENJAMIN ZANDER  
CONDUCTOR

MAY 15

**TCHAIKOVSKY**  
OVERTURE TO ROMEO AND JULIET

**RAVEL**  
LA VALSE  
AND A BPYO MEMBER SHOWCASE

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for Clarinet and Bassoon (*From Eve's of Reeds*) for Svoboda and his clarinetist daughter Erin. Other recent projects include a big chorus-and-orchestra piece, *Chesapeake: Summer of 1814*, for the Reno Philharmonic, premiered earlier this spring, and *Fourth Chickasaw Variations* for the Memphis Symphony Orchestra.

Gandolfi's immediately engaging but highly developed and intricate use of patterns integrating rhythm and harmonic processes recalls Baroque and Renaissance-era composers' delight in musical puzzles—which places his work squarely in the company of Knussen's *Music for a Puppet Court*. His style has also been influenced by many other stimuli—architecture, visual art (particularly surrealists such as Dalí and Magritte, as well as M.C. Escher), literature, and science, sometimes in quite specific ways. (*Night Train to Perugia* is a riff on the neutrino experiments at the CERN supercollider, for example.) The remarkable music that results is in no way overly intellectual or burdened by its own complexity, but leaps off the page, through the players, and delightedly into the ear of the listener. Often virtuosic—one even hates to use such a timid word with reference to *The Nature of Light*—Gandolfi's music is as much “performerly” as it is fun to hear.

The composer's notes on *The Nature of Light* are below.

*The Nature of Light is a two-movement work for clarinet and string orchestra. It was commissioned by the Atlanta Symphony Orchestra and was premiered by them in January 2013, with Robert Spano conducting and Laura Ardan as clarinet soloist. The impetus for the piece arose while I was composing Q.E.D.: Engaging Richard Feynman for the Atlanta Symphony Orchestra and Chorus in 2010. I was immediately impressed by two potential paths implied by the opening material that I wrote for*



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*the first movement of that work. One path was a good match for the overall context of Q.E.D.: Engaging Richard Feynman and its specific, opening text. The other was far more complex and better suited for a purely instrumental work. I felt that a work for clarinet and string orchestra would best realize this alternate route. Upon reading this clarinet and string orchestra movement, Robert Spano supported my interest in developing it into a large-scale concerto, and pledged to commission and premiere the complete piece. The present work is the result of this effort. The title of the work (suggested by Boston-based writer Dana Bonstrom) refers to the dual nature of light (particle and wave), and its metaphorical connection to the two-movement structure of my piece: the first movement being a musical expression of wave shapes and the second being suggestive of particles, both in its segmented formal design and the short, staccato figures that compose its main theme.*

*The first movement of The Nature of Light, subtitled “Waves (Anthem),” is a lyrical piece, mostly devoted to displaying the expressive character of the clarinet and string orchestra. Its overall design takes the form of a chaconne: a repeating harmonic progression that serves as the basis for variation. After a string orchestra introduction, the clarinet enters, leading the chaconne progression, which is presented in two tempi successively; a moderately paced tempo followed by one that is faster. Once these differing tempi have been established, the chaconne is sounded in both tempi simultaneously, forming a type of canon known as a mensural canon. Following this elaborate exposition, a series of variations ensue, the total of which serves as a development section. Next is a grand return of the chaconne in its pure form, adorned by cascading lines that have been gathering momentum. The movement concludes*



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# rchestra

● Bruce Hangen, conductor

SUNDAY, MAY 5

WAGNER: Overture to *The Flying Dutchman*;  
BEETHOVEN: Piano Concerto No. 4; STRAVINSKY: *The Rite of Spring*

Sanders Theater, Harvard University  
45 Quincy Street, Cambridge  
2 p.m. Concert  
1 p.m. Pre-Concert Lecture

TICKETS:  
Harvard Box Office: (617) 496-2222  
\$15 General Admission  
\$10 Students & Senior Citizens

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with the return of the introduction, this time joined by the clarinet as if poised to retrace its steps.

The second movement, “Particles (Shape Shifter),” is an overall fast-paced movement which serves to highlight the clarinet’s virtuosity. The form is a hybrid rondo: AABA’C B’ cadenza A” Coda, featuring a middle section (C) that is characterized by extremely fast and facile figures for all parties. This section is followed by the B-section material, reinterpreted to fit the hyper-speed tempo and metrical schemes of the C-section and serves as the most overt reference to the title “Shape Shifter,” (i.e., the “shapes” of the B-section material are adjusted or “shifted” to fit into the temporal and metrical design of the fast-paced C-section). This virtuosic portion of the piece leads to an extended cadenza for the clarinet, followed by a return of the opening material.

Light speed, and its resultant time-dilation effects, well-defined in the field of physics, finds its musical allegory in each movement of *The Nature of Light*: the first movement with its mensural canons, the second movement with its reinterpretation of material in a new, faster-paced “time-frame.”

JOHN HARBISON

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OPERA IN CONCERT

**Ryan Turner, conductor**

*Pre-Concert Talk by John Harbison and Robert Kirzinger at 2 PM*

**Sunday, May 12, 2013**

**3:00 PM**

**Jordan Hall at New England Conservatory**

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## GUEST ARTISTS

JD SCOTT



**LAURA ARDAN**, clarinet, holds the endowed Robert Shaw Chair in the Atlanta Symphony Orchestra, for which she has been Principal Clarinetist since 1982. She has been a featured soloist with the orchestra in works by Mozart, Weber, Debussy, Copland, Bernstein, Finzi, Rossini, Shaw, and Michael Gandolfi, and has also performed with the Cleveland Quartet.

A student of Roger Hiller and Stanley Drucker, Ms. Ardan attended the Juilliard School of Music on scholarships from both Juilliard and the Naumburg Foundation. Before joining the ASO, she was resident clarinetist and teaching artist at the Lincoln

Center Institute for four years. She also played in the Metropolitan Opera Orchestra for two seasons.

Ms. Ardan has performed in the Tanglewood, Marlboro, Mostly Mozart, and Bellingham Music Festivals, and as a guest artist in “Emanuel Ax Invites...” on the Great Performers series at Lincoln Center. A frequent guest of the Atlanta Chamber Players, Georgian Chamber Players, and Emory Chamber Music Society, she plays regularly at the Highlands Chamber Music Festival in North Carolina and the Grand Teton Chamber Music Festival in Wyoming. Her recording of the Copland Clarinet Concerto is available on the Naxos label.

JD SCOTT



**KRYSTEN KECHES**, harp, has been called an “excellent young soloist” by the *Boston Globe*. Her recent performances include Debussy’s *Dances sacrée et profane* with the New England String Ensemble and Ginastera’s Harp Concerto with the Boston Youth Symphony Orchestra. She has been a prizewinner in the New England Philharmonic, New England Conservatory, and Boston Symphony Orchestra concerto competitions.

Ms. Keches appeared with Yo-Yo Ma and members of the Silk Road Ensemble in a 2009 concert celebrating the Universal Declaration of Human Rights. She has performed twice on the radio program “From the Top” and was honored with the show’s first Dusky Foundation Award.

In 2010, Ms. Keches won a Fulbright Scholarship to study with renowned harpist Alice Giles at the Australian National University School of Music, where she earned a graduate diploma. While in Australia, she performed as a soloist at Canberra’s Llewellyn Hall and was also broadcast in recital on ArtSound FM. Last summer, she attended the Aspen Music Festival as a student of Nancy Allen and Deborah Hoffman.

Ms. Keches graduated *cum laude* with a B.A. in art history from Harvard University. She is currently pursuing her M.M. at the New England Conservatory, where she studies with Jessica Zhou.



**SONJA DUTOIT TENGBLAD**, soprano, has been praised by the *Boston Globe* for her “crystalline tone and graceful musicality” and is a versatile performer with credits spanning the Renaissance era through the most current composers of our time. Recent highlights include Cupid in Purcell’s *King Arthur* with the Handel and Haydn Society, Mozart’s *Le Nozze di Figaro* as Susanna, and appearances as the soprano soloist for Brahms’s *Ein Deutsches Requiem* with the National Lutheran Choir, Bach’s B Minor Mass with Boston’s Back Bay Chorale, John Rutter’s *Requiem* at Carnegie Hall, and Poulenc’s *Gloria* at

Lincoln Center.

A lover of new music, Ms. Tengblad has premiered many works and roles including Maria in Diego Luzuriaga’s *El Niño de los Andes* with VocalEssence of Minnesota, and was the soprano soloist for the American premiere of Siegfried Matthus’s *Te Deum* at the American Guild of Organists National Convention in 2008, as well as for the world premiere of Carol Barnett’s *The World Beloved: A Bluegrass Mass* (available through Clarion recordings). Last year, she premiered *This House of Peace* by Ralph M. Johnson at the Oregon Bach Festival, and performed in the Boston premiere of Kati Agócs’s *Vessel* with the Boston Modern Orchestra Project. A highlight for Ms. Tengblad was appearing in a concert celebrating the 80th birthday of composer Dominic Argento of which the *Minnesota Star Tribune* reported her to have given “the most affective performance of the evening.”

An active ensemble singer, Ms. Tengblad performs with the five-time Grammy-nominated ensemble *Conspirare* out of Austin, Texas; the Yale Choral Artists, the Oregon Bach Festival; *Vox Humana* out of Nashville, Tennessee; and Boston’s Blue Heron, Lorelei Ensemble, and the Handel and Haydn Society Chorus. She holds the soprano position in the Handel and Haydn Society’s Vocal Outreach Quartet.

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**Sunday, May 19, 2013, 4 PM**  
First Church in Boston

**Claude Debussy** *Prélude à l'après-midi d'un faune*  
arranged by Schoenberg for chamber ensemble

---

**Igor Stravinsky** *Le sacre du printemps* for piano four-hands

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**Arnold Schoenberg** *Pierrot Lunaire*, Op. 21  
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**Fairouz** Anything Can Happen  
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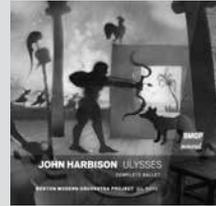
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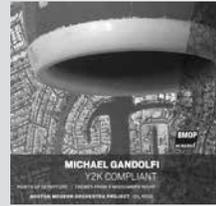
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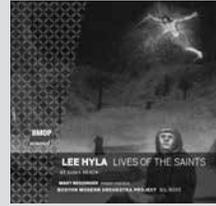
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[1001]  
**JOHN HARBISON** ULYSSES  
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[1002]  
**MICHAEL GANDOLFI** Y2K COMPLIANT  
POINTS OF DEPARTURE  
THEMES FROM A MIDSUMMER NIGHT  
Best of 2008 *THE NEW YORK TIMES*



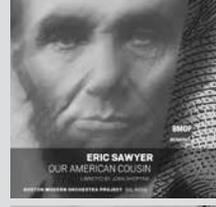
[1003]  
**LEE HYL A** LIVES OF THE SAINTS  
AT SUMA BEACH  
**Mary Nessinger** mezzo-soprano  
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[1004]  
**GUNTHER SCHULLER** JOURNEY INTO JAZZ  
VARIANTS | CONCERTINO  
**Gunther Schuller** narrator  
Best of 2008 *DOWNBEAT MAGAZINE, NATIONAL PUBLIC RADIO, AMERICAN RECORD GUIDE*



[1005]  
**CHARLES FUSSELL** WILDE  
HIGH BRIDGE PRELUDE  
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[1006] 2-DISC  
**ERIC SAWYER** OUR AMERICAN COUSIN  
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[1007] SACD  
**LUKAS FOSS** THE PRAIRIE  
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**Andrew Clark** conductor  
“A beautiful work, excellently performed here.”  
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[1008] SACD

**DEREK BERMEL VOICES**

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[1009]

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[1010]

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[1011]

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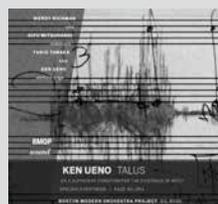


[1013]

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[1014]

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SPECIFIC HYPOTHESIS | KAZE-NO-OKA

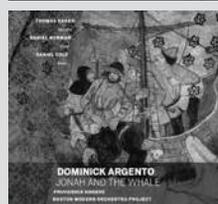
**Wendy Richman** viola

**Yukio Tanaka** biwa

**Kifu Mitsuhashi** shakuhachi

**Ken Ueno** overtone singer

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[1015] SACD

**DOMINICK ARGENTO JONAH AND THE WHALE**

**Thomas Oakes** narrator

**Providence Singers**

**Daniel Norman** tenor

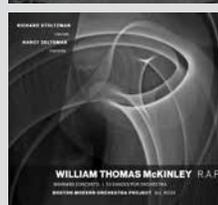
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**Project**

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[1016]

**WILLIAM THOMAS MCKINLEY R.A.P.**

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**Nancy Zeltsman** marimba

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[1018]

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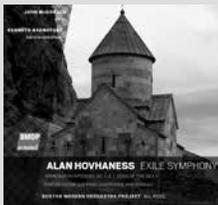
**STEVEN MACKEY DREAMHOUSE**

**Rinde Eckert** The Architect

**Synergy Vocals**

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2011 Grammy Award nominee



[1020]

**ALAN HOVHANESS** EXILE SYMPHONY

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CONCERTO FOR SOPRANO SAXOPHONE AND STRINGS

**Kenneth Radnofsky** soprano                      **John McDonald** piano  
saxophone

"Complex, deliberate, ultimately captivating grandeur."  
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[1021]

**ERIC MOE** KICK & RIDE

EIGHT POINT TURN | SUPERHERO

**Robert Schulz** drumset

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rhythms." THE BOSTON GLOBE



[1022] SACD

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LEGERDEMAIN | CHORDS OF DUST

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[1023] 2-DISC

**JOHN HARBISON** WINTER'S TALE

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[1024] SACD

**PAUL MORAVEC** NORTHERN LIGHTS ELECTRIC

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[1025] 2-DISC

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**Rafael Popper-Keizer** cello

**Robert Levin** piano

**Jennifer Slowik** oboe

**Irina Muresanu** violin

**Ina Zdorovetchi** harp



[1026]

**REZA VALI** TOWARD THAT ENDLESS PLAIN

FOLK SONGS, SET NO. 8 | FOLK SONGS, SET NO. 14

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[1027]

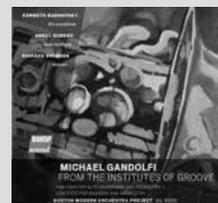
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[1028] SACD

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**Angel Subero** bass trombone  
**Richard Svoboda** bassoon



[1029] SACD

**JACOB DRUCKMAN** LAMIA

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BEATE | NOR SPELL NOR CHARM | SUITE FROM MÉDÉE  
**Lucy Shelton** soprano

[1030]

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## GIL ROSE, ARTISTIC DIRECTOR



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 fourteen ASCAP awards for adventurous programming as well as the John

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

Mr. Rose maintains a busy schedule as a guest conductor on both the opera and symphonic platforms. He made his Tanglewood debut in 2002 and in 2003 he debuted with the Netherlands Radio Symphony at the Holland Festival. He has led the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of the Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana, and National Orchestra of Porto.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. He joined Opera Boston as its music director in 2003, and in 2010 was appointed the company's first artistic director. Mr. Rose led Opera Boston in several American and New England premieres including: Shostakovich's *The Nose*, Weber's *Der Freischütz*, and Hindemith's *Cardillac*. In 2009, Mr. Rose led the world premiere of Zhou Long's *Madame White Snake*, which won the Pulitzer Prize for Music in 2011.

Mr. Rose also served as the artistic director of Opera Unlimited, a contemporary opera festival associated with Opera Boston. With Opera Unlimited, he led the world premiere of Elena Ruehr's *Toussaint Before the Spirits*, the New England premiere of Thomas 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*.

Mr. Rose and BMOP recently partnered with the American Repertory Theater, Chicago Opera Theater, and the MIT Media Lab to create the world premiere of composer Tod Machover's *Death and the Powers* (a runner-up for the 2012 Pulitzer Prize in Music). He conducted this seminal multimedia work at its world premiere at the Opera Garnier in Monte Carlo, Monaco, in September 2010, and also led its United States premiere in Boston and a subsequent performance at Chicago Opera Theater. Next fall, he will lead its South American premiere in Rio de Janeiro, Brazil.

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.

In 2012 he was appointed Artistic Director of the Monadnock Music Festival in historic Peterborough, NH, and led this longstanding summer festival through its 47th season conducting several premieres and making his opera stage directing debut in two revivals of operas by Dominick Argento.



As an educator Mr. Rose served five years as director of Orchestral Activities at Tufts University and in 2012 he joined the faculty of Northeastern University as Artist-in-Residence and returned to his alma mater Carnegie Mellon University to lead the Opera Studio in a revival of Copland's *The Tender Land*. In 2007, Mr. Rose was awarded Columbia University's prestigious Ditson Award as well as an ASCAP Concert Music Award for his exemplary commitment to new American music. He is a three-time Grammy Award nominee.



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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 rediscovered "classics" of the 20th century, infusing them with the energy, imagination, and passion that have been hallmarks of the modern era and its music.

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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.

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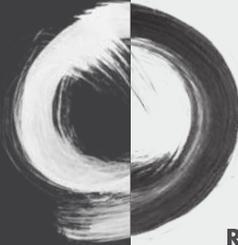
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