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STEVEN STUCKY: AMERICAN MUSE

RHAPSODIES | CONCERTO FOR ORCHESTRA

STEVEN STUCKY 1949–2016

RHAPSODIES

AMERICAN MUSE

CONCERTO FOR ORCHESTRA

SANFORD SYLVAN baritone

BOSTON MODERN ORCHESTRA PROJECT

Gil Rose, conductor

[1] **RHAPSODIES** (2008) 8:54

AMERICAN MUSE (1999)

[2] American Lights, Seen from Off Abroad 6:16

[3] Buffalo Bill's 3:02

[4] Delaware Water Gap 6:21

[5] I Hear America Singing 4:17

Sanford Sylvan, baritone

CONCERTO FOR ORCHESTRA (1987)

[6] I. Allegro 7:53

[7] II. Adagio 13:22

[8] III. Comodo 6:27

TOTAL 56:34

By Steven Stucky

From “Coming Home: On Writing a Second Concerto for Orchestra” (October 2003)

One kind of artist is always striving to annihilate the past, to make the world anew in each new work, and so to triumph over the dead weight of routine. I am the other kind. I am the kind who only sees his way forward by standing on the shoulders of those who have cleared the path ahead. The kind who, instead of dynamiting the locomotive of musical tradition, only wants to hitch his own wagon to it. One archetypal pair often cited to illustrate these polar opposites is Wagner and Brahms—the first a revolutionary innovator; the second a master of synthesis, a conservative who venerated the traditions he inherited from Bach, Haydn, Mozart, Beethoven, Schubert, and Schumann and consciously built on them.

Of course nobody is all one type or the other. Wagner could never have invented himself so stunningly without the help of his own heroes, and Brahms could never have found his own, unmistakable voice without a strong sense of his own value. Nearer our own day, perhaps John Cage came closer than most to complete independence from musical traditions, but he depended heavily on philosophical traditions instead. Even Edgard Varèse, fierce iconoclast though he was, could not really abandon the brilliant insights of his teacher, Ferruccio Busoni, nor in fact did he ever really give up certain very conventional formal patterns in constructing his pieces. Years ago, in some academic journal, I read an article entitled “Not Even Varèse Can Be an Orphan.” I’ve long since forgotten any of its content, but that wonderful title has stuck with me.

I’m no orphan, either. True, in my student days—like most young composers—I worried mostly about whether my music was really original, about whether I really had a voice all my own, or whether at least I might someday achieve one. Over the years, though, I’ve stopped thinking about whether there is anything uniquely mine in the music I write, and have begun noticing instead how what I do links me to the music I love most by earlier composers, and by my own contemporaries too. Nowadays I sometimes talk about my Household Gods, those founders of the great twentieth-century musical traditions I still depend on: Debussy, Stravinsky, Bartók, Sibelius, Ravel, Berg, and many others. Their DNA is still in my musical genes, as it is in the genes of so many of the composer colleagues and friends of my own day to whom I feel closest musically—Magnus Lindberg, Esa-Pekka Salonen, Oliver Knussen, George Benjamin, James MacMillan, and John Adams, to name only a few. I think more and more clearly now, too, about how the work of certain later twentieth-century composers is indelibly part of me: Ligeti, Xenakis, Messiaen, Berio, and especially Lutosławski. If as a young man I wanted to run away from home and heritage, by now I have come full circle. Now I spend a lot of my working day rummaging through the family album of my musical forefathers, brothers, sisters, and cousins, doting on all those connections instead of denying them. In place of the ritual parricide that Harold Bloom calls “the anxiety of influence,” I have converted to a sort of ancestor worship.

This attitude is not for everybody, of course. I have sometimes wondered whether it is entirely healthy even for me. I have sometimes worried that, because I have spent much—perhaps even too much—of my adult life as an academic, I think more like a music historian than might be good for any composer’s necessary sense of independence. Yet even this worry has dwindled in recent years, to be replaced by a feeling of liberation in embracing the kind of composer I really am. I have felt that liberation more and more keenly in my last few works. I don’t know whether this has made the music better or not—others will have to judge—but it has given me more and more pleasure in doing my work.



NOTES

RHAPSODIES, for orchestra, was jointly commissioned by the New York Philharmonic and BBC Proms, with support from the Francis Goelet Fund. The world premiere was given by the New York Philharmonic under the direction of Lorin Maazel on August 28, 2008 at the BBC Proms, Royal Albert Hall, London, with a subsequent US premiere at New York's Avery Fisher Hall.

AMERICAN MUSE, for solo baritone and orchestra, was commissioned by Robert and Linda Attiye for the Los Angeles Philharmonic, who premiered the work with baritone Sanford Sylvan and conductor Esa-Pekka Salonen on October 29, 1999.

CONCERTO FOR ORCHESTRA is scored for full symphony orchestra and was commissioned by the Philadelphia Orchestra, with the assistance of Johnson & Higgins, in celebration of the Bicentennial of the United States Constitution. It was premiered by the Philadelphia Orchestra, with Riccardo Muti conducting, on October 27, 1988.

STEVEN STUCKY—A PERSONAL VIEW

By Donald Crockett

Steven Stucky, "America's composer-in-residence," as Russell Platt of *The New Yorker* put it awhile back, was a close friend for many years. I wanted to share some things he held dear as a composer—most importantly as an orchestral composer, but also as a significant figure in the realms of vocal and chamber music. We first met in 1988 when Steve arrived as resident composer with the Los Angeles Philharmonic, a position he was to hold for

more than twenty years, through Esa-Pekka Salonen's tenure with the orchestra and the construction and opening of Disney Hall. We attended many rehearsals and concerts together, hanging out afterward at the Omni across the street from Disney where we talked about music, composers, and aesthetics over a glass or two of single malt.

During these years of conversation with Steve he was always self-effacing about his work: "That turned out pretty well"—he won the Pulitzer Prize for it; or "I think this is probably my worst piece"—after a successful premiere by a major concerto soloist. Nonetheless, he always took pride in his professional approach, control of the musical materials at hand, and desire to make his pieces immediate, vivid, and "built to last" as he would say. A fine writer, when Steve wrote for an LA Phil program book about his friend and musical mentor, Witold Lutosławski, he described "five hallmarks of Lutosławski's music." In reading them, paraphrased below, it struck me that they could be taken as Steve's own artistic manifesto, deeply felt, confident, and spoken from the heart:

1. The music should "sound beautiful," but "sounding beautiful is not merely cosmetic, it is an essential attribute of the way the music speaks, of what the music 'means.' The very *sound* itself is the heart of the matter."
2. It should "emphasize the importance of harmony."
3. "However rich and complex its sonic surface may become," the music "is usually laid out in broad, clear, simple, audible forms."
4. "The notion of drama plays a crucial role."
5. The music should "always communicate, or at least strive to communicate, something deep and eloquent and human."

When Steven Stucky came to Los Angeles in 1988 to work with the Los Angeles Philharmonic—a watershed moment in his career—it was clear that one of his projects

was to get to know music from leading composers of his generation and gifted young composers just gaining notice, to complement his already deep and abiding knowledge of music of older living masters and "the great masters" as well. Insatiably curious, he allowed the contemporary music he was surrounded with to influence and inform his own work. Lutosławski's influence is present throughout the pieces on this recording, though most directly and audibly in the Concerto for Orchestra, and somewhat less overtly in *Rhapsodies*; echoes of John Adams's vocal music, in particular, can be heard in *American Muse*. The brilliant orchestration throughout demonstrates a kindred spirit with Esa-Pekka Salonen, with whom he shared a love of Lutosławski's music and artistic approach.

Steven Stucky's deep knowledge of the orchestral repertoire cannot be overstated. One anecdote: after the premiere of *The Classical Style: An Opera (of sorts)* at the Ojai Festival, I complimented Steve on his accurate quotations and extensive music composed in the style of Haydn, Mozart, and Beethoven. Did he consult the scores? "No, not really; one just sort of knows these things." Really?! These were some of the most convincing modern evocations of the classical style I'd ever heard—Steve could certainly go deep into the world of the orchestra. The three works presented here, across a span of more than twenty years (1987–2008), demonstrate the composer's experience with and knowledge of the orchestra again and again.

* * *

Asked by Lorin Maazel of the New York Philharmonic to write "something rhapsodic" for their 2008 European tour, Steve immediately realized that *rhapsody* and *rhapsodic*, as he wrote in a program note, are "words I would never have chosen to describe my music." Steve once told me that melody in the songlike, periodic sense rarely appeared in his music because "I'm not very good at it." Still, as he wrote, "boundaries are meant to be pushed, and an external, even foreign stimulus like 'rhapsodic' could be just the ticket to push mine."

In any event, Steve gave us over the years many examples—including in *Rhapsodies*—of gorgeous melodic lines.

The nine or so minutes of *Rhapsodies* [1] are filled with beautiful sonorities, and the emphasis on harmony is immediately evident. As the work unfolds the music is laid out in broad, clear, simple, and audible forms. Drama is vivid, particularly in the brass climaxes and the sudden, soft ending which poignantly evokes sadness and loss. *Rhapsodies* most certainly communicates something deep and eloquent and human.

The piece opens very quietly in the high register, beginning, in his words, as “a series of rhapsodic episodes, usually triggered by a single player whose ardent phrases gradually ‘infect’ his neighbors until soon a whole section of the orchestra is sounding ecstatic.” The controlling harmonies of the work—generally not tonal in sound or function, but very characteristic Stucky chords—unfold in these almost feverish gestures as they descend in register. When more triadic chords beautifully and dramatically appear, they shouldn’t be heard as actually tonal—a triad does not a tonal piece make (“these things are inert!” he often said). The second large section begins softly with overlapping brass in ascending figures that can be heard as partials of the harmonic series extending upward, becoming scales in the woodwinds as they run close together—perhaps a descendant of some gorgeous Debussy or Ravel dominant ninth chord moving into the stratosphere. A wonderful lyrical passage in the strings appears, and you can hear that Steve is actually very good at melody; he fought hard to achieve this gift. Taken over by the brass, this rhapsodic material leads to the final, shattering climax, leaving in its considerable wake the woodwinds of the opening, with what sounds like a distant valedictory fanfare in muted trumpets, all over a sustained chord of dark hue.

American Muse (1999) was commissioned by the Los Angeles Philharmonic and first performed on October 29, 1999 with Sanford Sylvan, baritone and Esa-Pekka Salonen, conductor. The distinct “end of the millennium” tenor of life in America at that time is

intimated in his choice of texts and their settings—a spare, dark-tinged feel to the whole work. The satirical humor is there, to be sure, in the setting of e.e. cummings’s “Buffalo Bill’s,” and there is awe and wonder—and beauty—in the A.R. Ammons “Delaware Water Gap” setting, but the overall tone is rather bleak, or perhaps unflinching, not exactly dressed up for the festive party. Still, as Steve described in his program note for the work, he loved Stephen Vincent Benét’s notion of the “strong and diverse heart,” and he “tried to reflect at least a few of those ‘varied carols’ and ‘strong melodious songs’ that, like Whitman, we can still hear America singing, even now.”

Throughout the cycle, Steve’s elegant unfolding of his characteristic harmonies remains a primary compositional focus. The text-setting is nearly always syllabic, the words perfectly illuminated at all times. Genuinely lyrical passages in the voice are rare; a more recitative or *arioso* style prevails, and as such the voice actively participates in the evocative harmonic palette. The somewhat reduced orchestra is scored very lightly against the voice, easy to balance throughout, highlighting the importance of the text. Steve had a great love of poetry and a cordial and collegial friendship with one of the poets in the set, his Cornell faculty colleague A.R. Ammons.

- I. “American Lights, Seen from Off Abroad” (John Berryman) [2] is overtly American-jazzy, with interjections of trademark Stucky chords and quick chromatic figures in close stretto. A slow recitative passage over held chords follows, and then a quite descriptive climax on “Here comes a scandal to blight you to bed” including *fortissimo* police whistle!
- II. “Buffalo Bill’s” (e.e. cummings) [3] is thinly scored and playful, with a sinister cast. There is humorous wordplay with Buff-Buff-Buff-Buffalo Bill; the bits of lyricism are reserved for “used to ride a watersmooth-silver stallion,” and especially “Jesus he was a handsome man” as the winds echo the voice. There is just a hint of word-painting in the snare drum gunshot as Bill breaks “onetwothreefourfive pigeonsjustlikethat.” At

the soft climax, the repeated high E (for baritone) on “how do you like your blueeyed boy Mister Death” is the epitome of clenched-throat tiptoeing around in the dark—darkly comic and chilling.

- III. “Delaware Water Gap” (A.R. Ammons) [4] opens with woodwinds, and soon percussion and harp, overlapping at different speeds in an atmospheric, impressionistic texture. Just as the voice enters, as the vista before him is revealed, there is a direct homage to Bartók’s *Bluebeard’s Castle* at the point where Judith, behind the fourth of the “seven great closed doors” (announced by solo horn) beholds “Ah! Lovely flowers” in a secret garden of great beauty. Once again the harmonies reveal themselves in a measured pace, with an understated yet stunning move to a fresh harmonic world at “and a new wave to finish this one is building up somewhere.” This song is translucent and crystalline; its limited materials exhibit a striking concision.
- IV. “I Hear America Singing” (Walt Whitman) [5]. In this song, Steve’s text-setting is rather unexpected: contemplative and sparse through much of the piece. Even at the end, when the “young fellows, robust, friendly,” are “singing with open mouths their strong melodious songs,” the music is stark—a brass blast of chords reminiscent of the defunct Buffalo Bill, emblematic like a Thomas Hart Benton painting.

Steven Stucky’s first Concerto for Orchestra (1986–87) was commissioned by the Philadelphia Orchestra and given its premiere, with Riccardo Muti conducting, in October 1988. This piece was begun soon after his classic work for new music ensemble, *Boston Fancies*, commissioned by Boston Musica Viva and premiered in November 1985. Steve often mentioned to me how material in some of his works would make a repeat appearance in the next piece or the one after. Here the composer is working out musical ideas first heard in miniature form and texture in *Boston Fancies* and now in this quite massive and extended context.

The earliest work on this recording by a dozen years, the Concerto for Orchestra also shows most clearly the influence of Lutosławski’s music, particularly his works from the 1980s on. At numerous points throughout the Concerto, but most literally in the third movement, the composer uses *senza misura*, expressive gestures alternating with measured, often fast, music. As he writes in his program note for the piece, “two sorts of musical construction, the continuous and the discontinuous, are at work.” The first [6] and third movements “are essentially *discontinuous*, juxtaposing many short, contrasting ideas, each defined above all by its instrumentation for a small group of soloists or several small groups in combination.” In the third movement [8], which “picks up the unfinished business of the first,” there appear a series of group cadenzas; finally, “the accumulation of these multifarious materials leads to a climax and, this time, to a conclusion.” The middle movement [7], by contrast, “is music of the other sort, essentially *continuous* and monothematic. The three waves of cantilena—low strings, later very high violins, finally choral-like brass—all develop the very simple motivic idea, as indeed does much of the rest of the movement.”

A few highlights among many in the piece: the thrilling high trumpets concluding movement I; the very expressive climactic passage in movement II where the cramped minor second is now expanded to a hyper-expressive, *cantabile* major seventh, and the memorable long fade of movement II over a C pedal, concluding the movement in Mahlerian fashion.

Although this is by no means always the case with composers, Steven Stucky’s music honestly depicted his character—while at times exhibiting a somewhat reserved exterior, it always thinly conceals a deeply felt passion for humanity and aesthetic beauty. With a nudge, a turn of his head and a smile, he leaves us with a legacy of extraordinary music.

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Donald Crockett, Chair of Composition at the USC Thornton School of Music, has numerous recordings as both composer and conductor and served for six years as Composer in Residence with the Los Angeles Chamber Orchestra.



STEVEN STUCKY AND WITOLD LUTOSKAWSKI WITH THE LA PHILHARMONIC. PHOTO BY JAMES KOSS/COURTESY THE LOS ANGELES PHILHARMONIC ARCHIVES.

AMERICAN MUSE

[2] American Lights, Seen from Off Abroad

by John Berryman (1914–1972)

Blue go up & blue go down
to light the lights of Dollartown

Nebuchadnezzar had it so good?
wink the lights of Hollywood

I never think, I have so many things,
flash the lights of Palm Springs

I worry like a madwoman over all the world,
affirm the lights, all night, at State

I have no plans, I mean well
swear the lights of Georgetown

I have the blind staggers
call the lights of Niagara

We shall die in a palace
shout the black lights of Dallas

I couldn't dare less, my favorite son,
fritter the lights of Washington

(I have a brave old So-and-so,
chuckle the lights of Independence, Mo.)

I cast a shadow, what I mean,
blurt the lights of Abilene

Both his sides are all the same
gloss his grin with all but shame

'He can do nothing night & day,'
wonder his lovers. So they say.

'Basketball in outer space'
sneers the White New Hampshire House

I'll have a smaller one, later, Mac
hope the strange lights of Cal Tech

I love you one & all, hate shock,
bleat the lights of Little Rock

I cannot quite focus
cry the lights of Las Vegas

I am a maid of shots & pills,
swivel the lights of Beverly Hills

Proud & odd, you give me vertigo,
fly the lights of San Francisco

I am all satisfied love & chalk,
mutter the great lights of New York

I have lost your way
say the white lights of Boston

Here comes a scandal to blight your bed.
Here comes a cropper. That's what I said.

(*Lévanto*, 7 October 1957)

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[3] Buffalo Bill's

by E.E. Cummings (1894–1962)

Buffalo Bill 's
defunct
 who used to
 ride a watersmooth-silver
 stallion
and break onetwothreefourfive pigeonsjustlikethat
 Jesus
he was a handsome man
 and what i want to know is
how do you like your blueeyed boy
Mister Death

"Buffalo Bill's". Copyright 1952, © 1980, 1991 by the Trustees for the E. E. Cummings Trust, from COMPLETE POEMS: 1904–1962 by E. E. Cummings, edited by George J. Firmage. Used by permission of Liveright Publishing Corporation.

[4] Delaware Water Gap

by A.R. Ammons (1926–2001)

Rounding the mountain's rim-ledge, we looked out valleyward onto the summits of lesser hills, summits bottoms of held air, still lesser heights clefts and ravines; oh, I said, the land's a slow ocean, the long blue ridge a reared breakage, these small peaks dips and rises: we're floating, I said, intermediates of stone and air,	and nothing has slowed altogether into determination and a new wave to finish this one is building up somewhere, a continent crowded loose, upwarping against its suasions, we, you and I, to be drowned, now so sustained and free.
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Excerpted from "Delaware Water Gap" by A.R. Ammons. From THE SELECTED POEMS, EXPANDED EDITION Copyright © 1987, 1977, 1975, 1974, 1972, 1971, 1970, 1966, 1964, 1955 by A.R. Ammons. Used with permission of W.W. Norton & Company, Inc. New York. All rights reserved.

[5] I Hear America Singing

by Walt Whitman (1819–1892)

I hear America singing, the varied carols I hear,
Those of mechanics, each one singing his as it should be blithe and strong,
The carpenter singing his as he measures his plank or beam,
The mason singing his as he makes ready for work, or leaves off work,
The boatman singing what belongs to him in his boat, the deckhand singing on the steamboat deck,
The shoemaker singing as he sits on his bench, the hatter singing as he stands,
The wood-cutter's song, the ploughboy's on his way in the morning, or at noon intermission or at sundown,
The delicious singing of the mother, or of the young wife at work, or of the girl sewing or washing,
Each singing what belongs to him or her and to none else,
The day what belongs to the day—at night the party of young fellows, robust, friendly,
Singing with open mouths their strong melodious songs.



Steven Stucky was one of America's most highly regarded and frequently performed contemporary composers. Winner of the 2005 Pulitzer Prize for his Second Concerto for Orchestra, he was a trustee of the American Academy in Rome, a director of New Music USA, a board member of the Koussevitzky Music Foundation, and a member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences. He was also active as a conductor, writer, lecturer, and teacher.

Born on November 7, 1949 in Hutchinson, Kansas, Stucky was raised in Kansas and Texas. He played the viola and composed from a young age, then went on to study at Baylor and Cornell Universities with Richard Willis, Robert Palmer, Karel Husa, and Burrill Phillips. In graduate school, he became an expert in the music of Witold Lutosławski, whom he later befriended. His highly-esteemed expertise was recognized with the Lutosławski Society's medal and an ASCAP Deems Taylor Award for his critical biography, *Lutosławski and His Music* (1981). Stucky taught at Cornell University from 1980 to 2014, chairing the Music Department from 1992 to 1997. He joined the faculty of the Juilliard School in 2014.

Stucky's music was widely commissioned, premiered, and performed by leading ensembles internationally. He worked with many major American orchestras, foundations, chamber ensembles, and celebrated performers throughout his career. His music was performed by orchestras as far-flung as the Aspen Festival Orchestra, Bavarian Radio Symphony, BBC Symphony, Boston Symphony, Cleveland Orchestra, Copenhagen Philharmonic, Deutsches Symphonie-Orchester Berlin, the Handel and Haydn Society, Helsinki Radio Symphony, Houston Symphony, the Nash Ensemble, Netherlands Radio Philharmonic, St. Petersburg

Chamber Philharmonic, San Francisco Symphony, Seoul Philharmonic, Stuttgart Chamber Orchestra, Tanglewood Music Center Orchestra, West Australian Symphony, and many more. As conductor, Stucky frequently led the Los Angeles Philharmonic New Music Group and Ensemble X, a contemporary music group he founded in 1997.

For more than 20 years, Stucky enjoyed the longest relationship on record between a composer and an American orchestra: in 1988 André Previn appointed him Composer-in-Residence of the Los Angeles Philharmonic; later, as the ensemble's Consulting Composer for New Music, he worked closely with Music Director Esa-Pekka Salonen on contemporary programming, the awarding of commissions, and programming for nontraditional audiences. He also founded the orchestra's Composer Fellowship Program for high school-aged composers. Elsewhere, Stucky hosted the New York Philharmonic's acclaimed "Hear & Now" pre-concert programs for several seasons, introducing important works and premieres to Philharmonic audiences. Internationally, Stucky undertook residencies with the Pontificia Universidad Javeriana in Bogotá, Colombia; the Swedish Collegium for Advanced Study; the Central Conservatory of Music, Beijing; the Shanghai Conservatory of Music, and the Taipei National University of the Arts.

Two releases of Steven Stucky's *Cradle Songs* and *Whispers*, commissioned and recorded by Chanticleer, were Billboard-charting bestsellers, and both won Grammy awards. He scored a Grammy nomination for Best Contemporary Classical Composition in 2013 for his concert drama *August 4, 1964*, written with librettist Gene Scheer and recorded live by the Dallas Symphony for its DSO Live label.

Among Stucky's honors were a Guggenheim Fellowship, a Bogliasco Fellowship, the Goddard Lieberson Fellowship of the American Academy of Arts and Letters, the ASCAP Victor Herbert Prize, and fellowships from the National Endowment for the Arts, the American Council of Learned Societies, and the National Endowment for the Humanities.

Steven Stucky passed away on February 14, 2016 at the age of 66 at his home in Ithaca, NY.



Sanford Sylvan, American baritone, has appeared with the Boston Symphony, Cleveland Orchestra, London Symphony, Los Angeles Philharmonic, New York Philharmonic, the Concertgebouw Orchestra of Amsterdam, the Tonhalle Orchestra of Zurich, and Japan's NHK Symphony, collaborating with such conductors as Herbert Blomstedt, Pierre Boulez, Christoph von Dohnányi, James Levine, Simon Rattle, Helmuth Rilling, and Esa-Pekka Salonen. In opera, he has worked with directors including Peter Sellars, Robert Wilson, Sir Peter Hall, and Andrei Serban. His portrayals of Figaro in *Le nozze di Figaro* and

Don Alfonso in *Così fan tutte* have been seen internationally. He made his Glyndebourne Festival debut as Leporello in *Don Giovanni* and his Glimmerglass Opera debut as Alfonso in *Così fan tutte*; appeared in the U.S. premiere of Peter Maxwell Davies's *The Lighthouse* and the world premiere of Philip Glass's *The Juniper Tree*; appeared at New York City Opera in *The Magic Flute*, *The Rape of Lucretia*, *Ariodante*, and *Semele*, and sang the title role of Hindemith's *Cardillac* with Opera Boston. Since originating the role of Chou-En Lai in *Nixon in China* (for which he won a Grammy and an Emmy), he has been closely associated with the American composer John Adams, who subsequently wrote for Mr. Sylvan the role of Klinghoffer in *The Death of Klinghoffer* (an acclaimed film version of which was released in 2004) and *The Wound Dresser* for baritone and orchestra. He has also sung numerous works of John Harbison, including *Words from Paterson*, which he performed and recorded with the Boston Symphony Chamber Players. His recitals and recordings with longtime recital collaborator David Breitman earned exceptional praise, including three Grammy nominations for Best Classical Vocal Performance. His festival appearances have included the Edinburgh, Tanglewood, Vienna, Holland, Schleswig-Holstein, Ojai, Carmel Bach, New England Bach, Oregon Bach, and Perth International Arts festivals. An alumnus of the Tanglewood Music Center, where he is now a faculty member, Sanford Sylvan has taught on the faculties of the Boston Conservatory and McGill University in Montreal; he currently teaches at the Juilliard School and Bard College Conservatory of Music.



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 fifteen 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 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 the National Orchestra of Porto. In 2015, he made his Japanese debut substituting for Seiji Ozawa at the Matsumoto Festival conducting Berlioz's *Béatrice et Bénédict*, and in March 2016 made his debut with New York City Opera at the Appel Room at Jazz at Lincoln Center.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. He founded Odyssey Opera, a company dedicated to presenting eclectic operatic repertoire in a variety of formats, in September 2013. Prior to Odyssey Opera, Mr. Rose led Opera Boston as its Music Director starting in 2003, and in 2010 was appointed the company's first Artistic Director. He led Opera Boston in several

premieres including the world premiere of Zhou Long's *Madame White Snake*, which won the Pulitzer Prize for Music in 2011. With Opera Unlimited, a contemporary opera festival associated with Opera Boston, 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 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.

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.

Mr. Rose has led the longstanding Monadnock Music Festival in historic Peterborough, NH, since his appointment as Artistic Director in 2012, conducting several premieres and making his opera stage directing debut in two revivals of operas by Dominick Argento.

Mr. Rose has curated the Fromm Concerts at Harvard three times and served as the first curator of the Ditson Festival of Contemporary Music at Boston's Institute of Contemporary Art. As an educator, he served five years as Director of Orchestral Activities at Tufts University and in 2012 joined the faculty of Northeastern University as Artist-in-Residence and Professor of Practice. 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 four-time Grammy Award nominee.



The **Boston Modern Orchestra Project** is the premier orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries. A unique institution of crucial artistic importance to today's musical world, the Boston Modern Orchestra Project (BMOP) exists to disseminate exceptional orchestral music of the present and recent past via performances and recordings of the highest caliber.

Founded by Artistic Director Gil Rose in 1996, BMOP has championed composers whose careers span nine decades. Each season, Rose brings BMOP's award-winning orchestra, renowned soloists, and influential composers to the stage of New England Conservatory's historic Jordan Hall in a series that offers the most diverse orchestral programming in the city. The musicians of BMOP are consistently lauded for the energy, imagination, and passion with which they infuse the music of the present era.

BMOP's distinguished and adventurous track record includes premieres and recordings of monumental and provocative new works such as John Harbison's ballet *Ulysses*, Louis Andriessen's *Trilogy of the Last Day*, and Tod Machover's *Death and the Powers*. A perennial

winner of the ASCAP Award for Adventurous Programming, the orchestra has been featured at festivals including Opera Unlimited, the Ditson Festival of Contemporary Music with the ICA/Boston, Tanglewood, the Boston Cyberarts Festival, the Festival of New American Music (Sacramento, CA), Music on the Edge (Pittsburgh, PA), and the MATA Festival in New York. During its 20th anniversary season, BMOP was named Musical America's 2016 Ensemble of the Year, the first symphony orchestra in the organization's history to receive this distinction.

BMOP has actively pursued a role in music education through composer residencies, collaborations with colleges, and an ongoing relationship with the New England Conservatory, where it is Affiliate Orchestra for New Music. The musicians of BMOP are equally at home in Symphony Hall, Weill Recital Hall at Carnegie Hall, and in Cambridge's Club Oberon and Boston's Club Café, where they pursued a popular, composer-led Club Concert series from 2004 to 2012.

BMOP/sound, BMOP's independent record label, was created in 2008 to provide a platform for BMOP's extensive archive of music, as well as to provide widespread, top-quality, permanent access to both classics of the 20th century and the music of today's most innovative composers. BMOP/sound has garnered praise from the national and international press; it is the recipient of five Grammy Award nominations and its releases have appeared on the year-end "Best of" lists of *The New York Times*, *The Boston Globe*, National Public Radio, *Time Out New York*, *American Record Guide*, *Downbeat Magazine*, WBUR, NewMusicBox, and others.

BMOP expands the horizon of a typical "night at the symphony." Admired, praised, and sought after by artists, presenters, critics, and audiophiles, BMOP and BMOP/sound are uniquely positioned to redefine the new music concert and recording experience.

FLUTE

Sarah Brady* [1-3]
Rachel Braude (piccolo) [1, 3]
Jessica Lizak [1, 3]
Jessi Rosinski (piccolo) [2]

OBOE

Barbara LaFitte (English horn) [1-2]
Laura Pardee Schaefer (English horn) [1, 3]
Laura Shamu [3]
Jennifer Slowik* [1-3]

CLARINET

Amy Advocat (bass clarinet) [1-3]
Gary Gorczyca (bass clarinet) [3]
Jan Halloran* [1-3]
Rane Moore [1]

BASSOON

Ronald Haroutunian* [1-3]
Adrian Morejon [2-3]
Margaret Phillips (contrabassoon) [1, 3]

HORN

Alyssa Daly [3]
Whitacre Hill* [2-3]
Clark Matthews* [1, 3]
Kevin Owen [1]

Ken Pope [1-2]
Lee Wadenpfehl [1, 3]

TRUMPET

Eric Berlin [2]
Terry Everson* [1-3]
Joseph Foley [3]
Dana Oakes [1, 3]
Richard Watson [1, 3]

TROMBONE

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

BASS TROMBONE

Christopher Beaudry [1, 3]

TUBA

Kenneth Amis [1]
Takatsugu Hagiwara [3]
Donald Rankin [2]

PERCUSSION

Jonathan Hess [3]
Craig McNutt (timpani) [1-3]
Robert Schulz* [1-3]
Nicholas Tolle [1-2]
Aaron Trant [2-3]

HARP

Amanda Romano [1]
Ina Zdorovetchi [2-3]

PIANO

Linda Osborn [3]

VIOLIN I

Deborah Boykan [1, 3]
Heidi Braun-Hill [3]
Piotr Buczek [1-2]
Miguel Pérez-Espejo Cárdenas [2]
Colin Davis [2]
Gabriela Diaz [2]
Charles Dimmick* [1-2]
Tudor Dornescu [3]
Rose Drucker [1]
Sue Faux [3]
Alice Hallstrom [1]
Lilit Hartunian [3]
Oana Lacatus [1-2]
Sean Larkin [3]
Sonja Larson [1]
Megumi Stohs Lewis [2]
Shaw Pong Liu [1-3]
Kay Rooney Matthews [3]
Yumi Okada [3]
Annie Rabbat [2]
Elizabeth Sellers [2]
Amy Sims [1]
Sarita Uranovsky [1, 3]
Katherine Winterstein* [1-3]
Ethan Wood [1, 3]
Liza Zurlinden [2]

VIOLIN II

Elizabeth Abbate [1-3]
Melanie Auclair-Fortier [1-2]
Colleen Brannen* [1-3]
Krista Buckland Reisner* [2]
Piotr Buczek [3]
Julia Cash [1-3]
Lois Finkel [2]
Tera Gorsett [1, 3]
Rohan Gregory [2]
JiYun Jeong [1]
Rebecca Katsenes [3]
Annegret Klaua [2-3]
Anna Korsunsky [1-2]
Aleksandra Labinska [3]
Mina Lavcheva [1, 3]
Amy Rawstron [3]
Susan Shipley [1]
Viktoria Tchertchian [1]
Brenda van der Merwe [2]

VIOLA

Mark Berger [2]
Abigail Kubert Cross [2]
Stephen Dyball [2]
Adrienne Elisha [1, 3]
Joan Ellersick* [1-3]
Nathaniel Farny [1-2]
David Feltner [1-3]
Noriko Futagami [1, 3]
Kimberly Lehmann [1, 3]
Dimitar Petkov [1, 3]
Emily Rideout [1-3]
Emily Rome [3]
Willine Thoe [3]
Alexander Vavilov [3]
Kate Vincent [2]

CELLO

Miriam Bolkosky [3]
Brandon Brooks [3]
Nicole Cariglia [2-3]
Ariana Falk [3]
Holgen Gjoni [1-3]

Katherine Kayaian [1-3]
Jing Li [1-2]
Ming-Hui Lin [3]
Rafael Popper-Keizer* [1-3]
David Russell [1-2]
Amy Wensink [1]

BASS

Anthony D'Amico* [1-3]
Scot Fitzsimmons [1-3]
Kate Foss [3]
Elizabeth Foulser [1]
Michael Hartery [3]
Robert Lynam [2-3]
Bebo Shiu [1-2]
Matthew Weber [3]

KEY:

[1] Rhapsodies
[2] Muse
[3] Concerto

*Principals

Steven Stucky

Rhapsodies
American Muse
Concerto for Orchestra

Producer: Gil Rose
Recording and postproduction: Joel Gordon
SACD authoring: Brad Michel

All works on this disc are published by Theodore Presser Company.

American Muse was recorded on May 30, 2010; *Rhapsodies* was recorded on July 2, 2013, and *Concerto for Orchestra* was recorded on March 31, 2014, all at Jordan Hall in Boston, MA.



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