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MILTON BABBITT: ALL SET

COMPOSITION FOR TWELVE INSTRUMENTS | CORRESPONDENCES |
PARAPHRASES | THE CROWDED AIR | FROM THE PSALTER

MILTON BABBITT (1916–2011)

COMPOSITION FOR TWELVE INSTRUMENTS

ALL SET

CORRESPONDENCES

PARAPHRASES

THE CROWDED AIR

FROM THE PSALTER

LUCY SHELTON soprano

BOSTON MODERN ORCHESTRA PROJECT

GIL ROSE, CONDUCTOR

[1] **COMPOSITION FOR
TWELVE INSTRUMENTS** (1948) 7:10

[2] **ALL SET** (1957) 8:37

[3] **CORRESPONDENCES** (1967) 10:11

[4] **PARAPHRASES** (1979) 13:48

[5] **THE CROWDED AIR** (1988) 3:16

[6] **FROM THE PSALTER** (2002) 4:51
Lucy Shelton, soprano

TOTAL 47:57

By Milton Babbitt

Well, if you know Princeton geographically, you know that right across Route 1 there is the old Sarnoff Labs. They're still there, but they are no longer a part of RCA. In those days they were RCA. That's where television was invented; that's where everything happened. We all knew these people; a man named Harry Olson was in charge of the sound aspects. He was not only that, he had a big, big executive job. I went over there around 1938 and told him about what was happening in Europe with sound on film, whereby you know, you just inscribe the sound directly on the film. There were already some cartoons in Europe that were doing that; I mean, it's very easy to put speech on film. After all, the film in those days was of variable density or variable speed. Everything that you heard there was reproduced without the intervention of a human, except the human hand. Well, they got very interested in this, and we began working on it. It was very tough, it was very hard. It had all kinds of technological aspects, and then came the War and they abandoned all of that.

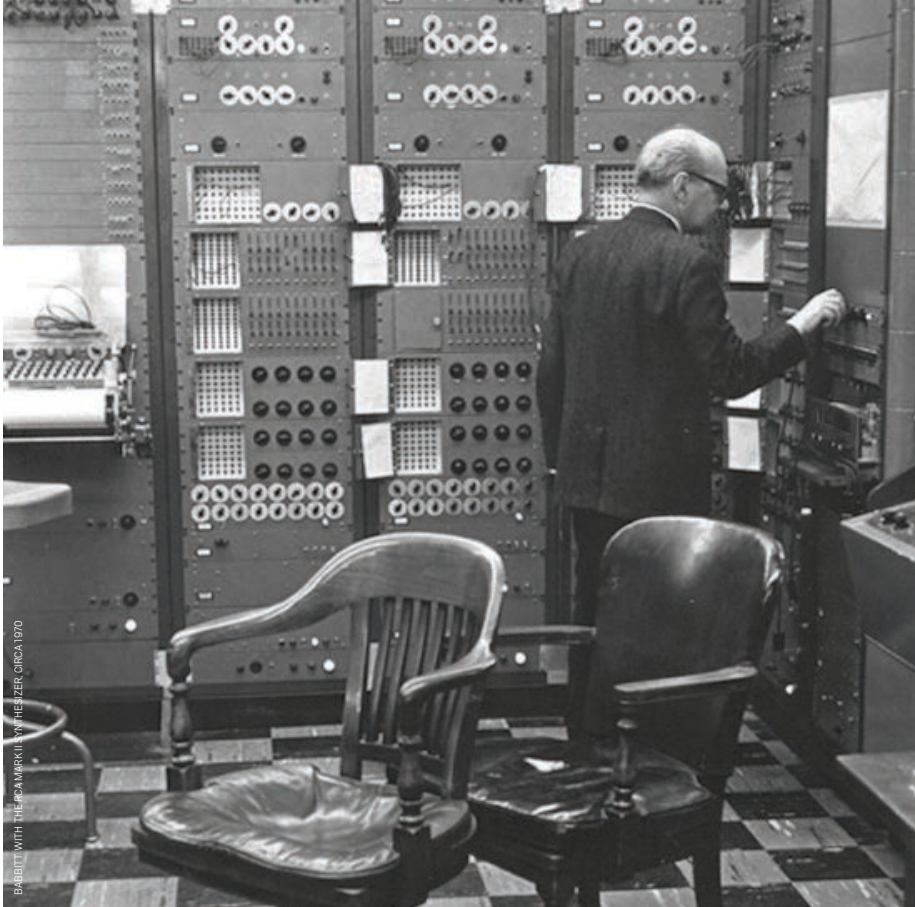
So, after the War we went back, while in the meantime, my colleagues at Columbia were working with tape. I was not interested in taping; it was just not for me. What I had in mind when I was interested in electronics was doing everything from its roots, if you wish, from its sonic origins. So while I began working with [my colleagues] and getting to know them, I never did any actual work on the tapes. After a certain amount of talking and thinking, the Rockefeller Foundation came along and said, "Look, your two universities [Princeton and Columbia] seem to be the only ones who have worked in this field and know what you're talking about. We think it's about time for a studio here—there was already one in

Cologne and other places—so we're going to set you up." So the question of where to set it up arose, and eventually to my great inconvenience, it was decided quite rationally that it would be better to have it here in New York—not on the Columbia campus, but 125th Street where there was a building left over from the War that was wonderfully insulated, which actually used to be a dairy. The place was soundproof and everything, so Columbia gave us some odds and ends of furniture and what not, and they moved the famous RCA Synthesizer here to 125th Street, and we were in business. Of course, that word "synthesizer" connotes some little boy with a small box, sitting at a keyboard. Of course, that was far from the case; this was a programmed instrument that was more than the length and size of this room, you know, so people saw it and they thought it was a computer, although it wasn't a computer. It couldn't compute anything, did no number crunching, and had no memory—for which it was probably grateful. There is computer sound now, you know, and that's obviously the way to go, but computers couldn't do it yet. Very soon they began to do a little. This particular computer (synthesizer) was mine, more or less, because nobody else but I had worked on it. I went down there and worked, and I knew how to use it. It was a very recalcitrant instrument; you had to do everything yourself, it was very hard. You programmed every aspect of a musical event and the mode of progression to the next event. Then you recorded it on tape. The only function of tape was as it would be in a recording studio, to store information. Then you could, of course, splice pieces together, although you didn't splice for any other function. And there it was.

The synthesizer, technically speaking, could do anything that could be heard, but how to do it was often a great puzzle. And, you know, one would spend months trying to get something or sometimes, you'd spend a day and get, you know, 15 seconds of something. But above all, the important thing about the synthesizer was that the only limitations were the conditions of human hearing, discriminatory capacities, perceptual capacities. You could do things that you could never hear; you could have things go faster than you could possibly discriminate. Of course, one had to learn the limitations. One had to learn

that, you could, you know, tell the machine to do that which would be of any significance auditorally, or one could play around and simply try things that were not possible yet. People began to hear things that they had never heard before. We had engineers who worked with these things so much that they would begin to hear relationships that, according to the books, one should not be able to hear—particularly temporal relations—before and after precedence and subsequent relations.

From an interview with the composer, *American Public Media*, July 2002



BABBITT WITH THE PEARLMARK III SYNTHESIZER, CIRCA 1970

COMPOSITION FOR TWELVE INSTRUMENTS *is scored for flute, oboe, clarinet, bassoon, horn, trumpet, harp, celesta, violin, viola, cello, and double bass.*

ALL SET, *scored for alto saxophone, tenor saxophone, trumpet, trombone, contrabass, piano, vibraphone, and percussion, was commissioned by the 1957 Brandeis University Creative Arts Festival, which in that year was a jazz festival. It was premiered there by the Bill Evans Orchestra.*

CORRESPONDENCES, *for string orchestra and synthesized tape, was premiered in 1968 with the Buffalo Philharmonic Orchestra, under the direction of Lukas Foss.*

PARAPHRASES *is scored for flute, oboe, clarinet, bass clarinet, bassoon, horn, trumpet, trombone, tuba, and piano.*

THE CROWDED AIR, *for flute, oboe, clarinet, bassoon, guitar, marimba, violin, viola, cello, and double bass, was composed for the ensemble Speculum Musicae, in honor of the late Elliott Carter's 80th birthday.*

FROM THE PSALTER, *commissioned by the American Composers Orchestra, was premiered by the same ensemble with soprano Judith Bettina in 2002, led by Steven Sloane.*

By Robert Kirzinger

Between ingenuity and the analytic ability there exists a difference far greater, indeed, than that between the fancy and the imagination, but of a character very strictly analogous. It will found, in fact, that the ingenious are always fanciful, and the truly imaginative never otherwise than analytic.

—Edgar Allan Poe, *The Murders on the Rue Morgue* (1841)

The six large-ensemble works on this disc span more than fifty years of compositional activity of the extraordinarily influential, yet musically unique composer Milton Babbitt. Let's ignore the polemic and myth that have adhered to his reputation, primarily through his work as a music theorist and as a writer on the perpetually thorny vicissitudes of the techniques of the twelve-tone technique. Interesting as this is for the working composer, it's like trying to experience a novel by studying its grammar. Fundamentally, Babbitt composed because he was a musician, and the results—as can be heard in these pieces—are, without question, fundamentally musical. His style was less the result of his innovations on the technical front than of his musical choices: there is consistency of voice that transcends the various shifts in approach over the years, and his music sounds like no one else's.

Babbitt's talent, demonstrated at an early age, was guided by a number of seemingly paradoxical but ultimately complementary influences. Born in Philadelphia, he grew up in Jackson, Mississippi, where from age five his public school education included "music instruction...music to be read, sung, and played, all to the end of our acquiring, at least, minimal musical literacy" (from the lecture "A Life in Learning," published as part of the *Collected Essays*, Princeton University Press, 2003). Incidentally exhibiting perfect pitch, he began composing as a child while taking violin lessons from a "cultured lady" who had

been a student of Leopold Auer. It was through her that Babbitt was introduced to the classical repertoire; later he took up the clarinet and saxophone, performing in dance bands and writing popular songs in the styles of the day.

While still in his teens, Babbitt heard the music of Arnold Schoenberg, and his fascinated reaction to that composer's twelve-tone works became the center of his musical thinking for the rest of his life. He studied composition formally with Marion Bauer at New York University and then sought out Roger Sessions, the American composer most closely associated with the German/Austrian contingent of composers, including Schoenberg, who made their way to the U.S. ahead of the increasingly difficult situation in Europe. By the late 1930s Babbitt had joined Sessions on the faculty of Princeton University, where he became a fixture for many decades; he later taught at the Juilliard School as well. In the late 1950s, he became a pioneer of computer-generated music, programming the RCA Mark II synthesizer to play music the precise intricacies of which were more readily produced than by live musicians, but he continued, by choice, to work with live musicians as well.

Babbitt refined and extended the twelve-tone technique as practiced by Schoenberg and Webern, and in the process shaped the thinking of countless composers since, including many who never used dodecaphonic or serial methods. Already by the mid-1930s, he understood the possibilities of serialism as an organizing environment for pitch materials, but it was his application of the same principles to other musical dimensions in the late 1940s that precipitated a seismic shift among post-World War II composers. By applying set structure to duration and dynamics as well, Babbitt was able to create musical structures that displayed extraordinary consistency of architecture at every level and through virtually every musical dimension: this is so-called "integral serialism." (At about the same time in the late 1940s, Olivier Messiaen, never a twelve-tone composer, assigned ordered values to duration and articulation, although this was essentially a sidebar to his fascinatingly personal work.) As in highly structured tonal music (such as Bach's), some of this is

audible and affects our immediate impression of the piece, while other aspects organize the long-range expressive trajectory, creating a sense of development and transformation.

Babbitt's first integrally serial works were his Three Compositions for Piano (1946), Composition for Four Instruments (1947), and Composition for Twelve Instruments (1948/54). Although—as with anything—familiarity with his pieces and Babbitt's overall style "trains" the ear to apprehend more and more of the kinds of connections, the dynamism and elegance of each piece and aspects of both local and global continuity and transformation are immediately audible. In several of the pieces on this disc, the metamorphosis from one type of surface texture to another results in a kind of grand resolution. Thus it's possible to hear the composer, over the span of decades, re-examining and refining definite stylistic ideas, even as the details of his compositional technique are refined or expanded.

Appropriately enough for a composer so concerned with layers of meaning and connection, the titles of Babbitt's works are often puns, or otherwise refer quasi-obliquely—one might say poetically, although he probably wouldn't have—to ideas explored in the music. Everyone familiar with Babbitt's music knows such titles as *Sextets* and *The Joy of More Sextets*, *Whirled Series*, or *Sheer Pluck* for guitar. *All Set* is such a title, taking a phrase from common parlance, indicating "everything's fine," that can also allude to a set, or concert, played by a jazz group, as well as to the various musical sets—pitch, durational, etc.—that inform the structure of the piece.

All Set, composed for the jazz-focused 1957 Brandeis University Arts Festival, is one of Babbitt's most popular and oft-performed ensemble works, not least because of its evident relationship to jazz, which of course had been one of Babbitt's paths to music in his youth. The ensemble wouldn't be out of place on any bandstand: alto and tenor saxophones, trumpet, trombone, double bass, piano, vibes, and trap set. As in many of his pieces, Babbitt put this one together in sections that, jazz-like, highlight various instru-

ments in turn. (This also invokes Schoenberg's *Pierrot Lunaire*.) In *All Set*, each of three large sections presents twenty-one of the sixty-three possible ensemble groupings of the melody instruments, excepting the rhythm section of bass and drums, which have a coda of their own. *All Set* is only ten minutes long, so all this happens at a rapid pace. The opening gives us sextet without bass and drums, which both enter during the piano solo (the only piano solo, remember, in the entire piece) beginning at bar 9. Tenor sax joins the piano, then alto sax joins this duo, and the piece proceeds with such reconfigurations throughout. The first large sectional division (c. 3:15) is marked by a rhythmic unison passage in trumpet and tenor sax, supported by the vibes; the third section (c. 5:10) begins with the complementary trio of alto sax, trombone, and piano. At the end, following the drum solo, the entire sextet, heard for the first time since the start of the piece, starts up the brief coda with a fortissimo chord [2].

Correspondences for string orchestra and synthesized tape, composed in 1966, represented one of Babbitt's most ambitious attempts to integrate live instruments with pre-recorded electronic music realized on the RCA Mark II synthesizer, with which he had created two works that remain classics of the medium of synthesized music with live performer, the great voice-and-tape pieces *Vision and Prayer* and *Philomel*. At the same time his experience with ensemble music was also growing: *Correspondences* was immediately preceded by his first orchestral work, *Relata I*, composed for the Cleveland Orchestra.

Much of Babbitt's interest in composing for the Mark II synthesizer (the only one he ever worked with) involved the very precise handling of musical timbre, and *Correspondences* is "about" timbral relationships. The title refers to the correspondence between the sonic variety available to both the synthesizer and the string orchestra—pizzicato versus bowed, different bow positions, and so forth. At the start of the piece, the timbral and articulative variety here can be a trifle overwhelming, presenting a kaleidoscopic, refracted effect. Gestures of repeated pitches in the same register—echoing from one instrumental part to

another—and the recurrence of rhythmic cells create surface cohesion. Long-term shifts in texture—the thinning out in the middle of the work and the rather remarkable coalescence of the string parts toward the end—result in a sense of a goal attained [3]. *Correspondences* was premiered by Lukas Foss leading the Buffalo Philharmonic at Carnegie Hall in 1968.

Scored for flute, oboe and English horn, clarinet, bass clarinet, bassoon, horn, trumpet, trombone, tuba, and piano and completed in December 1979, *Paraphrases* was composed for the New York-based new music group Parnassus and its conductor/music director Anthony Korf. Babbitt's characteristically witty/impenetrable comments on the piece state: "Of the work's multiple manifestations of the paraphrastic, in the senses of the glossed restatement, the reinterpretation, the clarification, the amplification, surely the most immediately evident is that which maintains between the first two large sections of this one-movement composition and the third, final section whose explicit foreground is paraphrased by the woodwinds in the first section and by the brasses in the second, thereby inducing a mutual paraphrasing between those two sections which is yet further enhanced by the brasses 'doubling' (yet otherwise autonomous) role in the first section being assumed analogously by the woodwinds in the second. Further, within and among the sections, there are successive, simultaneous, immediate, and proximate instances of paraphrasing, within and between instrumental lines and collections, individual and compounded musical dimensions, and the spatially and temporally delineated 'phrases.' In the first section, the muted brass group is presented as background—usually as crisp chords "moving" at a slower rate—to the piano (in a very low register) and woodwinds; in the second the brass and piano become the foreground, with woodwinds as secondary layer. In the last part—with a notable increase in overall energy—the contrapuntal and rhythmic activity are both more fluid, bringing equality to the contrasting timbral groups. The brass are again muted [4].

From the Psalter for soprano and string orchestra was written for and dedicated to the American Composers Orchestra and soprano Judith Bettina, who premiered it at Carnegie Hall in 2002 under Steven Sloane. As a text setting, the piece naturally has a family relationship with other text works, including *Vision and Prayer*, *Philomel*, and *An Elizabethan Sextette*. Babbitt wrote, “The text of my *From the Psalter* is a conjoining into a continuity of Psalm 13 and two stanzas each from Psalms 40 and 41, as realized in verse by Sir Philip Sidney (1554–86). ... [T]hese versions of the psalms are scrupulously formed, particularly in their syllabic and terminal rhyme structure. ... This verbal, metrical constancy necessarily was an initial, defining condition of the composition, which is mirrored musically in the genidentity of the musical ‘settings’ by way of their shared referential norm.”

The soprano’s “recitative” is a soliloquy without a play, the singer working through some unnamed tribulation by speaking aloud to God, and, through her awareness of God’s power, coming to an acceptance of her place in the scheme of things, which allows her to triumph over her foes. Babbitt’s vocal line is typically rangy, covering nearly two octaves. Also characteristic is the audible continuity of gesture through registral isolation, resulting in a virtual counterpoint filled out texturally by the string parts [6]. The score calls for two-part division of each of the upper string parts (two parts each of violins I and II, two of violas, two of cellos, and one part for double basses), resulting in a transparent, subtle, and intimate coloring of the soprano’s equally subtle, highly expressive melody.

Composed in its first version in 1948, *Composition for Twelve Instruments* represented a further step beyond the first two mature serial works, the *Three Compositions for Piano* and the *Composition for Four Instruments*, in its marshaling of serial procedures for what amounts to a chamber orchestra—four woodwinds, horn, trumpet, harp, celesta, and single strings. Whereas rhythm in *Composition for Four Instruments* was based on a series of four durations, *Composition for Twelve Instruments* was the first of Babbitt’s works to extend the duration series to twelve values, analogous to the twelve pitches of the chromatic

scale (and based, incidentally, on the intervals of the pitch series). Such a series could be manipulated using methods similar to those of the pitch set, although the “time-point” idea used in *All Set* and later works proved more flexible and successful.

Although Babbitt never truly serialized instrumental timbre, he employed ensembles that could be partitioned into smaller groups or solos to articulate a highly varied musical surface. *Composition for Twelve Instruments* is Babbitt’s most pointillistic piece, influenced by the extreme *klangfarbenmelodie* (“tone-color melody”) approach of Webern’s later works. (A very clear example of this idea is Webern’s orchestration of the *ricercar* from Bach’s *Musical Offering*.) Babbitt had originally written the piece with guitar in place of harp, but so few guitarists in those days had experience with that kind of ensemble work that the scheduled performances were canceled. He revised the score extensively a few years later, substituting the harp. Despite its tendency toward maximum variety, this early piece (as had *Composition for Four Instruments*) exhibits Babbitt’s tendency to work toward greater uniformity and cooperation—for instance, although each articulation in the first moments of the piece is an entirely separate event, gradually we hear simultaneous attacks and fluid gestures in which several instruments play a role. As in several of Babbitt’s pieces (see *Paraphrases* above), the foregrounded musical material of the piece’s first part becomes the background of the second, and vice-versa. The second part features sustained pitches converging into chords [1].

Completing it in September 1988, Babbitt composed the three-minute *The Crowded Air* for a *Speculum Musicae* concert celebrating Elliott Carter’s eightieth birthday. (It is eighty 3/4 bars long, with a metronome marking of eighty beats per minute.) It’s scored for a mixed ensemble of woodwinds, marimba, guitar, piano, and solo strings, taking its title from Emily Dickinson: “Musicians wrestle everywhere/All day—among the crowded air”—a poem Carter had set for a cappella chorus in 1945 [5]. As Andrew Mead explains in his *An Introduction to the Music of Milton Babbitt*, the piece is like a tiny piano concerto

in which that instrument's material is based partly on Carter's musical practices, even to the extent of suffusing the piece in the A minor harmony with which Carter began his Dickinson setting. Of course, in Babbitt's practice that A-minor-ness is a part of a larger serial scheme that, among other things, partitions the 10-part accompaniment ensemble into every possible combination of instruments. As with several of the other works here, the piece ends with a remarkable, almost magical arrival.

* I am indebted to Andrew Mead's *An Introduction to the Music of Milton Babbitt* (Princeton University Press, 1994) for general and specific technical, and in some cases anecdotal, information on Babbitt's work, and also to *The Collected Essays of Milton Babbitt* (Princeton University Press, 2003), both invaluable resources for those interested in further exploration of Babbitt's music.

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Composer Robert Kirzinger is an annotator for the Boston Modern Orchestra Project and is a writer, editor, and lecturer on the staff of the Boston Symphony Orchestra.

[TRACK 6]

PSALM 13

How long (*O Lord*) shall I forgotten be?
 What? Ever?
 How long wilt thou thy hidden face from me
 Dissever?
 How long shall I consult with careful sprite
 In anguish?
 How long shall I with foes' triumphant might
 Thus languish?
 Behold me Lord, let to thy hearing creep
 My crying.

Nay, give me eyes, and light, lest that I sleep
 In dying:
 Lest my foe brag, that in my ruin he
 Prevailed;
 And at my fall the joy that, troublous, me
 Assailed.
 No, no, I trust on thee, and joy in thy
 Great pity:
 Still therefore of thy graces shall be my
 Song's ditty.

PSALM 40

So in my mouth he did a song afford,
 New song unto our God of praise:
 Which many seeing hearts shall raise
 To fear with trust, and trust with fear the
 Lord.
 O, he indeed is blessed
 Whose trust is so addressed;
 Who bends not wandering eyes
 To great men's peacock pride,
 Nor ever turns aside
 To follow after lies.

My God, thy wondrous works how manifold!
 What man thy thoughts can count to thee?
 I fain of them would speaking be

But they are more than can by me be told.
 Thou, sacrifice nor offering,
 Burnt offering, nor sin offering,
 Didst like, much less didst crave;
 But thou didst pierce my ear,
 Which should thy lessons bear,
 And witness me thy slave.

PSALM 41

Therefore, O Lord, abandoned thus of all,
On me let mercy fall;
And raise me up, that I may once have might,
Their merits to requite:
But what? This doth already well appear
That I to thee am dear:
Since foes, nor have, nor shall have cause
to be
Triumphing over me.

But triumph well may I, whom thou dost stay
In my sound rightful way:
Whom thou (*O Place of places all*) dost
place,
For aye, before thy face.
So then be blessed now, then, at home,
abroad,
Of Israel the god:
World without end, let this his blessing flow,
O so: O be it so.



Milton Babbitt's influence on contemporary music is inestimable. His innovative use of the human voice, his infusions of electronic tape sounds into live performances, his serial compositional techniques and pioneering work in synthesized sound, all broke new ground in the music world. His compositions, with their twelve-tone structures, complex mathematical tonal combinations, and synthetic sounds, offered up with Babbitt's cerebral explanations, evince serious purpose,

energy, and wit. His influence has been achieved as much through his extensive writings on music as through his music itself. His relative lack of concern with audience appeal is perhaps itself one of the keys to his success, giving him the freedom to experiment. In an article titled "Who Cares If You Listen?" (1958), Babbitt describes the modern-day composer of "new" music as a highly advanced specialist, an ivory-tower figure comparable to a closeted research scientist, whose first responsibility is the advancement of his or her art, and in whom the general music-loving public, quite understandably and properly, has and can have little interest.

Born in Philadelphia in 1916, Babbitt studied composition with Marion Bauer and Philip James at New York University (B.A., 1935), and privately with Roger Sessions. When Sessions took a teaching position at Princeton University, Babbitt followed him there. He continued his studies, earning an M.F.A. in music in 1942, and himself joined the Princeton faculty in 1938. This began an enduring relationship with Princeton—including a brief stint as a teacher of mathematics during World War II—from which Babbitt finally retired as professor emeritus in 1984. While at Princeton, Babbitt served, from 1959 to 1984, as director of the Columbia-Princeton Electronic Music Center. He also taught composition at the Juilliard

School of Music, beginning in 1973, and gave guest lectures at numerous institutions of higher learning in both the United States and abroad.

Babbitt was honored in 1982 with a Pulitzer Prize Special Citation for his “life’s work as a distinguished and seminal American composer,” and in 1986 he was the recipient of a MacArthur Fellowship. He was a member of the National Institute of Arts and Letters and a Fellow of the American Academy of Arts and Sciences, which awarded him a Gold Medal in music in 1988. He served on the editorial board of *Perspectives of New Music* and was president of the American branch of the International Society of Contemporary Music (ISCM). In 1992 he was awarded a Ph.D. from Princeton for a paper he had written in 1946 concerning Arnold Schoenberg’s compositional method. The university had deemed the work unworthy at the time of its writing.

Babbitt has been the subject of many articles and books, including *An Introduction to the Music of Milton Babbitt*, by Andrew Washburn Mead; *Milton Babbitt: Words about Music*, a compilation of Babbitt’s lectures, edited by Stephen Dembski and Joseph N. Straus; and *The Collected Essays of Milton Babbitt*, edited by Stephen Peles, Stephen Dembski, Andrew Mead, and Joseph N. Straus.



BETH KELLY

Lucy Shelton, soprano, is the winner of two Naumburg Awards—for chamber music and solo singing—and enjoys an international career generously marked by prestigious performances. She premiered Grisey’s *L’icône paradoxale* with the Los Angeles Philharmonic; sang Boulez’s *Le Visage Nuptial* under the composer’s direction in Los Angeles, Chicago, London, and Paris; appeared in London, Vienna, and Berlin singing Kurtág’s *The Sayings of Péter Bornemisza* (with pianist Andras Schiff); and made her Aldeburgh Festival debut in the premiere of Goehr’s *Sing, Ariel*. Shelton has exhibited special skill in theatrical works, including Berio’s *Passaggio* (with the Ensemble InterContemporain), Tippett’s *The Midsummer Marriage* (for Thames Television),

Dallapiccola’s *Il prigioniero* (her BBC Proms debut), Rands’s *Canti Lunatici*, and multiple staged performances of Schoenberg’s *Pierrot Lunaire* (with Da Camera of Houston and eighth blackbird). A quintessential collaborative artist, she has been a frequent guest with her vast chamber music repertoire at festivals such as Tanglewood, Ojai, Lincoln Center, Santa Fe, Marlboro, Aspen, Salzburg, Kuhmo, Aldeburgh, and the BBC Proms. Her many recordings showcase works of Adolphe, Albert, Baley, Benson, Carter, Crawford Seeger, Del Tredici, Kim, Knussen, Le Baron, Messiaen, Rands, Ruders, Schoenberg, Schwantner, Stravinsky, Wuorinen, Yannatos, and Ung. Shelton has taught at Third Street Settlement, Eastman, New England Conservatory, and Cleveland Institute of Music. She joined the artist faculty of the Tanglewood Music Center in 1996, and in 2007 became the voice faculty for Manhattan’s Contemporary Performance Program. A native of California, her primary mentor was mezzo Jan DeGaetani. Shelton has received honorary doctorates from both Pomona College and the Boston Conservatory.



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.

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.



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

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

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

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

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

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

FLUTE

Sarah Brady [4, 5]

OBOE

Jennifer Slowik [4, 5]

CLARINETAmy Advocat [4, 5]
Michael Norsworthy* [4]**BASSOON**Ronald Haroutunian [5]
Margaret Phillips [4]**HORN**

Kevin Owen [4]

SAXOPHONEEric Hewitt (tenor) [2]
Kenneth Radnofsky (alto) [2]**TRUMPET**

Terry Everson [2, 4]

TROMBONE

Hans Bohn [2, 4]

TUBA

Donald Rankin [4]

TIMPANI

William Manley [2]

PERCUSSION

Robert Schulz [2, 5]

PIANONina Ferrigno [2]
Linda Osborn [4, 5]**GUITAR**

Maarten Stragier [5]

VIOLIN IHeidi Braun-Hill* [5]
Piotr Buczek [6]
Gabriela Diaz* [6]
Charles Dimmick* [3]
Annie Rabbat [3]**VIOLIN II**Julia Cash [6]
Christina Day Martinson* [6]
Krista Buckland Reisner [3]**VIOLA**Joan Ellersick* [3, 5]
Dimitar Petkov [6]
Kate Vincent* [3, 6]**CELLO**Holgen Gjoni [6]
Rafael Popper-Keizer* [3, 5, 6]
David Russell [3]**BASS**

Anthony D'Amico [2, 3, 5, 6]

KEY

- [1] Composition for Twelve Instruments
- [2] All Set
- [3] Correspondences
- [4] Paraphrases
- [5] The Crowded Air
- [6] From the Psalter

*Principals

Milton Babbitt

Composition for Twelve Instruments

All Set

Correspondences for String Orchestra and Tape
ParaphrasesThe Crowded Air
From the Psalter

Producer

Gil Rose

Recording and editing

Joel Gordon, Tina Tallon

Composition for Twelve Instruments, *All Set*, and *Correspondences for String Orchestra and Tape* are published by G. Schirmer Inc. *Paraphrases*, *The Crowded Air*, and *From the Psalter* are published by C.F. Peters.

Composition for Twelve Instruments was recorded on March 24, 2011, at Jordan Hall at New England Conservatory (Boston, MA). *All Set* was recorded on May 28, 2006, at Merrimack College (North Andover, MA). *Correspondences for String Orchestra and Tape* was recorded on March 8, 2010, at Distler Performance Hall (Medford, MA). *Paraphrases* was recorded on August 29, 2011, at Distler Performance Hall. *The Crowded Air* was recorded on January 31, 2011, at Distler Performance Hall. *From the Psalter* was recorded on September 27, 2009, at Distler Performance Hall.

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Columbia-Princeton Electronic Music Center, circa 1970

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