



**BMOP**  
*sound*

**ANTHONY DAVIS: NOTES FROM THE UNDERGROUND**

YOU HAVE THE RIGHT TO REMAIN SILENT

WAYANG V

**ANTHONY DAVIS** b. 1951

NOTES FROM THE UNDERGROUND

YOU HAVE THE RIGHT TO REMAIN SILENT

WAYANG V

**ANTHONY DAVIS** piano

**EARL HOWARD** Kurzweil

**J. D. PARRAN** clarinet and contra-alto clarinet

**BOSTON MODERN ORCHESTRA PROJECT**

GIL ROSE, CONDUCTOR

**NOTES FROM THE UNDERGROUND** (1988)

[1] I. Shadow 2:46

[2] II. Act 7:57

**YOU HAVE THE RIGHT TO REMAIN SILENT** (2007)

J. D. Parran, clarinet and contra-alto clarinet  
Earl Howard, Kurzweil

[3] I. Interrogation 5:59

[4] II. Loss 8:25

[5] III. Incarceration 7:56

[6] IV. Dance of the Other 2:56

**WAYANG V** (1984)

Anthony Davis, piano

[7] I. Opening-Dance 8:34

[8] II. Undine 4:09

[9] III. March 4:08

[10] IV. Keçak 8:23

**TOTAL** 61:14

## By Anthony Davis

In both *Notes from the Underground* and *Wayang V* for piano and orchestra I was interested in creating rhythmic drama, using polyrhythmic structures to articulate expanses of time. The nodes of conjunction of the polyrhythms help create occasions for change as well as dramatic action. This became a compelling musical device in my operas as well as my earlier orchestral works. Rhythmic ostinatos, repeating structures of varying lengths and contrasting tonality, have a similar function as leitmotifs in Wagner's operas. The vamps or ostinatos delineate time and space, providing a subtext in the music that is both conscious and subliminal, embodying forward motion and giving the music the inevitability of groove.

*Notes from the Underground* debuted in 1988 with the American Composers' Orchestra. The work has been performed by a number of orchestras in the United States and Europe including performances by conductor Loren Maazel with the Pittsburgh Symphony Orchestra in Pittsburgh and at Carnegie Hall. The piece riffs on Duke Ellington's seminal work *Diminuendo and Crescendo in Blue*, transposing Ellington's imaginative sonorities of woodwinds, trumpets, trombones and rhythm section into antiphonal orchestral choirs. The work is dedicated to the novelist Ralph Ellison and is conceived in two sections, *Shadow* and *Act*, after his collection of essays. *Shadow* [1] begins the piece by presenting material from the later section in fragments, with a solo for the percussionist. The pizzicato strings introduce a retrograde inversion of material that appears later in the second section. *Act* [2] is conceived in ten steps, implementing the rhythmic development of the piece. Step I begins with a motoric theme in the violins that slowly elaborates the harmony. Step II splits the

orchestra into two contrasting choirs with a 27-beat pattern against a 12-beat pattern. The nodes or intersections of the polyrhythmic material are structural markers for the musical development, providing occasions for change and transformation. Step III introduces a more complex pattern in a triplet relationship to the prior tempo. The strings play a set of variations that feature palindromes of pitch structures with melodic material in inversion. Step IV introduces a bass ostinato in a 25-beat structure of 7-10-8. This provides the ground for the development of Steps IV-VII. Step V reveals a 20/8 pattern in the vibraphone, marimba and woodwinds with 11-9 structure. Step VI introduces a melodic variation of the opening motif in Step I in 5/4 played by the trombones. This culminates in Step VII, the fast canon, with the orchestra split between the brass and the strings and woodwinds over the 25-beat ostinato. The fast canon repeats 3 times and arrives in conjunction with the ostinato at the sudden beginning of the slow canon. The slow canon, Step VIII, is structured over a 5/4 ostinato in the vibraphone, marimba and piano. The slow canon has a lattice construction with two measures of 5/4 followed by one measure of 5/4. The entrances in the canon occur every four bars. The canon subject is a slow variation of the opening motif. Step VIII concludes with the metric acceleration of the canon signaling the arrival at Step IX. Step IX features a 14-beat pattern in the low strings and bassoons against the 27-beat pattern 10+9+8 in the high strings, mallet instruments and clarinets. The 27-beat figure repeats four times and, with a 4-beat rest, totals 112 beats that equal eight repeats of the 14-beat figure. This establishes the return of the Step I figure in Step X.

*You Have the Right to Remain Silent*, for solo clarinet, Kurzweil and chamber ensemble, takes its inspiration from the Miranda warning. The piece was conceived as a concerto for clarinetist J.D. Parran with realtime processing by Earl Howard on the Kurzweil. I tried to approach "Silence" as, rather than John Cage's apolitical world of "white privilege," a much more dangerous space. In the first movement, "Interrogation," [3] I imagined the clarinet being interrogated by the orchestra as the orchestra utters "You have the right to remain silent." In the second movement, "Loss," [4] a phasing texture slowly emerges as the

orchestration gains momentum through metric modulation, setting up an improvised duet with the contra-alto clarinet and the Kurzweil. This section concludes with an homage to Charles Mingus with a melodic variation for the contra-alto clarinet in F minor that starts as a dirge and ends in swing. The third movement, "Incarceration," [5] involves the percussion, with more text from the Miranda in contrast to the clarinet and Kurzweil. I have always been fascinated by the relationship of speech to rhythm, from Sprechstimme to hip-hop. The Kurzweil processes both the clarinet and the percussion. The final movement, "Dance of the Other," [6] begins with a rather simple melody that suggests the fantasy of otherness.

*Wayang V* debuted with the San Francisco Symphony in 1984. The piece is the fifth in a series of six works that draw inspiration from Balinese gamelan music. The piece is structured in four sections. The introduction [7] begins with piano improvisation over a repeating texture that finally reveals the central themes of the piece. The orchestra is divided into choirs that present layering rhythmic material. The second section [8] features a piano improvisation that plays against transforming textures that conclude with the introduction of the third section, a march variation in the brass of a theme in the first section [9]. The brass theme, along with a rhythmic texture for piano, builds antiphonally with the mallet and woodwind instruments. There is an interlude with piano, marimba, vibraphone and drums before the final *keçak* section [10] starting with solo violin on an E-flat. The *Wayangs* became the basis for my second opera, *Under the Double Moon*.



*NOTES FROM THE UNDERGROUND*, for full orchestra, is dedicated to Ralph Ellison and was commissioned and premiered by the American Composers' Orchestra in 1988 at Carnegie Hall.

*YOU HAVE THE RIGHT TO REMAIN SILENT*, for solo clarinet/contralto clarinet and chamber ensemble, was written for clarinetist J.D. Parran and the Perspectives Ensemble, who premiered the work at New York's Miller Theatre in 2007.

*WAYANG V*, for solo piano and orchestra, was premiered by the San Francisco Symphony with the composer as soloist in 1984.

### By George E. Lewis

The music of Anthony Davis displays the musical cosmopolitan's suspicion of master narratives of genre that channel and police not only the practice of free expression, but also, and more ominously, the act of listening itself. One effect of this resistance is to expand the purview of classical music past above-the-fray individualism toward a decolonization of art music that can freely eschew notions of absolute music toward the embrace of ideals of social justice, collaboration, and real-time creativity.

Davis's music allows a multiplicity of sounds to coexist, receptive to the sounds of the whole earth. The temptation to hear his work as postmodern pastiche, however, fades in the face of the music's focus on integration rather than fragmentation. His compositional style is marked by constant motion and kaleidoscopic permutation; the musical structure seems to refuse any notion of rest. Motives appear and reappear in ever-shifting guises,

and palindromes, sudden inversions, and laminar displacements abound. Multiple overlapping phrases occasionally dovetail and perform dances of agency with each other, revealing the nature of their interrelation in the manner of "tie-signs," a phrase describing symbolic, nonverbal affirmations of relationship that Erving Goffman coins in his 1959 ethnomethodological classic, *The Presentation of Self in Everyday Life*.

One finds a kind of nonmetric, indeterminate repetition in such Davis works as *Estraven* (1978), but with the *Wayang* series of compositions, first recorded on *Episteme* (Gramavision, 1981), Davis begins to harness the powers of strong, memorable melodies carried by tricky polyrhythms, and sustained by forms of repetition strongly informed by Javanese and Balinese musical culture. Claude Debussy, Henry Cowell, Colin McPhee, Harry Partch, and Louis Andriessen are just a few of the many composers who, like Davis, found inspiration for their work in Indonesia. For Cowell and many others, the microtonal pitch structures of the music were highly attractive. For other composers, it was the sound itself that seduced; Lou Harrison's long engagement with the gamelan extended to building his own instruments, a development that in turn inspired composers such as Jody Diamond toward the emergence of an American gamelan movement.

For Debussy, the forms themselves provided material, as in the first of the *Nocturnes*, "Nuages" (1900), which deploys a cyclical structure strongly reminiscent of the *balungan*, a kind of melodic DNA-referent that is continually reasserted throughout a Javanese gamelan composition. One can imagine that, like Debussy, what attracted Davis to Javanese and Balinese musics was their emphasis on these kinds of forms. Davis's work deploys cycles within cycles, advancing complex, overlapping syncopated gestures that seem almost to spontaneously recombine. The depiction of recombinant structures in this phase of Davis's work comes around the same time as Kary Mullis's discovery of the polymerase chain reaction, which enabled a quantum leap in the technology of cloning. In fact, *Notes from the Underground* began life in 1983 as the chamber music work *Clonetics*, a title that displayed

the extent to which Davis's work has long been informed by both science and science fiction; one outcome of this direction was his 1989 space opera, *Under The Double Moon*.

Rather than the process music orientation of Steve Reich or Philip Glass, however, Davis superimposes his "clones," or metric blocks of meaning of differing durations, upon each other. Often, as in *Notes from the Underground*, the clones switch codes and exchange orchestrations, taking on altered guises in moves that are perfectly compatible with the postmodern understanding of identity as fluid. In *You Have the Right to Remain Silent*, a clone of J.D. Parran's clarinet line suddenly appears as an electronic doppelgänger under the ministrations of synthesist Earl Howard.

Another source of cyclical structure in Davis's music is exemplified by his frequent invocations of West African musical forms. For example, the Gahu-like "agogo bell" violin figure in *Wayang V* finds common cause with composer Olly Wilson's identification of a West African musical tendency toward "dramatically contrasting qualities of sound (timbre)... the 'heterogeneous sound ideal.'" Moreover, at around the same moment, both Davis and his longtime friend, literary theorist and cultural historian Henry Louis Gates, were developing approaches to African American expressive culture that connected W.E.B. Du Bois's influential concept of double consciousness with the Yoruba god Esu-Elegbara, a classic trickster figure who appears as a key element in Gates's classic 1988 book, *The Signifying Monkey*.

References to Esu-like ironic doubling, both dramatic and sonic, also appear frequently in such Davis works as *Esu at the Crossroads* from the recording *Hemispheres* (Gramavision, 1983); the groundbreaking 1986 opera *X: The Life and Times of Malcolm X*, where one tenor plays both Nation of Islam founder Elijah Muhammad and a cynical street hustler; and the 1997 operatic masterwork *Amistad*, where in the opening scene of the Lyric Opera of Chicago's premiere, a "Trickster God" sang a virtuosic tenor aria while clinging to the riggings of a slave ship.

Strongly in evidence in this and other Davis operatic and orchestral works is improvisation's "warp signature," that singular combination of indeterminacy, agency, choice, analysis of conditions, and the "collapse of the choice function"—a quantum moment of decision whose motivation can only be unpacked speculatively, *ex post facto*. Improvisation in Davis's music requires not only virtuoso technique and an ability to rapidly code-switch between different musical idioms, but also a bifurcated concentration that obliges performers to consider the impact of their improvisations upon the overall form of the work. In other words, improvisation within a Davis work reduces the traditional, preciously ideological dialectic between improvisation and composition, already under serious threat since 1950 from musical experimentalism, to irrelevance.

Davis's use of improvisation in the classical context is anticipated by William Grant Still's optimistic 1930 belief in the viability of a "Negro Symphony Orchestra." I do not interpret Still's use of the word "Negro" as a racial referent, since "Negro"-populated symphony orchestras had been on offer under the auspices of the Clef Club twenty years before. Rather, the term "Negro" becomes a metonym for a conception of bi- or multi-musicality necessitated by circumstance and supported by improvisation, a performance mode that had almost disappeared from Western classical music at the time of Still's writing. Still predicted that for the players in such an orchestra, "their training in the jazz world will even have enhanced their virtuosity, and they will be able to play perfectly passages that would be difficult for a man trained only in the usual academic way."

Still himself, as with Davis today, would have been a model for such a performer, given his own experience as composer and performer in diverse idioms. Now, many contemporary performers and composers are trained in multiple performance traditions that embrace improvisation. In *Wayang V*, for example, we hear the drumset, an instrument invented by Louis Armstrong collaborator Warren "Baby" Dodds that transformed a single drummer into a percussion ensemble. Until the emergence of Davis's opera *X*, this instrument was as

foreign to the orchestra as the saxophone. BMOP percussionist Robert Schulz's drumset performances here confirm the effectiveness of Davis's innovative and lasting revision of the classical instrumentarium.

The etymology of the term *wayang*, a word that in contemporary Indonesian and Javanese commonly refers to the puppets used in various forms of theatre, is related to the Indonesian word *bayang*, or shadow. The inspiration Davis draws from *wayang kulit*, the theatrical *son et lumière* form that uses the shadows of articulated two-dimensional puppets in conjunction with gamelan orchestras, is reflected in the titles of works such as *A Walk Through the Shadow*, *Shadowdance*, and others. In a more cryptic reference, *You Have the Right to Remain Silent* finds the composer performing the function of the *dalangs*, the puppet masters who often include pointed social commentary in their performances. In this work, what is unspoken rivals the open utterance; the second half of the title phrase, of course, is "Anything you say may be held against you in a court of law." Both halves come from one of the most disputed rulings of the U.S. Supreme Court, *Miranda v. Arizona* (1966), which sets boundaries for police interrogation and for the admissibility at trial of evidence obtained from suspects' statements.

Nearly every African American, as well as non-white citizens in various European countries, learn to accept the near-certainty of being accosted by public authority in one form or another; the spurious motivation for many of these encounters is impossible to deny despite the strenuous efforts made in some circles to do so. Thus, Davis's title has particular resonances for members of visible minorities, who are by far the most frequent targets of "stop and frisk" police actions. In New York City, for example, according to a recent American Civil Liberties Union study, African Americans reportedly experience more than fifty percent of the stops, which regularly number more than one-half million per year; ninety percent of those stopped, regardless of race, were shown to have committed no offense. Both here and abroad, a form of black humor emerges in response. In the U.S., the pretext



for an otherwise inexplicable traffic stop is humorously framed as “driving while black”; in one Francophone country, young people of Arab descent adopted a method of saving the police time and effort, by wearing t-shirts announcing that they have been “déjà contrôlé” (already checked). Davis deploys a similar humor, which suffuses the work.

Further title-related ironies abound in this work. In contradistinction to the Cageian epoché, which posits the existence of unmediated sounds and silences, *You Have the Right to Remain Silent* exemplifies Davis’s long career as an opera composer, sensitive to the power of depiction, a trope in American music reaching as far back as Amy Beach’s “Gaelic” Symphony, through the works of Ives, Ellington, Still, and Ruggles, as well as Ruth Crawford’s proto-conversational String Quartet (1931) and after. The understated contra-alto clarinet multiphonics, deployed by Parran in a lonely-sounding section that could recall Martin Luther King’s pre-Miranda “Letter from Birmingham Jail” leads to harmonies that evoke the work of Charles Mingus, whose work Davis has studied extensively.

The music of Anthony Davis points the way to an American musical culture that can connect its classical music with an African diasporic sonic culture whose worldwide influence throughout the twentieth century and into the twenty-first can hardly be overstated. More broadly, this music poses the question of what a new classical music might sound like in a post-colonial world. The work exhibits a heterogeneity that references a complex mix of cultures and traditions—but in the end, what we hear is a style that is as instantly recognizable in its way as Stravinsky’s. Instead of a right to remain silent, Anthony Davis’s music asserts its right to speak, to take part in the social, and not least, to sing the blues.

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George E. Lewis, a 2002 MacArthur Fellow whose compositions engage chamber, orchestral, computer, and improvised music, is the Edwin H. Case Professor of American Music at Columbia University. His widely acclaimed book, *A Power Stronger Than Itself: The AACM and American Experimental Music* (Univ. of Chicago Press, 2008) received the 2009 American Book Award.

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Anthony Davis has been called “a national treasure” by *Opera News* for his pioneering work in opera. He has made important contributions not only to opera, but to chamber, choral and orchestral music. He has been on the cutting edge of improvised music and jazz for over three decades, and continues to explore new avenues of expression while retaining a distinctly original voice. Davis has composed seven operas. *X: The Life and Times of Malcolm X*, with a libretto by Thulani Davis,

received its world premiere at the New York City Opera in 1986. A recording of the opera was released in 1992 on the Gramavision label and earned a Grammy nomination for music composition. *Under the Double Moon*, with a libretto by Deborah Atherton, premiered at the Opera Theatre of St. Louis in 1989 and *Tania*, an opera based on the kidnapping of Patty Hearst with a libretto by Michael John La Chiusa, premiered at the American Music Theater Festival in 1992, was recorded and released by KOCH International in October 2001, and received its European premiere in Vienna in November 2003. His fourth opera, *Amistad*, premiered at the Lyric Opera of Chicago in 1997. *Amistad* was created in collaboration with librettist Thulani Davis and was directed by George C. Wolfe. A new production of the opera, directed by Sam Helfrich, debuted at the Spoleto USA Festival in Charleston, South Carolina in May 2008. A recording of the opera was released by New World Records in 2008. Davis’s opera *Wakonda’s Dream*, with a libretto by Yusef Komunyakaa, received its world premiere by Opera Omaha in March 2007. *Lilith*, an opera about Adam’s first wife based on the acclaimed play with a libretto by playwright Allan Havis, debuted in 2009, followed by *Lear on the 2nd Floor*, an opera inspired by King Lear, in March 2013. He is also collaborating with director Robert Wilson and Cuban composer-percussionist Dafnis Prieto on *Dream of the Spider*, a new opera about the Cuban Revolution. He has two musical theater works in development, *Shimmer*,

about the McCarthy Era, with Sarah Schulman and Michael Korie, and *Tupelo*, about the life of Elvis Presley, written with Arnold Weinstein.

Davis has composed numerous works for orchestra and chamber ensemble commissioned by the San Francisco Symphony, Brooklyn Philharmonic, Atlanta Symphony Orchestra, St. Lukes Chamber Ensemble, Kansas City Symphony and Massachusetts Institute of Technology. His other works include the music for the critically acclaimed Broadway production of Tony Kushner’s *Angels in America, Part I: Millennium Approaches*, which premiered in May 1993 and *Part II: Perestroika*, which debuted in November 1993. He has written two choral works. The first, *Voyage Through Death to Life Upon These Shores*, an a cappella work based on the poem “Middle Passage” by Robert Hayden, is a harrowing tale about the slave trade and the fateful Middle Passage. His work *Restless Mourning*, an oratorio for mixed chorus and chamber ensemble with live electronics, sets the poetry of Quincy Troupe and Allan Havis as well as the 102nd Psalm and presents a powerful evocation of the 9/11 tragedy. The Carolina Chamber Chorale premiered the work at the Piccolo Spoleto Festival in May 2002.

A graduate of Yale University’s Class of 1975, Davis is currently a professor of music at the University of California, San Diego. In 2008 he received the “Lift Every Voice” Legacy Award from the National Opera Association acknowledging his pioneering work in opera. In 2006 he was awarded a fellowship from the John Simon Guggenheim Foundation. Davis has also been honored by the American Academy of Arts and Letters, the New York Foundation for the Arts, the National Endowment for the Arts, the Massachusetts Arts Council, the Carey Trust, Chamber Music America, Meet The Composer’s Wallace Fund, the Rockefeller Foundation’s MAP Fund, and Opera America. He has been an artist fellow at the MacDowell Colony, Civitella Ranieri, and the Rockefeller Foundation’s Bellagio Center in Italy.



**Earl Howard** has been performing his compositions in the United States and Europe for over thirty years. His recent compositions include music for live electronics and electronic tape music, as well as music for electronics and instruments. Howard's method of creating orchestrated sounds with electronics and adding live, improvisational performance creates unique, densely layered compositions. He has performed for enthusiastic audiences at numerous venues including Merkin Hall, the Whitney Museum, The Kitchen, The Knitting Factory, Roulette, and Carnegie Recital Hall. In 2011 Howard received a Guggenheim Fellowship to create *Superstring* for ensemble. In 2004 his first sound installation was commissioned for the Tiffany Collection at the Queens Museum of Art. In the spring of 2003 Howard held a Regents Fellowship at UCSD. He has received three New York Foundation for the Arts Fellowships. In 1998 Howard was the recipient of Harvard's Fromm Foundation Commission. He received his degree in Music Composition from the California Institute of the Arts in 1974.

Howard has performed frequently at the Roulette, UCSB, the Herbst Theater, Tonics, The Stone, and Merkin Hall with improvisers including Georg Graewe, Mari Kimura, Miya Masaoka, David Wessel, Mark Dresser, Evan Parker, Thomas Buckner, and George Lewis. In 2005 he premiered a live improvisation with David Wessel at CINMAT in Berkeley, California. In 2006 he premiered *Waftings* in Grace Cathedral in San Francisco, and was commissioned by the Donaueschingen Festival to produce a new ensemble work, *Clepton*. He performed and composed for the Acoustmania Festival in Romania and Ulrichsberger Kaleidophon Festival in Austria the same year. In 2007 Howard was a special guest synthesizer performer and sound designer with the Perspectives Ensemble at the Miller Theatre and with Opera Omaha.

His works have been recorded by a number of musicians including Anthony Davis's recording of *Particle W* for piano and tape, released on the Gramavision label, and Gerry Hemingway's recording of *D.R. for Solo percussion* on the Auricle Record label. The recording *Pele's Tears*, with selections from ten years of his electronic music, appears on the Random Acoustics Label and *Fire Song*, on Erstwhile Records, is a collaboration with hyperpianist Denman Maroney. *Strong Force* for ensemble and electronics was released on Mutable Music's Label in the Spring of 2003, followed by *Five Saxophone Solos* in 2005. *Clepton* was released on New World Records in 2007 and *Granular Modality* in 2011.

Howard has also produced numerous soundtracks for leading film and video artists including Nam June Paik, Mary Lucier, Rii Kanzaki, Bob Harris, and Bill Brand.



**J.D. Parran**, a charter member of the Black Artists' Group of St. Louis, is a composer, premier soloist, and ensemble specialist playing clarinets, saxophones and flute. Parran's sound appears on iconic recordings by Lena Horne, John Lennon and Yoko Ono, and The Band, and he has made a career performing and recording with major creative ensembles such as New Winds, Anthony Davis's Episteme, James Jabbo Ware's Me We and Them Orchestra, and Adam Rudolph's Go Organic Orchestra. He has performed and collaborated with Frank Foster, Hamiet Bluiett, Julius Hemphill, Oliver Lake, Anthony Braxton, Stephen Haynes, Howard Johnson, William Parker, Marty Ehrlich, Sam Rivers, Andrew Hill, Wadada Leo Smith, Muhal Richard Abrams, Henry Threadgill, Don Byron, Bill Dixon, Cecil Taylor, Douglas Ewart, Yusef Lateef, George Lewis and many others. Parran teaches at the Borough of Manhattan Community College, Brooklyn College, and the Greenwich House Music School, and regularly presents symposia for Conjure Collective and In Performance

Music Workshop. His most recent releases as composer/performer include two CDs on Mutable Music: *Window Spirits: J.D. Parran Solo* (which includes the Anthony Davis work *Parenthetically*), and the collaborative *Particle Ensemble* with Thomas Buckner, Mari Kimura, and Earl Howard.



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 recently announced the formation of Odyssey Opera, a company dedicated to presenting eclectic operatic repertoire in a variety of formats. The company debuted in September 2013 to critical acclaim with a concert production of Wagner's *Rienzi*. Prior to Odyssey Opera, he led Opera Boston as its Music Director starting 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 Adès'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 and 48th seasons 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 eighteen seasons, BMOP established a track record that includes more than one hundred performances, over a hundred world premieres (including forty commissioned works), two Opera Unlimited festivals with Opera Boston, the inaugural Ditson Festival of Contemporary Music with the ICA/Boston, and fifty-four commercial recordings, including thirty-five 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\* (piccolo) [1-3]  
Rachel Braude [1]  
Alicia DiDonato Paulsen  
(piccolo) [3]

#### OBOE

Laura Pardee (English Horn) [1]  
Jennifer Slowik\* [1-3]

#### CLARINET

Amy Advocat (bass clarinet)  
[1, 3]  
Jan Halloran\* [1, 3]  
Michael Norsworthy [2]

#### BASSOON

Ronald Haroutunian\* [3]  
Greg Newton\* [1]  
Margaret Phillips [1, 2]

#### HORN

Alyssa Daly\* [3]  
Eli Epstein\* [1]  
Ken Pope [1-3]

#### TRUMPET

Terry Everson\* [1-3]  
Richard Watson [1]

#### TROMBONE

Hans Bohn\* [3]  
Alexei Doohovskoy [1]  
Martin Wittenberg\* [1, 2]

#### BASS TROMBONE

Angel Subero [3]

#### TUBA

Dan Hunter [1]

#### PERCUSSION

Craig McNutt\* [1-3]  
Robert Schultz\* [1, 3]  
Nicholas Tolle [1-3]  
Aaron Trant [1]  
Mike Williams [1, 3]

#### HARP

Virginia Crumb [2]

#### VIOLIN I

Melanie Auclair-Fortier [3]  
Colleen Brannen [3]  
Piotr Buczek [1, 3]  
Sasha Callahan [1]  
Charles Dimmick\* [1-3]  
Alice Hallstrom [1]  
Lilit Hartunian [1]  
Rebecca Katsenes [3]  
Oana Lacatus [1, 3]  
Sonja Larson [1]

Shaw Pong Liu [1]  
Miguel Perez-Espejo [3]  
Amy Sims [1]  
Jennifer Schiller [3]  
Gabrielle Stebbins [3]  
Megumi Stohs [3]  
Sarita Uranovsky [1, 3]  
Angel Valchinov [3]  
Lena Wong [1]  
Ethan Wood [1]

#### VIOLIN II

Elizabeth Abbate [1, 3]  
Stacey Alden [1]  
Melanie Auclair-Fortier [1]  
Deborah Boykan [1]  
Colleen Brannen\* [1]  
Sasha Callahan [3]  
Julia Cash [1, 3]  
Gabriela Diaz [2]  
Sue Faux [1]  
Lois Finkel [3]  
Tera Gorsett [1]  
Annegret Klaua [3]  
Anna Korsunsky [1, 3]  
Mina Lavcheva [1]  
Krista Buckland Reisner\* [3]  
Elizabeth Sellers [3]  
Brenda van der Merwe [3]  
Edward Wu [3]

## VIOLA

Mark Berger [3]  
Stephen Dyball [3]  
Adrienne Elisha [3]  
Joan Ellersick\* [1-3]  
David Feltner [1, 3]  
Noriko Herndon [1]  
Kimberly Lehmann [1]  
Dimitar Petkov [1]  
Emily Rideout [1]  
Emily Rome [1]  
Willine Thoe [3]  
Alexander Vavilov [1, 3]  
Kate Vincent [3]

## CELLO

Miriam Bolkosky [1]  
Holgen Gjoni [1-3]  
Katherine Kayaian [1, 3]  
Alexandre LeCarme [3]  
Jing Li [1]  
Marc Moskovitz [3]  
Rafael Popper-Keizer\* [3]  
David Russell\* [1, 3]  
Amy Wensink [1]

## BASS

Anthony D'Amico\* [1-3]  
Pascale Delache-Feldman [3]  
Scot Fitzsimmons [1, 3]  
Liz Foulser [1]  
Susan Hagen [3]  
Bebo Shiu [1]

## KEY

[1] Notes  
[2] You Have the Right  
[3] Wayang V

\*Principals

## Anthony Davis

Notes from the Underground  
You Have the Right to Remain Silent  
Wayang V

Producer Gil Rose  
Recording and editing Joel Gordon, Tina Tallon

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—Anthony Davis



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