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DAVID FELDER: LES QUATRE TEMPS CARDINAUX

DAVID FELDER b. 1953

LES QUATRE TEMPS CARDINAUX

LAURA AIKIN soprano

ETHAN HERSCHENFELD bass

BOSTON MODERN ORCHESTRA PROJECT

Gil Rose, conductor

LES QUATRE TEMPS CARDINAUX (2013-14)

- [1] Prelude/Stanza 1a [Daumal] 4:03
- [2] Stanza 1b [Daumal] 3:42
- [3] Spring Light [Creeley] 4:56
- [4] Stanza 2a [Daumal] 1:31
- [5] Fragments (from Neruda) 1:49
- [6] Stanza 2b [Daumal] 2:16
- [7] Stanza 3a [Daumal] 4:58
- [8] Stanza 3b [Daumal] 2:36
- [9] Buffalo Evening [Creeley] 10:01
- [10] Stanza 4a [Daumal] 2:37
- [11] Insomnia [Gioia] 5:32
- [12] Stanza 4b [Daumal] / Postlude 4:51

TOTAL 48:52

By David Felder

The impetus for the creation of this extended work likely began some fifty years prior to the date of this writing. Then, I was a teenager fortunate enough to be a member of the Cleveland Orchestra Chorus engaged in the performance of major extended works by composers such as Beethoven, Mahler, Berlioz, J.S. Bach, Shostakovich, etc., for a huge symphonic orchestra and a professional chorus of some one hundred and fifty singers. Sitting in the midst of that glorious sonic mix made for an unforgettably compelling experience—creating an unquenchable fire to try to understand it and to create similar moments in what would become my own work.

Rather paradoxically, given this background as a chorister/singer, I chose to avoid setting text directly until the first decade of the twenty-first century. Instead, text became a powerful source for inspiration, narrative, and form-making, as well as text-painting in compositional settings. My encounters with Pablo Neruda's poetry began in the 1980s with works such as *Colección Nocturna*, *Three Lines from Twenty Poems*, and in 1990–91, *Six Poems from Neruda's "Alturas..."*; a bit later, the poem "Plenos Poderes," with some lines explicitly set for chorus within the work *Memento Mori*. Upon my arrival in Buffalo in 1985, Robert Creeley quickly became a friend as well as colleague and later a musical commission introduced me to the work of Dana Gioia.

Early in the last decade, I encountered René Daumal's life and works through an extraordinary biography authored by Buffalo native Kathleen Ferrick Rosenblatt. Daumal's trajectory was remarkable—ranging from his translations of Indian texts in Sanskrit (he taught himself in order to create deeper, truer understanding of the texts), through his poetry and his short

novels. What I found most moving within the orbit of his output was the simple radiance of the very last poems—"Les Quatres Temps Cardinaux" in particular—where he speaks with a clarity and simplicity arrived at through the trials of his earlier, more extreme experiences.

All of this background speaks to an intense desire for immersion and relationship—to the poems, the poets, the sonic content and meaning of the words themselves, the physical and psychological-mythic space of the poems, the actual readings of the poetry by the poets themselves where possible, and my personal history and direct experience of place for poets Creeley, Gioia, and Neruda...

I sought to create both simultaneous and successive readings of the same text in a cyclic form that seems clear enough, yet spirals out from a central cross (Daumal and our experience of seasonal time at a variety of levels) in non-linear ways. For example, movements two and eight look at each other across a wheel of time, like dawn and dusk; similarly movements three and nine—spring and fall. The antiphonal electronics in movement six revisit prior materials, and present anticipatory brief previews of future environs at the moment of the most intense light, metaphorically speaking.

The electronics provided the most direct, but not the only, means to accomplish the aim of the text presentation, from the bridges that exist connecting each of the four stanzas/seasons, wherein previous texts are re-read and re-synthesized, to the abstractly indirect transformations made from the actual readings of the text converted to new sonic images, explicit in the poems, such as gong-like sounds, that characterize movement seven, where the sun on the horizon at dusk ushers an extended night onto the stage. Similarly the electronic interlude at the end of movement three is made from exactly the same materials as the percussion codetta to the end of the first seasonal region of the work within movement three (made from Daumal stanzas one and two, not Creeley), and the extended electronics bridge to night/winter at the end of movement nine is a re-composition of the French vowels extrapolated from stanza three of the Daumal, already directly presented

in movements seven and eight. Creeley's voice is denatured in movement three, reduced to sibilants swirling; in movement nine it is explicit, but here the consonantal contents are mapped into the percussion.

The surround version of this recording captures, in part, the extravagant spatialization so important to the immersive experience inherent in the composition. Our recording is made from the 2013 version of the score. A subsequent version was premiered in 2015 with an important, complementary video and lighting component, always envisioned, but finally completed. The video animates specific photographs taken at locations in Buffalo at specific times of day within the seasonal cycle of the year, amplifying a sense of *I am here, NOW*.

— October 2019

LES QUATRE TEMPS CARDINAUX is scored for large chamber orchestra, solo soprano, solo bass, and electronics. It received its premiere by Ensemble Signal with members of the Slee Sinfonietta conducted by Brad Lubman on April 23, 2013, at Lippes Concert Hall in Buffalo, NY.

By Paul Griffiths

The “four cardinal times” of David Felder’s imposing work of 2013–14 are most conspicuously those marked out in the poem by René Daumal (1908–44) from which the composer took his title: dawn, noon, sunset, and midnight. Daumal, like Arthur Rimbaud and Alfred Jarry in the generations before him, perceived in the turmoil of adolescence a poetic project, seeking the “long, immense and reasoned derangement of all the senses” that Rimbaud had declared necessary for the poet to become a visionary. The disparity and uncanniness of the new surrealist poetry gave Daumal linguistic territory, Buddhism a compass. (He taught himself Sanskrit in order to translate sacred texts.) Thus, in the poem that is central here, we encounter night as a black hen whose egg is the dawn and memory as a red fruit on the cushions of the horizon, but all to the purpose of making a radical statement about time. After three stanzas of very similar pattern—four lines of four stresses each, the first two lines conveying an image, the second two a salutation—the poem breaks with itself when it comes to midnight. The four cardinal times, seeming up to now successive, are revealed as in some respect simultaneous, midnight waiting to take over while the other three have their hour.

Something similar may be felt in the succession of movements through a musical work—in how a symphony, for instance, the adagio might seem to come forward after remaining



PABLO NERUDA RECORDING AT THE LIBRARY OF CONGRESS, 1966.

in the wings, perhaps where it lay listening, and to which it will go back again when it is done. This very work of David Felder's provides other examples, in how, for instance, after three quarters of an hour, a finale arrives that we may recognize as having been ready all the time, holding itself in silence. Time is further dissociated from simple linearity in how the repeated returns to the Daumal poem work as a slower wheel within the larger cycle of twelve movements, or in how cross-references make the present suddenly adjacent to the more distant past.

Other matters, too, hinge on the Daumal poem, not least on its quaternity, which of course for Daumal came from an explicit likening of time to space, of the hours of the day to the cardinal points. Perhaps it is only by coincidence that the first of Daumal's stanzas makes four appearances during the course of the piece: spoken near the beginning, sung by the soprano later in the first movement, sung by both soloists in the second, and brought back in part by the soprano at the end. More surely and overtly significant is the choice of four poets, from four different times and, to the composer, four different degrees of familiarity: Dana Gioia, a near contemporary of Felder's but living on the other side of the country; Robert Creeley, from the generation before but an erstwhile colleague at Buffalo; Pablo Neruda, from a further generation back but alive and very prominent in Felder's youth (a poet, too, he has set before); and Daumal, who, though four years younger than Neruda, had died before Felder was born, and with whom there was zero personal connection. The four also have different degrees of presence in the composition. Daumal is there from beginning to end, but not in his vocal self, which is lost to us. (The spoken recording was made by someone else for this piece.) Though Neruda did make recordings, his voice here is transformed and unintelligible—so, too, his writing, of which we hear only fragments, disguised even in the score by a phonetic transcription.

Of course, the specific poems also earn their places here by virtue of what they say. "Each of the poems," Felder notes, "warmly affirms time positioning and varying qualities of

light as central to our sensory and internal experiencing. The Daumal serves as the central poem, a cross, indicative of a transpersonal 'Great Time' around which the other poems turn, as specific markers of events on a more intimate, personal scale." Yet the musical and electronic treatments are also relevant. Daumal's is the cosmic voice, omnipresent, unheard as from his own person. Creeley and Gioia, at the other extreme, are here with us, by way of recording, speaking in familiar tones for the U.S. audience for which the work was in the first place designed.

To extend Felder's terms a little, we could think of the Creeley and Gioia poems as taking us into, or alongside, a personal time, that of an individual's experiences and considerations, proceeding at the tempo of thought, increasingly actual through the cycle, from Creeley's observation of sunlight from a position undisclosed, through his venture out into winter snow and return home, to Gioia's ruffled lines of an insomniac. In the last two cases, hearing the poets reading must intensify, of course, our sense of encountering real people—though there is notably no "I" in these poems; Creeley avoids personal pronouns and Gioia prefers the second person, even if arguably speaking to and for himself. In this way more or less decentered, the poems begin to chime with the Daumal, sometimes (such are Felder's choices) echoing it directly, as when Creeley senses "the night waits far off" or Gioia ends his meditation-memories in the dark.

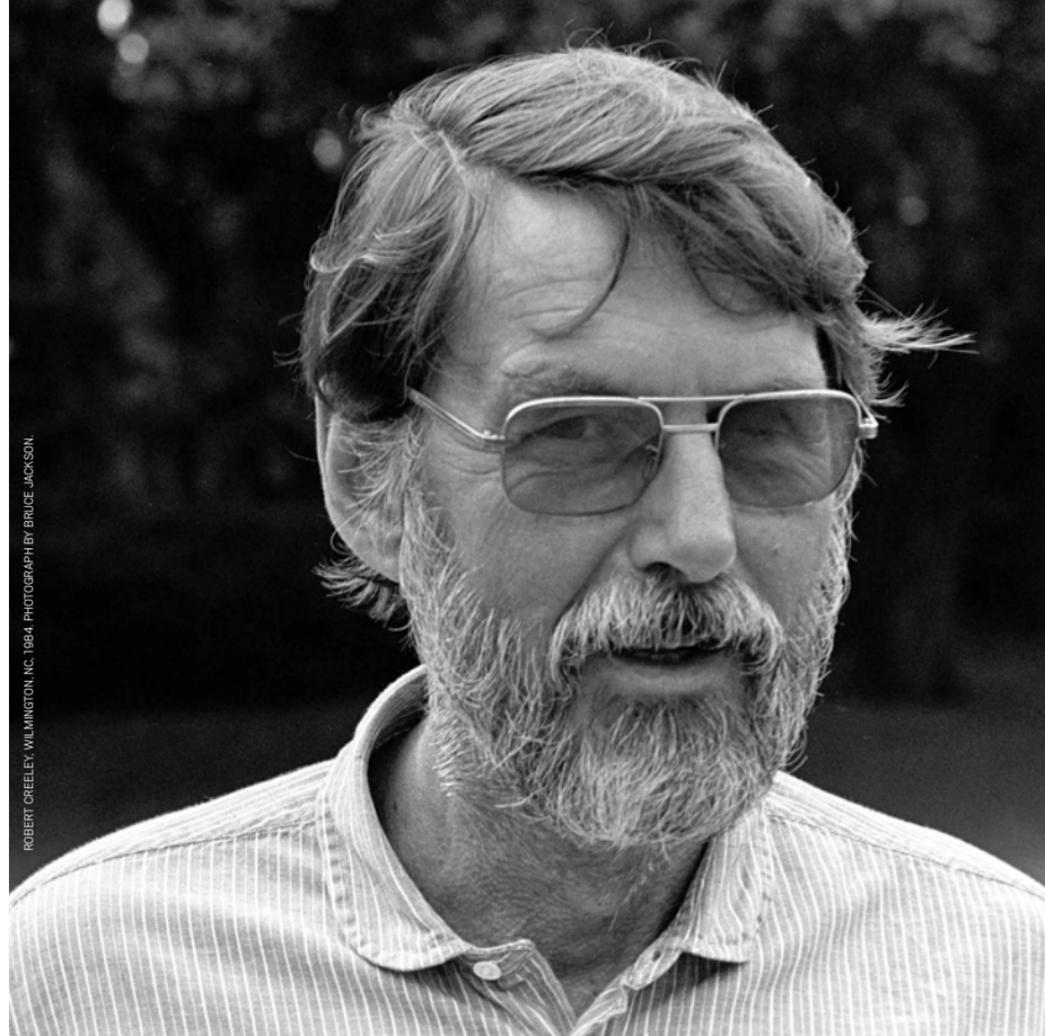
* * *

In the beginning, there is Daumal—though we may be uncertain just when the true beginning takes place [1]. Only the softest murmur from a bass drum, coming out of nothing, can be heard before the recorded voice begins its recitation. Seemingly separate from the continuing low percussion sounds, in a time, at a speed, and in an acoustic all its own, the voice is gently brought into the performance space, and thereby into the present, by how it appears to resonate in the vibrations of tam-tam and drums, as also by how it is moved

within the space by means of a twelve-channel electronic set-up, eight channels going to speakers at floor level, four to others in the corners overhead. Even so, we may feel the piece properly begins with the first pitched sound, a baritone-register F♯ played as a subtone on the clarinet—despite the fact we may feel we have heard this note before, within the timbre of the speaking voice. Further confusing any lingering desire we may have to identify a single starting point, this F♯ is repeated, by other instruments and then by the soprano, in a register that is super-low for her. Almost at once, she takes the liberty to move to other pitches, though still within the ambit of that F♯: the fifth above, the octave above, and so on up the harmonic series. The orchestra follows suit, but, two minutes into the piece, we are still within the condition of beginning.

What Felder is starting to propose here, we may gather, is another set of “four cardinal times,” with perhaps a deeper relevance to his piece and to music generally. We can be in a state of beginning or of continuation, and our delicate problem early in this piece is that we cannot tell where one fades into the other. Beginning extends beyond normal expectation; continuation is correspondingly delayed. This is a phenomenon we may have experienced in Wagner’s *Ring*, and here again the effect is to take us into that universal, immobile “Great Time” of which Felder writes, the time where all times are one, the multidimensional wholeness that contains all of space and time.

Listening in an ongoing present, however, we are bound at some point to feel ourselves moving from beginning into continuation, and then at some further point to reach a third cardinal time, that of conclusion. Perhaps this latter arrives when the soprano, having disported herself with sounds both instrumental and electronic (including vocal) within the radiance of F♯, comes to rest on the F♯ two octaves above the note on which she entered. It is now, however, that we arrive at what is perhaps the first of the cross-references mentioned earlier, for the sense of a fundamental tone and its superior fifth is repeated but raised, to B on the treble staff. We are continuing but also beginning all over again, which we can



ROBERT CREELEY, WILMINGTON, NC, 1984. PHOTOGRAPH BY BRUCE JACKSON.

recognize only because we have the faculty of a fourth cardinal time: memory. Music will begin, will continue, will in some measure or at some level complete itself, and will, probably having done so, enter the memory. It may, as already suggested, be doing more than one of these things at the same time.

It may, for example, finish, continue, and begin again, as this music does in arriving at its second movement [2], where the words are the same as in the first, but where the movement, to use that word a different way, is otherwise providing the rare experience of the same text being heard in two divergent settings, one after the other. As the first movement closes, a deep C♯ on contrabass clarinet, continuing through the completion, might imply yet another related spectrum to be explored. Tempo and texture have changed, however. Also, the singers, both of them now involved, have a different idea, that of scalewise ascent, and they carry the increasing orchestral mass with them. Felder adds the marking: “an invocation...,” and the climbing goes on until there is a climax at the last line of the stanza, after which the soprano is alone in a new environment, the orchestra coming in “like subdued chanting,” to quote another of Felder’s markings.

The third movement [3] introduces the first of two Robert Creeley poems, both from among the four Felder took into his memorial tribute *So Quiet Here* of 2006, in which he transformed the poet’s readings into electronic music. In the new version of “Spring Light,” the poem is first sung by the soprano, looping through distant registers with light instrumental-electronic accompaniment. She then passes the torch to the trio of percussionists, who evoke jazz while at the same time tracing the outline of what, heard in a gap, finally takes over: Creeley’s recitation as electronically altered.

With this, the first of the work’s four parts ends. The second is much more compact and continuous; it is also mighty. When the bass singer has set forth the second Daumal stanza [4] with a force demanded by the orchestra, recalling the hot immensity of Varèse’s *Ecuatorial* and taking the orchestra’s furthest instruments (contrabass trombone included) with

him in his plunges, the soprano takes over with extraordinary power and agility for the movement in which Neruda’s poetry seems to have been blasted by its own intensity [5], the singer mounting through a sequence of high Cs to D and then E, after which the fierce combat goes on as orchestral rampage, spurred by incursions of the Daumal reading electronically transfigured [6]. This is noontide, and music has become a sun, melting words.

They take some time to restore themselves in the third part, which is the work’s winter. Glacial chimes and high violins set the scene, and there is an ice bird on piccolo and flute harmonics before the soprano comes in, at first humming, then gradually becoming intelligible as pronouncing the third stanza of the Daumal [7]. She then, wordless again, goes into a postlude of quarter-tone shifting, with a reduced orchestra around her. This is the seventh movement, and, as in the first part, its successor offers the same text in a completely different setting. Moreover, where in that case the reinterpretation was a duet in ascent, here the two singers are together again but winding down—until they join the orchestra in growing strength and consonance.

There is an electronic interlude [8] before Robert Creeley returns, in normal voice, for the second of his poems, “Buffalo Evening” [9]. Though this maintains the winter atmosphere, the appearance at such a late point of an identifiable individual is startling. Words have gone much further than we thought, to reconvene the image of a man: a man of words. Here, too, amid so many signs of ending, of completion, is a new beginning. It is continued, yet again, in a second recounting of the same words, introduced by the orchestra moving with the thoughtful slowness of the poet in his poem, which the bass begins to sing in a direct manner, unstrained in register. This changes. Where in reading the poem, or in hearing Creeley speak it, the word “light” is extinguished within its phrase, “the light gone,” music can seize on it, and does. “Time,” too, the medium and subject of this work, can be held, as the music sinks into the dark (“walking away...” is Felder’s direction) to give way to another electronic interlude, with orchestral ringings and echoes.

Turning from coda into prelude, from completion into beginning, as it introduces new sounds (“grains, gongs, bugs, static”), the electronic continuum introduces the fourth and final part, the solo bass entering for a whispered, electronically estranged delivery of Daumal’s midnight stanza [10]. The annual cycle has turned into the diurnal, winter into night, and another poet visitor arrives in regular voice: Dana Gioia, reading his “Insomnia” [11]. In one more case of words being immediately reinterpreted, the bass again uses music’s ability to accentuate words—most obviously and significantly the word that might have seemed rather casual, a way in to the poem, but that the singer declaims with insistence: “Now.” Now we are at a certain, distinct moment in time; this is now, which proceeds, in unwrapping itself, to become one with the past, another beginning becoming completion and memory.

All that is left is for a particular memory, of a sleepless night, to fold into the dark pool of general remembrance, as an electronic link takes the bass on into Daumal’s midnight once more [12]. When he has done, it might all be over, the orchestra’s heavings settling into silence. This, however, is not what happens. Drums batter at the music to rethink itself, and the soprano, unheard since the end of the eighth movement, more than twenty minutes ago, brings back words from the first Daumal stanza—“vient encore” (comes again)—to return. As she does so, she thrusts at us the challenge of what, though it may be completion, is another beginning, not closure and silence here but a bright arrow.

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Paul Griffiths is the author of several books on music, novels, and librettos.

DAVA GIOIA AT SANTA MONICA COLLEGE, 2019. PHOTO BY KEVIN TIDMORE.



[1-2, 4, 6-8, 10, 12] **Les Quatre Temps Cardinaux** (The Four Cardinal Times)

René Daumal/Trans. Kathleen Ferrick Rosenblatt

La poule noire de la nuit
vient encore de pondre une aurore.
Salut le blanc, salut le jaune,
salut, germe qu'on ne voit pas.
Seigneur Midi, roi d'un instant
au haut du jour frappe le gong.
Salut a l'oeil, salut aux dents,
salut au masque devant toujours!
Sur les coussins de l'horizon,
le fruit rouge du souvenir.
Salut, soleil qui sais mourir,
salut, bruleur de nos souillures.
Mais en silence je salue la grand Minuit,
Celle qui veille quand les trois s'agitent.
Fermant les yeux je la vois sans rien voir
par delà les tenebres.
Fermant l'oreille j'entends son pas qui ne
s'éloigne pas.

The black hen of the night
Has hatched a dawn yet again.
Hail the white, hail the yellow,
The seed that we cannot see.
Lord of the Noon, king of the moment
Bang the gong at the height of the day.
Hail the eye, hail the teeth,
Hail the ever devouring mask!
On the cushions of the horizon,
The red fruit of memory.
Hail, sun who knows how to die.
Hail, incinerator of our filth.
But in silence I salute the great Midnight.
The one who keeps vigil while the other three are active.
Closing my eyes I see her without seeing anything
across the shadows.
Closing my ears I hear her footstep which never
abandons me.

Tr. by Kathleen Ferrick Rosenblatt reprinted with permission.

[3] **Spring Light**

Robert Creeley

Could persons be as this
fluffed light golden spaces
intent airy distances so up
and out again they are here
the evening lowers against the sun
the night waits far off at the
edge and back of dark is summer's
light that slanting clarity all
wonders come again the bodies open
stone stillness stunned in the silence
hovering waiting touch of air's edge
piece of what had not been lost.

[9] **Buffalo Evening**

Robert Creeley

Steady the evening fades
up the street into sunset
over the lake. Winter sits
quiet here, snow piled
by the road, the walks stamped
down or shoveled. The kids
in the time before dinner are
playing, sliding on the old ice.
The dogs are out, walking,
and it's soon inside again,
with the light gone. Time
to eat, to think of it all.

Collected Poems of Robert Creeley, 1975–
2005 by Creeley, Robert. *Reproduced with
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[11] **Insomnia**

Dana Gioia

Now you hear what the house has to say.
Pipes clanking, water running in the dark,
the mortgaged walls shifting in discomfort,
and voices mounting in an endless drone
of small complaints like the sounds of a family
that year by year you've learned how to ignore.
But now you must listen to the things you own,
all that you've worked for these past years,
the murmur of property, of things in disrepair,
the moving parts about to come undone,
and twisting in the sheets remember all
the faces you could not bring yourself to love.
How many voices have escaped you until now,
the venting furnace, the floorboards underfoot,
the steady accusations of the clock
numbering the minutes no one will mark.
The terrible clarity this moment brings,
the useless insight, the unbroken dark.

*Dana Gioia, "Insomnia" from Daily Horoscope.
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David Felder has long been recognized as a leader in his generation of American composers. His works have been featured at many of the leading international festivals for contemporary music and earn continuing recognition through performance and commissioning programs. Felder's work has been broadly characterized by its highly energetic profile,

through its frequent employment of technological extension and elaboration of musical materials (including his *Crossfire* video series, and the video/music collaboration *Shamayim*) and its lyrical qualities.

Felder has received numerous grants and commissions including many composer's awards from the National Endowment for the Arts, two New York State Council commissions, a New York Foundation for the Arts Fellowship, Guggenheim, two Koussevitzky commissions, two Fromm Foundation Fellowships, two awards from the Rockefeller Foundation, Meet the Composer "New Residencies" (1993-1996), composer residency with the Buffalo Philharmonic, two commissions from the Mary Flagler Cary Trust, and many more. In May 2010, he received the Music Award from the American Academy of Arts and Letters, a career recognition award. *Shamayim* was awarded a Silver Medal in Music from the Park City Film Festival in Spring 2011.

Felder serves as Birge-Cary Chair in Composition at SUNY Buffalo, and has been Artistic Director of the "June in Buffalo" Festival since 1985, when he revived it upon his arrival in Buffalo. Since 2006, he has been Director of the Robert and Carol Morris Center for 21st Century Music at the University. From 1992 to 1996 he was Meet the Composer "New Residencies" Composer-in-Residence to the Buffalo Philharmonic Orchestra and WBFO-FM. In 1996, he formed the professional chamber orchestra the Slee Sinfonietta and has been Artistic Director since that time. In 2008, he was named SUNY Distinguished Professor, the

highest rank in the entirety of the SUNY system. In 2015 he was named Co-Director of the University at Buffalo's Creative Arts Initiative, a plan to bring major international creative artists to the region as guest artists.

Felder recently released a CD on Coviello Contemporary featuring *Jeu de Tarot* (2016-2017), a chamber concerto recorded by Irvine Arditti and Ensemble Signal, and conducted by Brad Lubman. The disc also features his string quartet *Netivot* (2016), recorded by the Arditti Quartet, and *Another Face* (1987), recorded by Irvine Arditti. His recent orchestra piece, *Die Dämmerungen*, commissioned by the Buffalo Philharmonic Orchestra, received its complete world premiere at Kleinhans Music Hall in October 2019 under the baton of JoAnn Falletta.

A dedicated teacher and mentor, he has served as Ph.D. dissertation advisor and major professor for over eighty composers at Buffalo, many of whom are actively teaching, composing, and performing internationally at leading institutions. Nearly 900 "emerging" composers have participated in June in Buffalo, the festival Felder pioneered and dedicated to younger composers upon his arrival in Buffalo in 1985. Felder served as Master Artist in Residence at the Atlantic Center for the Arts in February-March 2010. His works are published by Theodore Presser and Project Schott New York, and portrait recordings are available on Albany, Bridge, Mode, and EMF. On June 1, 2013, a new Blu-ray surround portrait recording (90 minutes) with numerous works was released on Albany/Troy 1418.

Laura Aikin, world-renowned American soprano, possesses a range of over three octaves and embraces works from the Baroque to the contemporary, making her a most welcome artist in the world's great opera houses and concert halls. She began her career as a member of the ensemble at the Staatsoper Unter den Linden Berlin (1992-98) under the artistic direction of Daniel Barenboim where she performed more than 300 times in major roles like Lulu, Königin der Nacht, Zerbinetta, Amenaide (*Tancredi*), Sophie, and Adele, as well as the title role in *Zaide*.

Laura Aikin is a regular guest at the leading opera houses worldwide such as the Vienna State Opera, La Scala Milano, Bavarian State Opera, Opernhaus Zurich, Netherlands Opera, Opéra National de Paris, Semperoper Dresden, Gran Teatro del Liceu Barcelona, Opera Frankfurt,



FABRIZIA COSTA

Chicago Lyric Opera, Santa Fe Opera, San Francisco Opera, and Metropolitan Opera New York.

In addition to her numerous concert appearances at the Salzburg Festival since 1995, the artist appeared among others as Königin der Nacht, in the world premiere of Henze's opera *l'Upupa* (Bad'iat), as Blondchen and Konstanze (*Die Entführung aus dem Serail*), and was highly acclaimed by both audience and press for her interpretation of Marie in Zimmermann's *Die Soldaten* in 2012 and for Birtwistle's *Gawain* in 2013.

Being also a sought-after concert singer, Laura Aikin performs with orchestras such as the Berlin, Munich, and Vienna

Philharmonic, the Bavarian Radio Symphony Orchestra, the Chicago and Vienna Symphonic, the Cleveland Orchestra, the BBC Symphony Orchestra, the WDR, SWR, and MDR Radio Symphony Orchestras as well as with the Ensemble Intercontemporain, Les Arts Florissants, Concerto Köln, and Concentus Musicus Wien.

She has performed with leading conductors such as Claudio Abbado, Alain Altinoglou, Daniel Barenboim, Pierre Boulez, Martin Brabbins, Sylvain Cambreling, William Christie, Christoph von Dohnányi, Iván Fischer, Mikko Franck, Daniele Gatti, Michael Gielen, Nikolaus Harnoncourt, Manfred Honeck, Jakub Hrůša, René Jacobs, Fabio Luisi, Kent Nagano, Zubin Mehta, Cornelius Meister, Ingo Metzmacher, Riccardo Muti, Helmuth Rilling, Donald Runnicles, Giuseppe Sinopoli, Michael Tilson Thomas, and Franz Welser-Möst. An extraordinary experience was Beethoven's *Missa solemnis* with Nikolaus Harnoncourt at the festivals in Graz and Salzburg which has also been eternized on CD.

Her many acclaimed recordings include Beethoven's *Christus am Ölberge* with Daniel Barenboim and the Chicago Symphony Orchestra, Schoenberg's *Die Jakobsleiter* with the Südwestfunk Symphony Orchestra, Respighi's *La campana sommersa* (Montpellier Opera),

DVDs of *Lulu* (Opernhaus Zurich), Henze's *l'Upupa* and *Die Entführung aus dem Serail* (both from the Salzburg Festival) and *Dialogues des Carmélites* with Riccardo Muti (La Scala), a solo recording of Songs and Cycles by Rorem with pianist Donald Sulzen (Orfeo) as well as Beethoven's *Christus am Ölberge* and his *Missa solemnis*—both under the baton of Nikolaus Harnoncourt (Sony Music). Most recently, a widely acclaimed recording of Johann Strauss's *Die Fledermaus* with Laura Aikin as Rosalinde appeared (Pentatone)—recorded with the NDR Radio Philharmonic Orchestra under the direction of Lawrence Foster.



Ethan Herschenfeld made his Metropolitan Opera debut as the Murderer in *Macbeth*; his Semperoper Dresden debut as Cardinal Brogni in *La Juive*; his Teatro Real Madrid debut as Aguirre and HogBoy in the world premiere of Wuorinen's *Brokeback Mountain*, a performance for which critics praised his "dark, sculpted tone" (*The Telegraph*) and his "imposing stage presence and basso profundo" (*Opera News*). In recent seasons he sang his first Baron Ochs in Indiana; Gurnemanz (*Parsifal*) in Basel; Fafner and Hunding in Wagner's *Ring* in Bari; King Marke (*Tristan*) in Turin; Judge Turpin ("exceptional") in the Italian premiere of *Sweeney Todd* in Bologna; Commendatore in Versailles ("big black bass voice"); Mephistopheles (*Faust*) in Hong Kong; Rocco (*Fidelio*) in

Bolzano, Ravenna, and Tel Aviv; Sparafucile in Lugo di Ravenna, Tel Aviv, and Philadelphia; and Commissarius (*Rosenkavalier*) under the baton of Fabio Luisi in Genoa, where he also made his Italian debut in *Billy Budd*. *L'Opera* praised his "elegant singing" in Lugo calling him "an intense Sparafucile, rich with a beautiful deep vocal timber and discrete phrasing." He has sung Sarastro in Venice, Berlin, Stuttgart, Rome, Liege, and Bremen, where he also sang Zaccarias (*Nabucco*); Osmin ("a true creature of the stage") and the Kardinal (*Rienzi*), directed by Katharina Wagner. In the US he has sung Boito's *Mefistofele* and Don Basilio at Bob Jones University; Abimelech (*Samson and Delila*) at Hawaii Opera; Don Fernando

(*Fidelio*), Commendatore (“an awesome presence”), Grenvil (*Travata*), and Kommissarius in Milwaukee; Butt the Hoopoe in the world premiere of Wuorinen’s *Haroun and the Sea of Stories* and the title role in *Ariane et Barbe-Bleue* at New York City Opera; Colline (*Boheme*) in Chattanooga; Indiana Elliot’s Brother (*Mother of Us All*) in San Francisco; Hale (*The Crucible*) at Chautauqua Opera; and King Zuoxian in the world premiere of *Wenji* in New York and Hong Kong, a role for which *The New York Times* praised his “booming basso.” At Carnegie Hall he has sung Mozart’s *Requiem* and *Vesperae Solennes*, Handel’s *Messiah*, Haydn’s *Theresienmesse*, and the premiere of Rittenhouse’s *Vision of the Apocalypse*, which he sang on tour throughout South Africa. A graduate of Harvard College and winner of the Schorr Prize (Connecticut), Excellence in Arts Competition (Philadelphia), and Sembrich Competition (New York). He began his vocal training with Franco Corelli and studied from 1997 on with Armen Boyajian.

As a comedian, he has performed at clubs in NY, LA, Chicago, and the UK, including Gotham, Carolines, the Comic Strip, the Comedy Store, Zanies, and the Ice House. As an actor, he’s known for playing mostly thugs. He’s been a guest star on *POSE*, *The Blacklist*, *Blue Bloods*, *Boardwalk Empire*, *Damages*, *Deception*, *Forever*, *Girls*, *Gotham*, *Happy!*, *High Maintenance*, *Power*, and *Unforgettable*. His debut comedy album, recorded live at the New York Comedy Club, will be released by 800 Pound Gorilla Records.



LIZ LINDER

Gil Rose is a musician helping to shape the future of classical music. Acknowledged for his “sense of style and sophistication” by *Opera News*, noted as “an amazingly versatile conductor” by *The Boston Globe*, and praised for conducting with “admiral command” by *The New York Times*, over the past two decades Mr. Rose has built a reputation as one of the country’s most inventive and versatile conductors. His dynamic performances on both the symphonic and operatic stages as well as over 75 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 has won fourteen ASCAP awards for adventurous programming and was selected as Musical America’s 2016 Ensemble of the Year, the first symphony orchestra to receive this distinction. Mr. 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, Cantaloupe, ECM, Naxos, New World, and BMOP/sound.

In September 2013, he introduced a new company to the Boston opera scene, Odyssey Opera, dedicated to eclectic and underperformed operatic repertoire. Since the company’s inaugural performance of Wagner’s *Rienzi*, which took the Boston scene by storm, Odyssey Opera has continued to receive universal acclaim for its annual festivals with compelling themes and unique programs, presenting fully staged operatic works and concert performances of overlooked grand opera masterpieces. In its first five years, Mr. Rose has brought 22 operas to Boston, and introduced the city to some important new artists. In 2016 Mr. Rose founded Odyssey Opera’s in-house recording label with its first release, Pietro Mascagni’s

Zanetto, followed by a double disc of one act operas by notable American composer Dominick Argento in 2018. Future projects include the world premiere recording of Mario Castelnuovo-Tedesco's *The Importance of Being Earnest*.

He has led the longstanding Monadnock Music Festival in historic Peterborough, New Hampshire. Since his appointment as Artistic Director in 2012, Mr. Rose has conducted several premieres as well as cycles of the symphonies of Beethoven and Mendelssohn. He made his opera stage directing debut in two revivals of operas by Dominick Argento as well as conducting, directing, and producing a production and world premiere recording of Ned Rorem's opera *Our Town* in the historic Peterborough Townhouse.

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. 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. He has since returned to City Opera in 2017 (as Conductor and Director) in Zankel Hall at Carnegie Hall and 2018 conducting a double bill of Rameau & Donizetti's settings of *Pigmalione*. In 2019, he will make his debut conducting the Juilliard Symphony in works of Ligeti and Tippett.

As an educator, he has served on the faculty of Tufts University and Northeastern University, and has worked with students at a wide range of colleges such as Harvard, MIT, New England Conservatory, Carnegie Mellon University, and the University of California at San Diego, among others.

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.

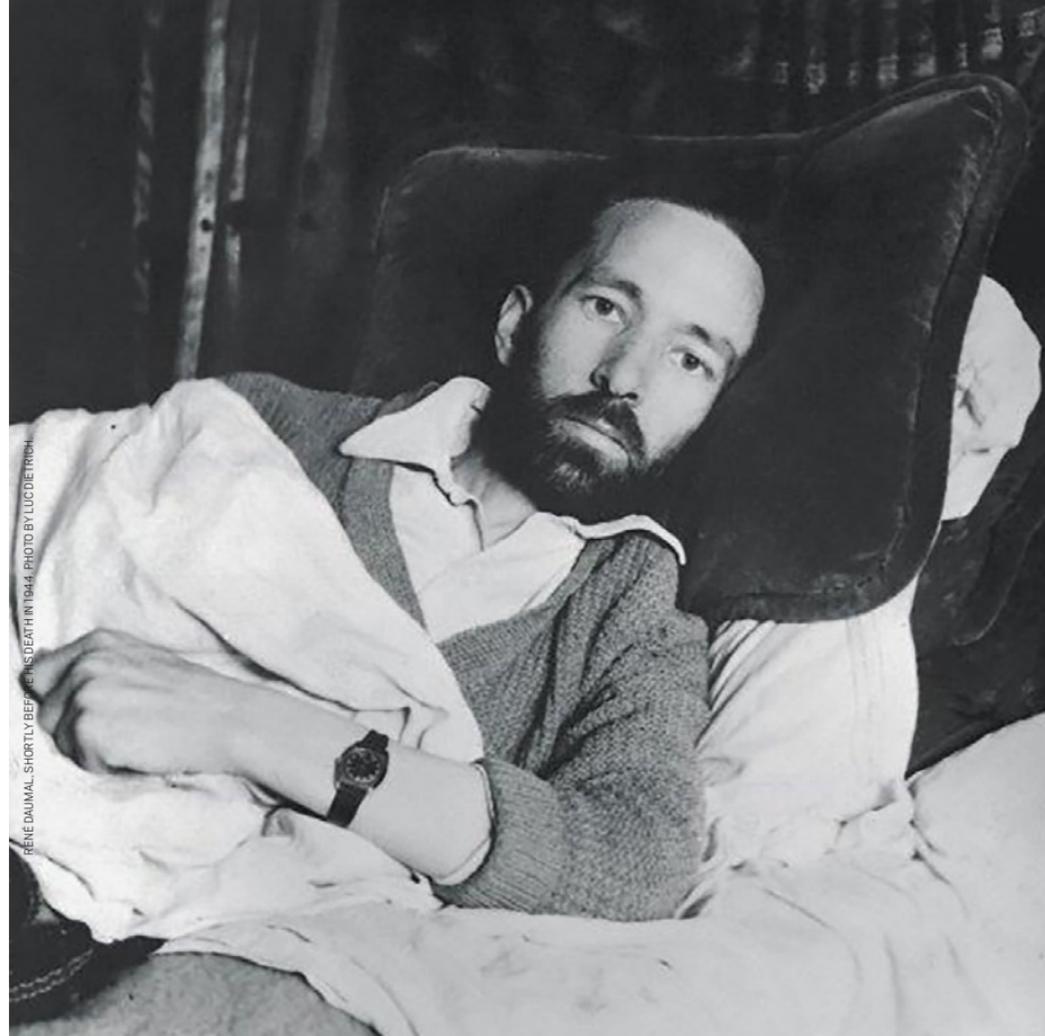
BMOP's distinguished and adventurous track record includes premieres and recordings of monumental and provocative new works such as John Harbison's ballet *Ulysses*, Louis Andriessen's *Trilogy of the Last Day*, and Tod Machover's *Death and the Powers*. A perennial winner of the ASCAP Award for Adventurous 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* (alto flute,
piccolo)
Jessica Lizak (alto flute,
bass flute)

OBOE

Jennifer Slowik (English horn)

CLARINET

Michael Norsworthy*
(bass clarinet)
Kevin Price (bass clarinet,
contrabass clarinet)

HORN

Clark Matthews*
Neil Godwin

TRUMPET

Terry Everson*
(piccolo trumpet)
Richard Watson

TROMBONE

Hans Bohn*
Martin Wittenberg

BASS TROMBONE

Christopher Beaudry

CONTRABASS TROMBONE

Angel Subero

PERCUSSION

Robert Schulz*
William Manley
Aaron Trant

HARP

Amanda Romano

PIANO/CELESTA

Linda Osborn

VIOLIN I

Gabriela Diaz*
Piotr Buczek
Amy Sims
Gabriel Boyers
Shaw Pong Liu
Oana Lacatus

VIOLIN II

Colleen Brannen*
Tudor Dornescu
Beth Abbate
Annegret Klaua
Anna Korsunsky
Mina Lavcheva

VIOLA

Joan Ellersick*
Noriko Herndon
Emily Rome
Adrienne Elisha

CELLO

Rafael Popper-Keizer*
Nicole Cariglia
Katherine Kayaian

BASS

Anthony D'Amico*
Scot Fitzsimmons
Reginald Lamb

ELECTRONIC REALIZATIONS

David Felder
Olivier Pasquet (electronic
sound and image)
J.T. Rinker

LIVE MIX

Matt Sargent

*Principals

David Felder

Les Quatre Temps Cardinaux

Producer: Gil Rose

Recording and postproduction: Joel Gordon

SACD authoring: Brad Michel

Les Quatre Temps Cardinaux is published by the composer.

Les Quatre Temps Cardinaux was recorded October 13, 2014, at Jordan Hall in Boston, MA.

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Les Quatre Temps Cardinaux was commissioned for the Serge Koussevitzky Music Foundation in the Library of Congress and dedicated to the memory of Serge and Natalie Koussevitzky. The work is dedicated to Brad Lubman and Ensemble Signal, and Gil Rose and the Boston Modern Orchestra Project. Special thanks to Drs. J.T. Rinker and Olivier Pasquet for their expertise in the electronics realization; Dr. Kathleen Rosenblatt for her work on René Daumal and her advocacy; Myriam Daumal for assistance with rights; Pen Creeley for her help and support; Dana Gioia for his creative gifts and support; Laura Aikin and Ethan Herschenfeld for their artistry, Gil Rose and the great musicians of BMOP; Tom Kolor, for designing and building the custom tuned boobams; Bob and Carol Morris, for their tireless advocacy and warm friendship and support; Brian Baird and the Cameron Baird Foundation for support of the Center for 21st Century Music; the Serge and Natalie Koussevitzky Fund for Music and the Board of Governors for commissioning support; the Birge-Cary Chair at the University at Buffalo for recording support funds; Ethan Hayden for his expertise in preparation of the score and performance materials; and finally, to my wife Eileen and my son Zach — there are no words to adequately express what they give.

For my father, Warren Felder (deceased May 2013), in love and gratitude.

—David Felder



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