

# BMOP

## GEN ORCXSTRATED

FRIDAY **MAY 17, 2013** 8:00

# BMOP

ARTISTIC DIRECTOR: GIL ROSE

## 20122013



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COMPOSERS: Crockett | Jacob | Perle | Ung | Yi

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## Olly, All Ye, In Come Free

**SUNDAY, APRIL 14 2013 — 8:00**

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COMPOSERS: Gandolfi | Ginastera | Knussen

## Gen OrcXstrated

**FRIDAY, MAY 17, 2013 — 8:00**

COMPOSERS: Bates | Norman | Ruo

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## GEN ORCXSTRATED

FRIDAY **MAY 17, 2013** 8:00

JORDAN HALL AT NEW ENGLAND CONSERVATORY

Pre-concert talk hosted by The Score Board at 7:00pm

**MASON BATES**

SEA-BLUE CIRCUITRY (2011)

New England premiere

- I. Circuits
- II. Marine Snow
- III. Gigawatt Greyhound

**HUANG RUO**

PATH OF ECHOES:

CHAMBER SYMPHONY No. 1 (2006)

New England premiere

- I. ♩ = 42—
- II. ♩ = 52—
- III. ♩ = 72—
- IV. ♩ = 180—
- V. ♩ = 42

### INTERMISSION

**ANDREW NORMAN**

PLAY (2013)

World premiere

- I. Level 1
- II. Level 2
- III. Level 3

Commissioned by BMOP with funding from Music Alive

Andrew Norman is the Music Alive Composer-in-Residence with the Boston Modern Orchestra Project. Music Alive is a national residency program of the League of American Orchestras and New Music USA, designed to provide orchestras with resources and tools to support their presentation of new music to the public and build support for new music within their institutions. Funding for Music Alive is provided by the Andrew W. Mellon Foundation, the Aaron Copland Fund for Music, and the ASCAP Foundation.

**GIL ROSE, Conductor**

# PROGRAM NOTES

BY ROBERT KIRZINGER

*Gen OrcXstrated*, the final concert of BMOP's 2012-13 season, features three composers born in the 1970s. Generation X, in common usage, refers to the generation born after the post-World War II baby boom, and encompasses, roughly, those born from the late 1960s to around 1980. What's distinctive about this group? There are lots of sociological factors, of course, but among other things the nature of technology for individual use changed radically during their formative years, resulting in a generation of adults who, for the first time, had computers at their fingertips. The personal computer in the 1980s was quickly co-opted for uses beyond straightforward business applications, in particular for the arts and entertainment (games), which in turn drove some of the most useful innovations. A new DIY arts culture sprang up, the foundation of the current zeitgeist in which our phones have exponentially more processing power than a UNIVAC and infinitely more potential in a single app than a TRS-80. Ease of creation, ease of communication, and (I would argue most significantly) ease of recombination necessarily changed the methods and ultimately the sound of music—not supplanting the old styles, but adding to them. The three composers on this program—two American-born, and the third born in China but resident in New York City—all compose music nourished richly by the electronic and communication revolution of the past quarter-century.

## MASON BATES (B. 1977) SEA-BLUE CIRCUITRY

Growing up in Virginia, Mason Bates began his musical studies early with piano lessons and worked with the composer Dika Newlin, whose polymusical experiences must have offered a sympathetic precedent to the younger composer's sensibilities. As a high school student participating in the Brevard Music Festival, he met the conductor Robert Moody; Bates gave him choral music he had written, and Moody later encouraged him with commissions. Bates went on to earn degrees in English literature and music composition through joint enrollment in Columbia University and the Juilliard School, and earned a doctorate at the University of California—Berkeley. His teachers have included John Corigliano, David Del Tredici, Edmund Campion, David Wessel, and Jorge Liderman—a range of mentors that suggests no specific stylistic trajectory but rather the embrace of many. And so it is.

Bates's intensive compositional activity and individual approach have been embraced by a number of major ensembles. He was composer-in-residence with the Chicago Symphony Orchestra for two seasons and has written works on commission for the National Symphony Orchestra, the San Francisco Symphony, the Los Angeles Philharmonic New Music Group, and the YouTube Symphony Orchestra, and has recently worked closely with the Pittsburgh Symphony Orchestra, serving as 2012-13 Composer of the Year. Along with several other concerts featuring his music, the PSO and violinist Anne Akiko Meyers gave the world premiere of his Violin Concerto under Leonard Slatkin's direction in December 2012. He was a Tanglewood Fellow, held the Rome Prize and the Berlin Prize, was awarded



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Richard Watson  
Tony Gimenez

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Alexei Doohovskoy

### BASS TROMBONE

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Dan Hunter

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Craig McNutt  
Nick Tolle  
Jonathan Hess  
Aaron Trant

### HARP

Ina Zdorovtchi

### PIANO

Linda Osborn

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Alice Hallstrom  
Piotr Buczek  
Amy Sims  
Shaw Pong Liu  
Oana Lacatus  
Ethan Woods  
Sarita Uranovsky  
Lena Wong  
Lilit Hartunian  
Edward Wu  
Sonja Larson

### VIOLIN II

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Julia Cash

Deborah Boykan  
Melanie Auclair-Fortier  
Beth Abbate  
Anna Korsunsky  
Mina Lavcheva  
Tera Gorsett  
Sue Faux  
Stacey Alden

### VIOLA

Joan Ellersick  
Noriko Herndon  
David Feltner  
Wendy Richman  
Emily Rideout  
Dimitar Petkov  
Emily Rome  
Alexander Vavilov

### CELLO

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Jing Li  
Holgen Gjoi  
Katherine Kayaian  
Miriam Bolkosky  
Amy Wensink

### BASS

Anthony D'Amico  
Scot Fitzsimmons  
Bebo Shiu  
Elizabeth Foulser

a Guggenheim Fellowship, and last fall received the prestigious Heinz Award for Arts and Humanities.

Bates's compositional style is rich in rhythmic drive and inflection, with, typically, a warm, rich sense of instrumental color. A significant aspect is its frequent use of allusion, whether by direct quotation or through the use of stylistic touchpoints, such as rock music or blues. Having by his mid-twenties become noticed as an accomplished orchestral composer, and already well-versed in music technology, Bates expanded his activities as a performer in a very zeitgeisty way by becoming a turntable-spinning DJ of dance music. Although it took some time to master and he initially kept it within the sphere of clubs and parties, fairly quickly he began to think of ways of incorporating DJ performance into his fully composed works. This allowed the composer to embrace and assimilate reference points even more directly, given that the DJ tradition (going back to the early 1980s) is, strictly speaking, one of appropriation and recontextualization of existing music—of, conceptually speaking, any technologically recorded history. The shift from the general idea of quotation to the specific is expressively and meaningfully salient. While one might readily quote in a piano piece a work of Schumann's, for example, or some platonic folk song, the use of an Alan Lomax field recording of southern blues (as in Bates's *White Lies for Lomax*) adds another dimension, a more tactile, richer physical artifact of the musical/cultural past.

Bates also creates electronic textures independent of pre-sourced material, expanding the sonic palette of the ensemble or orchestra. He frequently performs these electronics parts live via controllers and laptop, which has become more and more a standard practice for composers of Bates's generation and younger. For that matter, many/most DJ turntables these days are actually electronic processors that control samples, as opposed to the analog vinyl-spinners of the past. These various controllers, although electronic, often require physical interaction with the instruments analogous to that of performers of acoustic instruments; this is why electronics performers often seem as though they're dancing while performing (debunking the sometimes-voiced notion that electronic music is dehumanizing abstract).

Bates's allusive and electronics worlds have a presence even within his strictly acoustic pieces, including tonight's *Sea-Blue Circuitry* (whose very title alludes to the natural/processed dichotomy). The rhythmic loops and semi-loops are informed by electronic loops and sequencing software, but are transformed not only in the compositional process but by virtue of being performed by living, breathing people. The continuum from the quasi-mechanistic and the organic is obviated in the work's trajectory, moving from precise but asymmetrical, to liquid and amorphous, back to music that, though "automated," takes on a peculiarly transformed humanity. Composed in 2010-11, *Sea-Blue Circuitry* exists in both orchestral and wind ensemble versions and was premiered by the University of Miami Frost Wind Ensemble in March 2011. The composer's note on the piece is below.

*Breathy flute interjections, chirping trumpets, and even an old typewriter bring to life the quicksilver music of the opening "Circuits." The morphing beat, at the movement's climax, begins to lengthen persistently, and by the time we enter "Marine Snow," a pulsing prepared-piano figure becomes a distant, out-of-tune gong. In the deep ocean, marine snow is a continuous shower of organic detritus—primarily made up of dead and dying animals—that falls for weeks before reaching the ocean floor. Conjured*



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*by shimmering textures in the upper winds, this suspended animation (a nod to the Floridian element of the premiere) serves as the quiet backdrop for the melody that unfolds in the brass. Changing color at almost every cadence, it floats over the haze, eventually being taken up by the rest of the ensemble.*

*As the marine snow drifts lower, the gentle pulse returns with growing insistence. The prepared low-end of the piano finally presents itself in “Greyhound,” a mad dash across bumpy terrain. The piano’s muffled thuds are a subsonic reincarnation of the work’s opening mechanistic element. By the work’s end, we return to a clunkier version of the silicon-based world that began the piece—like an old-fashioned mainframe computer doing a lopsided dance.*

## HUANG RUO (B. 1976)

### PATH OF ECHOES: CHAMBER SYMPHONY NO. 1

Chinese-American composer Huang Ruo was born in 1976 on Hainan, a large Chinese island in the South China Sea between Macau and Vietnam. He was given piano lessons by his father, the composer Huang Ying-Sen, and listened to Chinese opera with his grandmother. Having been born at the end of the highly restrictive Chinese Cultural Revolution, when he went on to attend the Shanghai Conservatory beginning at age twelve, Huang Ruo not only absorbed the traditional music of China but also the flood of Western music—classical, jazz, rock, avant-garde—that made its way into the country from the late 1970s onward. For many in his generation this wealth of possibilities allowed musicians to access elements of many different styles without preconceived prejudices or cultural boundaries between musical types. (In this sense, although explicit allusion is rare, his music shares sensibilities with Mason Bates’s electronica/rock/folk/classical synthesis.) Huang Ruo attended Oberlin University in Ohio, where he studied with Randolph Coleman, and earned his doctorate at the Juilliard School, and he has kept New York City as his base. He was a principal in forming the International Contemporary Ensemble with Claire Chase, and later conducted that group in a Naxos recording of his Chamber Symphony cycle. He is currently artistic director of the Future In REverse (FIRE) ensemble. Now a U.S. citizen, he teaches at SUNY-Purchase.

In a career with no obvious constraints, Huang Ruo is also active as a film and theater composer and as a Chinese folk-rock singer, and has collaborated with choreographer Christopher Wheeldon and kinetic painter Norman Perryman. At the same time, he has had works performed by such traditional concert ensembles as the New York Philharmonic, Philadelphia Orchestra, ASKO Ensemble, Hong Kong Philharmonic, and New York City Opera, and under conductors such as Wolfgang Sawallisch, Marin Alsop, James Conlon, and Dennis Russell Davies. A major commission for Opera Hong Kong, *Dr. Sun Yat-sen*, was premiered by Opera Hong Kong in its Chinese instrument version in October 2011; excerpts of the opera’s Western-instrument version were performed at New York’s Le Poisson Rouge in 2012, and Santa Fe Opera will perform the complete piece in a new production in 2014. Other upcoming works include two chamber operas for Houston Grand Opera and Washington National Opera, a vocal drama for Ars Nova Copenhagen and Paul Hillier, and works for the Netherlands Radio Symphony Orchestra and the National Symphony Orchestra of Taiwan.

Although Huang Ruo’s music partakes of many different styles, the blending and synthesis of materials results in music that is highly organic and suggests no particular influence. His use of extended techniques and indeterminate notation alongside traditional methods is in the service of more direct communication of the expressive intent, whether pictorial or emotional (or both). Some of his concert music also includes explicitly theatrical elements. As the composer’s comments on the piece reflect, *Path of Echoes: Chamber Symphony No. 1*, is an evocation of his response to being in a sonically active natural landscape, although he has said that part of the piece is also an emotional reaction to tragedy. In five movements performed without pause, *Path of Echoes* (which also exists in a version for large orchestra) was premiered in March 2006 by its commissioning ensemble, the IRIS Chamber Orchestra, under conductor Michael Stern’s direction in the ensemble’s hometown of Germantown, Tennessee (near Memphis).

The composer’s note on his piece follows.

*The title Path of Echoes, or Xiang Ji in Chinese, has two meanings: a path full of echoes and the paths along which echoes travel.*

*Whenever I am in a mountain, one of my favorite things to do is listen to echoes: those of voices, birds, wind, rain, thunder, falling rocks, and sometimes, the echoes of echoes. When sounds bounce among the hills, I always try to visualize how they travel from one point to another, and how they change in sonority from the original waveform. A gigantic “sound map” appears to me in which I can see or hear the paths of the various echoes. I also like to create different echoes with my own voice. To hear how each sound I make changes as it bounces and travels along is both entertaining*

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and scientific to me. *Paths of Echoes* is about the experience and process of these transforming echoes.

Musical instruments can produce many interesting sounds. My focal point in *Path of Echoes* is to have different orchestral instruments initiate the sounds, and then use various techniques to echo them back and forth. The entire orchestra is like a "sound map" in which the notes are repeated or carried from instrument to instrument. Some sounds are re-produced right after they are made, but some are not echoed back until minutes later, creating echoes of memories.

**ANDREW NORMAN** (B. 1979)

PLAY (2013; WORLD PREMIERE)

Andrew Norman has been BMOP's composer-in-residence since the start of the 2011-12 season, and the orchestra performed his theremin concerto *Air* in January 2012. His new work, which he has said is the most ambitious project he has yet undertaken, was composed expressly for BMOP as the culmination of his tenure here. The piece is in three movements, Levels 1, 2, and 3, and its title suggests a connection with the Generation X-originating pastime of video and computer games, as well as other ideas that the composer outlines in his own comments for the piece (see below). The result is an expansion upon Norman's fascinatingly characterized, robustly executed catalog of works. A former violist, he displays a player's awareness of the physical nature of performance as well as a deep fascination for the sonic possibilities of instruments.

Norman was born in the Midwest, grew up in central California, and now lives in Brooklyn. He studied the piano and the viola before entering the University of Southern California, where he worked with Donald Crockett, Stephen Hartke, and Stewart Gordon. He also studied with Martha Ashleigh. He later attended Yale University, working with Aaron Kernis, Martin Bresnick, and Ingram Marshall. He has also been commissioned by the Los Angeles Philharmonic, New York Youth Symphony, the Orpheum Stiftung for the Tonhalle Orchestra of Zurich, and Young Concert Artists, among others. His *Apart, Together*, commissioned by the Orpheus Chamber Orchestra for their 40th anniversary, was premiered in December 2011 in Pennsylvania and New York City, followed by a European tour. In 2010 the Scharoun Ensemble, made up of members of the Berlin Philharmonic, played a portrait concert of his music. He will also serve as composer-in-residence of the Los Angeles Chamber Orchestra.

Like Mason Bates, Norman spent a year in Rome as recipient of the Rome Prize, followed three years later by a year in Berlin with the Berlin Prize. This period had a lasting effect on his music, resulting in one of his most acclaimed works, *The Companion Guide to Rome*, a cycle inspired by that city's churches as well as his lifelong fascination with architecture. The piece is a kaleidoscopic mosaic of compositional approaches evoking not only the unique material and structural aspects of a variety of different churches from several eras, but also a sense of the composer's own personal experience during his time in Italy. *The Companion Guide to Rome* was a finalist for the 2012 Pulitzer Prize. A far more compressed demonstration of Norman's fecund compositional imagination is the orchestral work *Drip Blip Sparkle Spin Glint Glide Glow Float Flop Chop Pop Shatter*



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*Splash*, commissioned by the Minnesota Orchestra and performed throughout the country. His *Try*, an orchestra work commissioned by the Los Angeles Philharmonic and the Royal Liverpool Philharmonic, was premiered by the LA Phil led by John Adams in May 2011.

Although an evident early predecessor of *Play* is the video game-inspired, frenetic violin octet *Gran Turismo* (2004), *Try* is perhaps its closest relative in the way Norman marshals its fragmented, various moments to “embrace the risk and failure and serendipitous discovery implicit in the word ‘try,’” and to create an expressively cohesive whole. The composer says about his new work:

*The word “play” has several meanings, and I engaged with many of them while writing this piece. On one level, I am fascinated by how instruments are played, and how the physical act of playing an instrument becomes theater when we foreground it on stage in an orchestra concert. I’m also fascinated by how the orchestra, as a meta-instrument, is played, how its many moving parts can play with or against or apart from one another. While the word “play” certainly connotes fun and whimsy, it can also hint at a darker side of interpersonal relationships, at manipulation, deceit, and the many forms of master-to-puppet dynamics that one could possibly extrapolate from the composer-conductor-orchestra-audience chain of communication.*

“Play” also suggests the idea of theater, of individuals performing roles, and this is reflected in the roles of individual instruments throughout the piece. Percussion takes on the role of instigators or triggers of change; at the end of Level 2, as though in exhaustion, their lapse into silence leaves the orchestra in a state of stasis—“frozen.” The solo trumpet is an individual in conflict with the environment—that is, with the power of the collective orchestra. One aspect of the specific is the recurrence, and ultimately reconciliation, of the nearly two-octave descending B-C interval heard throughout the first movement. The circuitous route by which these two pitches are made gradually to converge is a thread throughout the work.

Norman describes the process of coming together in *Play* as the creation of a strongly architectural musical “wedge” in Level 3. From the dissolution of Level 1, that creation is achieved through exploration, examination, trial-and-error (as in *Try*). This proceeds on several different planes, the largest arc bringing together in Level 3 the disparate qualities of Level 1 and Level 2, especially in the explicit joining of the upward-scale idea of 1 and the downward scales of 2. Dynamism is created through the contrast between rapid change and “jump cuts” on the one hand and smooth, gradual transformation on the other; other propelling dichotomies are silence versus sound, solo versus the mass, sustained versus sharply pulsed. Particularly in Level 2, well-defined contrapuntal textures alternate with moments of amorphous chaos. (The complex wind counterpoint in this movement is virtually Messiaenic.) In Level 3, fragments and extended passages explore various kinds of imitation and canon, suggesting in their formality—more conceptual than literal, but definitely and increasingly audible—a grand coalescing and sharpening of focus to reveal the work in a temporary and illusory state of wholeness. In the coda, the structure atomizes.

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[1003]

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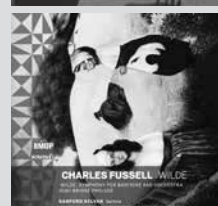
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[1004]

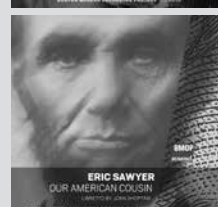
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[1005]

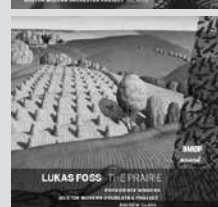
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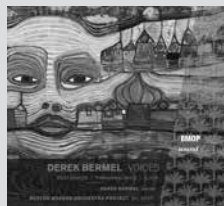


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[1008] SACD

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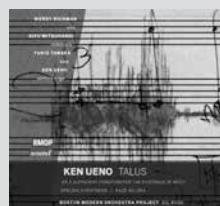


[1013]

**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 TALUS**

ON A SUFFICIENT CONDITION FOR THE EXISTENCE OF MOST  
SPECIFIC HYPOTHESIS | KAZE-NO-OKA

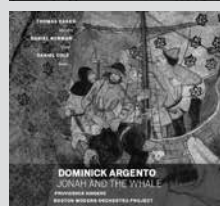
**Wendy Richman** viola

**Yukio Tanaka** biwa

**Kifu Mitsuhashi** shakuhachi

**Ken Ueno** overtone singer

"An engaging collection." SEQUENZA 21



[1015] SACD

**DOMINICK ARGENTO JONAH AND THE WHALE**

**Thomas Oakes** narrator

**Providence Singers**

**Daniel Norman** tenor

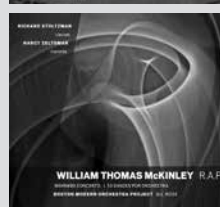
**Boston Modern Orchestra**

**Daniel Cole** bass

**Project**

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[1016]

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

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**Nancy Zeltsman** marimba

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[1017] 2-DISC (ONE DISC SACD)

**LISA BIELAWA IN MEDIAS RES**

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[1018]

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THE FEAST OF LOVE | COLLECTED POEMS

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[1019]

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**Rinde Eckert** The Architect

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[1020]

## ALAN HOVHANESS EXILE SYMPHONY

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CONCERTO FOR SOPRANO SAXOPHONE AND STRINGS

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

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THE BOSTON GLOBE



[1021]

## ERIC MOE KICK & RIDE

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**Robert Schulz** drumset

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[1022] SACD

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LEGERDEMAIN | CHORDS OF DUST

**Paul D. Miller / DJ Spooky That Subliminal Kid** turntables

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[1023] 2-DISC

## JOHN HARBISON WINTER'S TALE

**David Kravitz** baritone

**Dana Whiteside** bass

**Janna Baty** mezzo-soprano

**Christian Figueroa** tenor

**Anne Harley** soprano

**Paul Guttry** bass

**Matthew Anderson** tenor

**Aaron Engebret** baritone

**Pamela Dellal** mezzo-soprano

**Jeramie Hammond** bass

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



[1024] SACD

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**Matt Haimovitz** cello



[1025] 2-DISC

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MOZARTIANA | PERSEPHONE AND THE FOUR SEASONS | EURYDICE

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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

**Janna Baty** mezzo-soprano **Khosrow Soltani** Persian ney

"The piece is resourcefully made and compelling  
in effect" THE BOSTON GLOBE



[1027]

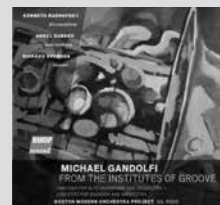
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SYMPHONY FOR ORCHESTRA

**Curtis Macomber** violin

**Sanford Sylvan** baritone

Upcoming from BMOP/sound



[1028] SACD

## MICHAEL GANDOLFI FROM THE INSTITUTES OF GROOVE

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CONCERTO FOR BASSOON AND ORCHESTRA

**Kenneth Radnofsky**  
alto saxophone

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



[1029] SACD

## JACOB DRUCKMAN LAMIA

THAT QUICKENING PULSE | DELIZIE CONTENTE CHE L'ALME  
BEATE | NOR SPELL NOR CHARM | SUITE FROM MÉDÉE  
**Lucy Shelton** soprano

[1030]

## ANDREW VORES GOBACK GOBACK

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**David Kravitz** baritone

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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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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.

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.

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