

ABOUT THE BOSTON MODERN ORCHESTRA PROJECT

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.

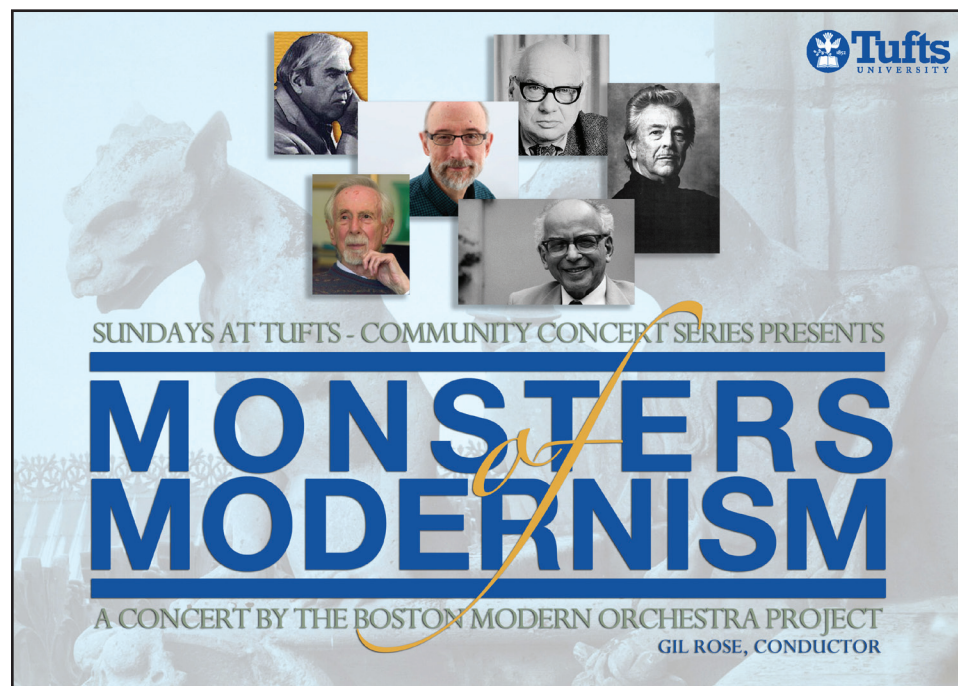
Founded in 1996 by Artistic Director Gil Rose, BMOP affirms its mission to illuminate the connections that exist naturally between contemporary music and contemporary society by reuniting composers and audiences in a shared concert experience. In its first twelve seasons, BMOP established a track record that includes more than 80 performances, over 70 world premieres (including 30 commissioned works), two Opera Unlimited festivals with Opera Boston, the inaugural Ditson Festival of Contemporary Music with the ICA/Boston, and 32 commercial recordings, including 12 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 2008 for *Charles Fussell: Wilde* (Best Classical Vocal Performance); in 2009 for *Derek Bermel: Voices* (Best Instrumental Soloists Performance with Orchestra); and three nominations in 2010 for its recording of *Steven Mackey: Dreamhouse* (Best Engineered Classical Album, Best Classical Album, and Best Orchestral Performance). *The New York Times* has 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.

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."



Department of Music Presents



Sunday, January 30, 2011 at 3:00 p.m.
Distler Performance Hall



*Perry & Marty Granoff Music Center
20 Talbot Avenue, Tufts University
Medford, Massachusetts*

Monsters of Modernism

A Concert by the Boston Modern Orchestra Project

Gil Rose, conductor

Sunday, January 30, 2011 at 3:00 p.m.

Distler Performance Hall

Granoff Music Center, Tufts University

PROGRAM

Touching Bottom †	Martin Brody (b. 1949)
Septet	Arthur Berger (1912 - 2003)
I.	
II.	
III.	
Chamber Symphony	George Rochberg (1918 - 2005)
I. Allegro: tempo giusto	
II. Adagio	
III. Marcia	
IV. Allegro Assai	

INTERMISSION

The Crowded Air	Milton Babbitt (b. 1916)
Serenade #2	George Perle (b. 1915)
I.	
II.	
III.	
IV.	
V.	
Transformations	Wayne Peterson (b. 1927)

† This premiere performance of *Touching Bottom* was made possible by a grant from the Fromm Foundation.

This concert is made possible by the Granoff Music Fund.

Please silence all electronic devices during the performance.

ABOUT GIL ROSE

Gil Rose is recognized as an important conductor helping to shape the future of classical music. In 1996 he founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording music of the 20th and 21st centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim; the orchestra has earned eleven ASCAP awards for adventurous programming and is a two-time recipient of the John S. Edwards Award for Strongest Commitment to New American Music. In 2007 Mr. Rose was awarded Columbia University's prestigious Ditson Award as well as an ASCAP Concert Music award for his exemplary commitment to new American music. In 2009 he was nominated for a Grammy Award for his direction of Derek Bermel's *Voices* and in 2010 for his direction of Steven Mackey's *Dreamhouse*. Mr. Rose also serves as Artistic Director of Opera Boston, widely regarded as one of the most important and innovative companies in America. He has curated the Fromm concerts at Harvard University and served as the Artistic Director of the Ditson Festival of Contemporary Music at Boston's Institute of Contemporary Art.

In the 2010-2011 season, Mr. Rose led the world premiere (at the Grimaldi Forum in Monaco) of *Death and the Powers*, a new opera by Tod Machover integrating performance technologies developed by the MIT Media Lab, in collaboration with the American Repertory Theater. Upcoming performances will include the North American premiere in Boston with the American Repertory Theater and the Midwest premiere at the Chicago Opera Theater. Mr. Rose will also be leading the New England premieres of Hindemith's *Cardillac* and Donizetti's *Maria Padilla* in a performance starring Barbara Quintiliani.

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

Peterson served on the Nomination Committee for the Pulitzer Prize in Music (1999 and 2000) and was a jury member for the First Seoul International Competition for Composers (2001). In addition, Peterson in joint sponsorship with San Francisco State University established and currently administers the Wayne Peterson Prize in Music Composition (since 1998). Peterson has been professor of music at San Francisco State University for more than three decades and from 1992-94 was a guest professor of composition at Stanford University. He received his PhD from the University of Minnesota and was a Fulbright Scholar at the Royal Academy of Music in London from 1953-54. Peterson's music is published by C.F. Peters Corporation, Boosey & Hawkes, Seesaw Music, Trillanium Music (Turnbridge, VT), and Lawson-Gould.

George Rochberg (1918-2005) enjoyed a long career during which time he produced a large body of orchestral and chamber music, as well as works which emerged first from his involvement with atonal and serial music during the late 1940s to the 1960s, and then from a gradual reassessment of, and ultimately a turn to, tonal music in the middle-late 1960s and on into the 1980s. It was this turn to a whole-hearted embrace of traditionally-oriented tonal possibilities which not only warmed up the musical climate but also opened the way to greater freedom and latitude in the way composers could express themselves. The storm center of this change of heart and mind came with the first performance and subsequent recording of his *Third String Quartet*—a work whose appeal, according to Donal Henahan of *The New York Times*, lay in its “unfailing formal rigor and old-fashioned musicality. Mr. Rochberg's quartet is—how did we use to put it?— beautiful.” Following the 1971 *Third String Quartet*, Rochberg produced new quartets, symphonies, and concertos which have added to his prominence in the concert hall.

Beginning with the first performances of his *Night Music* in 1953 by the New York Philharmonic with Dimitri Mitropoulos conducting, other works have subsequently achieved major attention, notably the Symphony No. 2 with George Szell and the Cleveland Orchestra (1959 and 1961); the Violin Concerto, which Isaac Stern performed in America, England and France during the middle 1970s; the Oboe Concerto, commissioned for Joseph Robinson and performed by Zubin Mehta and the New York Philharmonic (1984); Symphony No. 5 premiered by Sir Georg Solti and the Chicago Symphony (1986); and Symphony No. 6, with Lorin Maazel conducting the first performances with the Pittsburgh Symphony (1987).

Rochberg began his studies in composition at the Mannes School of Music, and, after serving as an infantry lieutenant in World War II, resumed them again at the Curtis Institute of Music. He taught at the Curtis Institute from 1948 to 1954; in 1960 he joined the faculty of the University of Pennsylvania, where he served as a chairman of the Department of Music until 1968. He retired from teaching in 1983 as Emeritus Annenberg Professor of the Humanities.

THE BOSTON MODERN ORCHESTRA PROJECT PERSONNEL

Flute

Sarah Brady

Oboe

Jennifer Slowik

Clarinet

Amy Advocat

Bassoon

Ron Haroutunian

Tenor Saxophone

Philipp Stäudlin

Horn

Whitacre Hill

Neil Godwin

Trumpet

Eric Berlin

Trombone

Hans Bohn

Percussion

Robert Schulz

Craig McNutt

Piano

Linda Osborn-Blaschke

Harp

Ina Zdorovetchi

Guitar

Maarten Stragier

Violin

Heidi Braun-Hill

Piotr Buczek

Viola

Joan Ellersick

Cello

Rafael Popper-Keizer

Bass

Anthony D'Amico

ARTIST BIOGRAPHIES

Milton Babbitt (b. 1916) has, through his compositional and intellectual wisdom, influenced a wide range of contemporary musicians. A broad array of distinguished musical achievements in the dodecaphonic system and important writings on the subject have generated increased understanding and integration of serialist language into the eclectic musical styles of the late 20th century. Babbitt is also renowned for his great talent and instinct for jazz and his astonishing command of American popular music. His *All Set*, for jazz ensemble, reveals an extraordinary compositional flexibility, uniquely American and vintage Babbitt.

Babbitt was born in Philadelphia and studied composition privately with Roger Sessions. He earned degrees from New York and Princeton Universities and has been awarded honorary degrees from Middlebury College, Swarthmore College, New York University, the New England Conservatory, University of Glasgow, and Northwestern University. He taught at Princeton and The Juilliard School. An extensive catalog of works for multiple combinations of instruments and voice along with his pioneering achievements in synthesized sound have

made Babbitt one of the most celebrated of 20th-century composers. He is a founder and member of the Committee of Direction for the Electronic Music Center of Columbia-Princeton Universities and a member of the Editorial Board of *Perspectives of New Music*. The recipient of numerous honors, commissions, and awards, including a MacArthur Fellowship and a Pulitzer Prize Citation for his “life’s work as a distinguished and seminal American composer,” Babbitt is a member of the American Academy of Arts and Letters and a Fellow of the American Academy of Arts and Sciences.

Arthur Berger (1912–2003) was an influential composer, critic and teacher for more than half a century. His early music was heavily influenced by Stravinsky and neoclassicism, while his later works were both serial and diatonic in nature. Although Berger made notable contributions to the orchestral repertory, he devoted the major share of his compositional activities to chamber and solo piano music.

Born in 1912 in New York City, Berger received his musical education at New York and Harvard Universities, pursuing further studies in Paris with Nadia Boulanger and at the Sorbonne. In his early twenties he was a member of the Young Composers Group that revolved around Aaron Copland as its mentor. In his capacity as critic, Berger became one of the principal spokesmen of music from the United States for that period. He wrote numerous critical and analytical articles on such composers as Igor Stravinsky, Charles Ives, and Aaron Copland. Berger received a number of awards and honors, including those from the Guggenheim, Fromm, Coolidge, Naumburg and Fulbright Foundations, the NEA, League of Composers, and Massachusetts Council on the Arts & Humanities. He was a fellow of both the American Academy and Institute of Arts and Letters and the American Academy of Arts and Sciences.

Berger began his teaching career in 1939 at Mills College in Oakland, California. In 1943 he became a music critic for *The New York Sun* and in 1946 accepted Virgil Thomson’s invitation to join the *New York Herald Tribune*. After a decade as a full-time music reviewer in New York City, he resumed teaching in 1953 at Brandeis University in Waltham, Massachusetts during the formation of its graduate music program. After retiring from Brandeis in 1980, Berger taught at the New England Conservatory until 1999. His music is recorded on the CRI and New World labels, and his book *Reflections of an American Composer* (2002) was recently published by the University of California Press.

Martin Brody (b. 1949), primarily a composer of concert and theatrical chamber music, has also written extensively for film and television. He has received various awards and commissions, among them the Academy-Institute Award from the American Academy of Arts and Letters, three fellowships from the National Endowment for the Arts, a Guggenheim Fellowship, the Pinanski Prize for excellence in teaching at Wellesley College, and commissions from the Fromm Foundation at Harvard, the MacArthur Foundation’s Regional Touring Program, the Artists Foundation, and the Massachusetts Arts and Humanities Council. In the fall of 2001, he was Fromm Composer-in-Residence at the American Academy in Rome. He also served as Heiskell Arts Director there from 2007–2010. Brody is president of the Stefan Wolpe Society and has also served as a Director of the League of Composers-ISCAM, the Composers Conference, Boston Musica Viva, and WGBH Radio’s Art of the States. In 1987 he collaborated with the ethnomusicologist Ted Levin to initiate a US-USSR composers

exchange sponsored by the International Research and Exchanges Board, the first such exchange to occur in 25 years. He has written extensively on contemporary music and serves on the editorial board of *Perspectives of New Music*. He is Catherine Mills Davis Professor of Music at Wellesley College, where he has been on the faculty since 1979.

George Perle (b. 1915), the recipient of a Pulitzer Prize, a MacArthur Foundation fellowship, and an array of other major awards and honors, occupies a commanding position among American composers of our time. He received his early musical education in Chicago. After graduation from DePaul University, where he studied composition with Wesley LaViolette, and subsequent private studies with Ernst Krenek, Perle served in the US Army during World War II. After the War, he took post-graduate work in musicology at New York University. His PhD thesis became his first book, *Serial Composition and Atonality*, now in its sixth edition.

Perle’s music has been widely performed in this country and abroad. Major commissions have resulted in significant works, among them *Serenade III* (1983) for solo piano and chamber orchestra, choreographed by American Ballet Theater and nominated in a Nonesuch recording for a Grammy Award (1986); Woodwind Quintet No.4 (Pulitzer Prize, 1986); Piano Concerto No.1 (1990), commissioned for Richard Goode during Perle’s residency with the San Francisco Symphony; Piano Concerto No.2 (1992), commissioned by Michael Boriskin; *Transcendental Modulations for Orchestra* (1993), commissioned by the New York Philharmonic for its 150th anniversary; and *Thirteen Dickinson Songs* (1978) commissioned by Bethany Beardslee. Recent works include *Brief Encounters* (fourteen movements for string quartet); *Nine Bagatelles* for piano; *Critical Moments* and *Critical Moments 2* for six players; and *Triptych* for solo violin and piano. A particularly notable portion of Perle’s catalog consists of pieces for solo piano, many of which have been recorded by Michael Boriskin on New World Records. Perle’s compositions have figured on the programs of Boston, Chicago, Philadelphia, New York Philharmonic, Royal Philharmonic, BBC, and other major orchestras in this country and abroad. His works are recorded on Nonesuch, Harmonia Mundi, New World, Albany, CRI, and other labels. He has been a guest professor at major universities and a much sought after lecturer and commentator on TV both here and abroad. He is Professor Emeritus at the City University of New York.

Wayne Peterson (b. 1927) was awarded the Pulitzer Prize in Music in 1992 crowning a distinguished career which began in 1958 with the *Free Variations* premiered and recorded by the Minnesota Orchestra under Antal Dorati. Peterson’s orchestral compositions include *Three Pieces for Orchestra* and *And The Winds Shall Blow*, a fantasy for saxophone quartet, symphonic winds, brass, and percussion, as well as *The Face of the Night*, *The Heart of the Dark*, commissioned by the San Francisco Symphony (awarded the Pulitzer). Recent works include *String Trio*, *Pas de Deux* (flute and percussion), *Two Poems of Delmore Schwartz* (for chorus), and *Scherzo* (flute, clarinet, violin, cello). In addition to the Pulitzer, Peterson has been honored with fellowships and commissions from the Guggenheim, Koussevitzky, Fromm, Meet The Composer, Gerbode, and Djerassi Foundations, as well as an award of distinction from the American Academy and Institute of Arts and Letters. In 1990 he was a visiting artist at the American Academy in Rome. Among the recent compact discs are two all-Peterson discs on Albany, his three string quartets performed by the Alexander Quartet (Foghorn Classics), *Windup* (performed by the Rascher Quartet on BIS), and *Janus* (performed by the North/South Consonance Ensemble).