



BMOP
sound

WALTER PISTON: CONCERTO FOR ORCHESTRA

VARIATIONS ON A THEME BY EDWARD BURLINGAME HILL |

DIVERTIMENTO | CONCERTO FOR CLARINET AND ORCHESTRA

WALTER PISTON 1894–1976

VARIATIONS ON A THEME BY
EDWARD BURLINGAME HILL WORLD PREMIERE RECORDING

DIVERTIMENTO FOR NINE INSTRUMENTS

CONCERTO FOR CLARINET AND ORCHESTRA

CONCERTO FOR ORCHESTRA WORLD PREMIERE RECORDING

MICHAEL NORSWORTHY clarinet

BOSTON MODERN ORCHESTRA PROJECT

Gil Rose, conductor

[1] **VARIATIONS ON A THEME BY
EDWARD BURLINGAME HILL** (1963) 9:32

DIVERTIMENTO FOR NINE INSTRUMENTS (1946)

[2] I. Allegro 3:32

[3] II. Tranquillo 6:43

[4] III. Vivo 2:52

[5] **CONCERTO FOR CLARINET
AND ORCHESTRA** (1967) 12:46

Michael Norsworthy, clarinet

CONCERTO FOR ORCHESTRA (1933)

[6] I. Allegro moderato ma energico 3:35

[7] II. Allegro vivace 3:59

[8] III. Adagio—Allegro moderato 6:40

TOTAL 49:41



WALTER PISTON

By Walter Piston

I suppose I was already a professional musician, but being at Harvard helped to rescue me from the kind of music that was narrowing my musical outlook. The familiar, routine popular music, endlessly repeating the platitudes in fashion at the time, occasionally relieved a bit by excerpts from musical shows or even selections from operas. I played in dance halls, hotels, restaurants—and at social events. I remember one colorful and earthy place called Blatz's Palm Garden, first replaced by a parking lot and now by the New Boston City Hall.

The Harvard music department was a new world, where one was in daily contact with great music. Besides, I found especially rewarding the courses I took in subjects outside my field. I graduated with a *summa*, went abroad on a Paine Fellowship, began studying with Nadia Boulanger, and at once found that I lacked a real professional training such as would be needed to be the kind of composer I wanted to become.

You understand that training in the technical branches of the art of composition is never completed. It is a lifetime's continuing pursuit. So I would rather say "I was getting it," not "I got it." For instance, one stayed in the counterpoint class until ready to go on to fugue. Some took years. What we were getting was practice in the handling of notes under given conditions. Rules, if you appreciate what rules mean: that they're purely academic. Rules are not directions how to write music: using rules is something like going to a gymnasium and lifting bars so that you will become strong.

I see this happening all the time, not that I care much about systems. This is a source of worry to me about the young—who don't care whether we're worried about them or not, naturally. I've seen so many of them. They all seem to go through a certain natural evolution. First they are all burned up, the way we were back in the twenties: they want to destroy

the past. Then they grow up and say, "Perhaps the past doesn't have to be destroyed after all. I guess I won't destroy it." Then they begin to realize they don't know what the past is, never having studied it. And finally, they get a little older and they look inside themselves to see what they have to say, and they find they have great need for a deep knowledge of their musical heritage.

We must realize that there exists such a concept as musical meaning, and I don't mean, "the grass is green." I mean the kind of meaning you get in a Mozart quartet. Not a representation of anything, but an entity that has been brought into being as languages have been, by common usage, so that all you have to hear is just a little bit, a snatch, to recognize its meaning, its relationship to that usage. Things like that do not go away easily. They're going to be there.

The forces in support of reaction, tradition, conservatism, and preservation of the status quo have been gathered into what has been called, somewhat derisively, "The Establishment." This is something against which all creative artists have always had to struggle, and it is something the listening public, which after all constitutes the receiving end of the artist's communication, believes to be fundamentally right and everlasting. There has never been a time in music history when The Establishment has been so firmly entrenched. It represents the main ingredient in all but a very small part of the vast body of musical literature that is in our libraries and on records, that we hear daily, that we study and play daily, that performers know by heart, and that the public loves. It is inimical to change, or as some would put it, to progress. It will undergo change, as it always has, through the process of evolution, as composers continue to write music according to their personal ideals and convictions, and expressive of their own individuality. It will not be changed by the naïve process of issuing manifestos declaring its demise.

These comments are excerpted from "Conversation with Walter Piston" by Peter Westergaard, Perspectives of New Music, vol. 7, No. 1 (Autumn-Winter, 1968). Reprinted with permission.

VARIATIONS ON A THEME BY EDWARD BURLINGAME HILL *is scored for full orchestra and was premiered in 1963, dedicated to flutist Herbert Kibrick.*

DIVERTIMENTO FOR NINE INSTRUMENTS *is scored for woodwind quartet and string quintet, and was premiered on May 18, 1946, conducted by Dimitri Mitropoulos, at Columbia University, New York, NY.*

CONCERTO FOR CLARINET AND ORCHESTRA, *for clarinet soloist and full orchestra, received its premiere on August 6, 1967, by the Dartmouth Symphony Orchestra, conducted by Mario di Bonaventura, at the Hopkins Center for the Arts at Dartmouth College, Hanover, NH.*

CONCERTO FOR ORCHESTRA *was premiered by the Boston Symphony Orchestra, conducted by the composer, on March 8, 1934, at Sanders Theatre, Harvard University, Cambridge, MA.*

By Mark DeVoto

Walter Piston was born on January 20, 1894, in Rockland, on the coast of Maine. He was proud of his Italian heritage; his grandfather, Antonio Pistone, was a sea captain. As a child he had music lessons, playing piano and violin. At the age of eleven Piston moved with his family to Massachusetts, where he lived most of his life as a thorough New Englander, taciturn and well-ordered but with a dry, affectionate wit, and never lost his Downeast accent. After training at the Massachusetts Normal Art School (now MassArt) and getting a diploma, he volunteered for service in the Great War as a self-taught Navy bandsman, playing the saxophone. In 1921 he married the painter Kathryn Nason and entered Harvard College, where he conducted the student orchestra and graduated *summa cum laude* in 1924 at the age of 30. Piston and his wife went to France for two years, where, like many

other American musicians, he studied with Paul Dukas and Nadia Boulanger. Returning to Massachusetts, they settled in Belmont, where they built a house designed by Kathryn, and Piston was appointed to the faculty at Harvard, remaining there as a beloved teacher of music theory and composition until his retirement in 1960. They had no children and seldom traveled except to a small farm in Vermont where they spent summers. Besides his salary as Walter W. Naumburg Professor of Music at Harvard, Piston lived on a steady succession of commissions and awards, including two Pulitzer Prizes, and collected nine honorary degrees.

Kathryn died on 19 February 1976, and Piston died on 12 November that same year, about three weeks after the first performance of his last work, the Concerto for String Quartet, Winds, and Percussion. He bequeathed the house to Harvard, with the rest of his estate divided equally between the Boston Public Library (which dedicated a room in his memory) and the Boston Symphony Orchestra.

Except for his university teaching, which resulted in four remarkable textbooks (all still in print), Piston's entire professional activity was his composing, with occasional appearances in performances of his work. Nearly all of his compositions are instrumental, in classical forms and genres, and include eight symphonies, several other sizable orchestral works, concertos, and miscellaneous pieces for chamber orchestras, plus six string quartets, several other chamber pieces, and piano music.

Piston's style, evolving over half a century, ranges from an early neoclassical tonality—showing influence of his European contemporaries such as Stravinsky and Hindemith—to a more chromatic and even partially atonal idiom reflecting Schoenberg and Dallapiccola, but respectful of classical shapes, direct rhythms, and variable meters. One who analyzes Piston's scores closely recognizes a preoccupation with well-conceived and consistent structure. What impresses the listener about this wide stylistic spectrum is its clarity of



sound and texture, wrought in an unfailing instrumental precision. Long melodic lines are always apparent in the slow movements; staccato lines abound in the fast movements, often with a velocity and register that bespeaks melodic wit; textures are always immediate and never muddy, and there are no wasted notes. Piston denied that his absolutist idiom reflected anything specifically “American” or otherwise nationalist, unlike, for instance, the more specific local colors identified in the music of his friend Aaron Copland, but he knew that he was an authentically modern composer whose music illustrated its own time and origin. These are the most likely reasons for Piston’s popularity with New England audiences; the Boston Symphony Orchestra, for instance, gave the premiere performances of no less than eight of his works, including the early Concerto for Orchestra, which Piston himself conducted.

The *Variations on a Theme of Edward Burlingame Hill* [1] was composed in 1963 and premiered that year by the Boston Civic Symphony. Hill (1872–1960), Piston’s teacher and colleague at Harvard, was a respected composer of the conservative Boston school; he wrote a well-known and still useful history of *Modern French Music*. The theme is taken from an unpublished Prelude for flute solo, composed for Hill’s (and Piston’s) Harvard student Herbert Kibrick, an amateur flutist, to whose memory Piston dedicated his short orchestral work. The piece is marked *Andantino*, in a uniform $\frac{6}{8}$. The melodic flow in eighths and sixteenths is palpable and steady throughout, guided especially by the opening flute solo derived from Hill’s melody, but the overall variation structure is elusive; fragments of the original melody break off and are reassembled as they are varied, more in the manner of a smooth and contemplative paraphrase, with two expressive climaxes. The opening flute melody, partly transposed in segments, reappears near the end, dying away to the same F major seventh chord that began the work.

The Divertimento for Nine Instruments (woodwind quartet, string quartet with double bass) dates from 1946, a commission from the International Society for Contemporary

Music; Dimitri Mitropoulos conducted the premiere that year, “a perfect job,” as Piston remembered later. (I myself remember Piston conducting it at the Boston Arts Festival in 1957; in a pre-concert talk, he explained that it was important to differentiate between “divertimento,” “divertissement,” and “diverticulum.”) It reveals Piston’s mature style as American modern, with a strongly rhythmic, pandiatonic tonal language influenced by Stravinsky’s harmony of the 1920s and Hindemith’s of the 1930s. The D major first movement [2], with many mixed meters, $\frac{7}{8}$ and $\frac{5}{8}$ alternating abundantly with $\frac{3}{4}$, shows how much light-hearted energy can result from almost exclusive use of quarter-notes and eighth-notes. A serious, moody contrast appears in the very slow *Tranquillo* second movement [3], which is dominated by long melodies, with a *dolce espressivo* oboe supported by an imitative texture in the solo strings. This builds gradually to two climaxes, followed by an abbreviated return of the opening. The third movement, *Vivo* [4], is an animated $\frac{2}{4}$ opposition of winds to strings, beginning with a downward-skipping fourth that disappears and reappears in different melodic shapes; the recurrent opening melody builds to an instrumental unison in the final bars.

The Clarinet Concerto [5] was composed in 1967. It has the form of four-movements-in-one, but joined by solo cadenzas and unified tonally. The opening chords, C–F#–G followed by C#–B, define a rough but noticeable C major in $\frac{3}{4}$ meter, *Con moto*, while the melodic motives immediately following are very chromatic and undergo transposition and various serial manipulations; three melodies are prominent before a varied repeat of the opening recurs (m. 85). A solo cadenza then introduces a scherzo movement in $\frac{2}{4}$, the solo clarinet mostly in fast legato passages contrasting with a bouncy staccato in the orchestral accompaniment; the strings are muted in this movement. After a second cadenza a very slow *Assai lento* begins, with mutes removed from the strings, and the solo instrument carrying the main melodic role. A brief *Allegro* dialogue follows, like a melodrama, to a climax, introducing the equally brief third solo cadenza, and a finale, *Vivo*, begins in $\frac{7}{8}$ meter with

repeated chords incorporating the same pentad, C-F#-G-C#-B, that began the work. Mixed meters predominate, contrasting with regular $\frac{2}{4}$ and then $\frac{5}{8}$; the solo becomes acrobatic, mostly with flowing high-register sixteenth-notes while the orchestra punctuates below; this short movement concludes on a repeated open fifth, C-G, once more in $\frac{7}{8}$.

Piston's Concerto for Orchestra, completed in 1933, is the largest and earliest-composed of the works assembled here. Various writers have compared it with the Concerto for Orchestra of Hindemith, composed 1925, noting that both works showcase the virtuosity of the entire ensemble but also favor solo instruments and instrumental groups prominently. Hindemith's style often favored melodic lines in fourths, and Piston's idiom reflects that also, but in a more diatonic and triadic overall harmony. The first movement, *Allegro moderato ma energico* [6], is a bright march in A minor with plenty of open strings, melodies in parallel triads, and vigorous rhythm. The overall shape is like that of a rondo, with the brief opening theme returning twice. In between the reprises come groups of solo instruments in the manner of a *concerto grosso*, first with woodwinds building to a *tutti* climax, then brass and solo piano, joined by the remaining winds. The second group to appear is a solo string quartet, joined by woodwinds, then solo piano, building to another *tutti* that prepares the last and shortest reprise, the entire movement settling everything forcefully in just 138 bars.

The second movement is a scherzo, *Allegro vivace* [7], with the violins in continuous *moto perpetuo* sixteenths. The $\frac{3}{4}$ frequently alternates with a $\frac{6}{8}$ punctuating beat, chiefly in eighths, woodwinds carrying an upper melody while piano and percussion mark the beat. A middle section follows as the *molto leggero* strings transfer to the violas and cellos, while an *espressivo* melody sounds above in unison solo cello and bass clarinet. The scherzo proper resumes with a buildup to the full ensemble, followed by a large segment of the initial section written backwards (mm. 114–158 correspond almost entirely to mm. 5–47 in retrograde). The Coda, from m. 159, is an eerie pianissimo, with chords in divided strings,

the *moto perpetuo* in the timpani, and a witty flourish of quiet percussion (Piston would do this again in his Sixth Symphony).

The third movement, *Adagio* [8], begins as a passacaglia in $\frac{4}{4}$. (The classical passacaglia form is in triple meter, but Piston would expand the idea again in 1943 with his Passacaglia for piano in $\frac{5}{8}$.) The bass melody begins with a low-register solo tuba, which is then repeated three times, each with accumulating brass: trombones, then horns, finally trumpets, rising to a round *f*. The woodwind choir answers with a quieter contrasting subject, but this is soon interrupted by a four-voice fugue in the strings, *Allegro moderato*, above the passacaglia theme which is now in steady plucked contrabass notes, a walking bass 15 quarters long. The fugue subject itself is a variant of the passacaglia theme, rhythmicized in an almost jazzy fashion. The texture then increases with the imitative addition of other motives, and at m. 72, *Un poco più allegro*, and the listener realizes that an unmarked fourth movement has already begun. A canonic melody in triplets begins at this point, and six bars later the same canon in melodic inversion, as the texture builds to a succession of short climaxes. At m. 100 the complex canonic counterpoint in triplets is supported from below with the passacaglia melody in doubled note-values (augmentation); this happens twice for the full ensemble and forms a fitting peroration for the movement. Twice also, in this glowing climax, one hears a well-highlighted chord with a special sound (mm. 112 and 118) — Piston honors the third movement of Stravinsky's *Symphony of Psalms*, a work he knew well; it had been premiered by the Boston Symphony in 1930, and in his new Concerto for Orchestra he copied almost exactly, in actual pitch and spacing, a prominent harmony (one bar before No. 12 in Stravinsky's score, if you wish to confirm).

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Mark DeVoto studied composition and analysis with Walter Piston as a student at Harvard in 1959–60.
He also revised and edited the fourth (1978) and fifth (1987) editions of Piston's renowned textbook,
Harmony, first published in 1941.



Walter Piston was recognized in his lifetime as the ultimate musical craftsman, producing a body of orchestral and chamber work distinguished by its quintessential neo-classic qualities of clarity and proportion. Also a noted educator, Piston taught at Harvard from 1926 to 1960 and wrote three significant music textbooks: *Harmony* (1941), *Counterpoint* (1947), and *Orchestration* (1955). Among Piston's many

noted students were Elliott Carter, Leonard Bernstein, and Arthur Berger.

Following graduation from Harvard in 1924, Piston traveled to Paris for studies with Nadia Boulanger and Paul Dukas. There he became enamored of French neo-classicism and the later works of Faure and Roussel. A musical climate celebrating a revival of Bach and the discovery of jazz infiltrated his work. Returning to the United States, Piston developed a sophisticated and witty compositional style, capturing with precise accuracy the many cultural and philosophic trappings of his native New England. His Symphonies Nos. 3 and 7 earned him Pulitzers and works like the ballet suite *The Incredible Flutist* and *Three New England Sketches* brought popular success and renown for a musical style that struck a perfect balance between form and expression. Piston enjoyed a close working relationship with Serge Koussevitzky and the Boston Symphony Orchestra which commissioned several works from the composer.

Among Piston's many awards and honors were three New York Music Critic's Circle Awards for his Symphony No. 2, Viola Concerto, and String Quartet No. 5, two Pulitzers, and eight honorary doctorates. He was elected to the American Institute and Academy of Arts and Letters and the American Academy of Arts and Sciences.



MATTHEW WAN

Michael Norsworthy's virtuosity and unique voice on the clarinet have made him a sought-after soloist and chamber music collaborator and garnered praise from critics and audiences around the globe. His performances have taken him to distinguished concert venues including Vienna's Musikverein, Moscow's Tchaikovsky Philharmonie Hall, Carnegie Hall, Merkin Hall, Boston's Jordan and Symphony Halls, Festival Casals de Puerto Rico and the Aspen Music Festival.

Norsworthy is one of the most celebrated champions of the modern repertoire. A veritable chameleon, he regularly defies

categorization and has captivated critics and audiences around the globe with performances that explore transcendent virtuosity and extremes of musical expression. To date, he has given over 175 world premieres with leading contemporary music groups, including Klangforum Wien, Boston Modern Orchestra Project, Manhattan Sinfonietta, Fromm Players at Harvard, Boston Musica Viva, Callithumpian Consort, Ensemble Modern, Ensemble 21 in New York and the Pittsburgh New Music Ensemble. He has collaborated with major composers from around the globe including Boulez, Birtwistle, Carter, Dench, Fernyhough, Finnis, Foss, Henze, Lachenmann and Lindberg, among many others.

Mr. Norsworthy is interested in breaking down barriers that exist between classical music and popular and jazz as well as collaborating with artists working in other mediums. He has shared the stage with such popular and jazz icons as Herbie Hancock, Wayne Shorter, Savion Glover and Bela Fleck, worked in the motion picture industry and toured with numerous musical theater productions as a woodwind doubler. As a member of the Star Wars Symphony Orchestra, he has performed for combined audiences of over 730,000 people in the USA, Canada and Mexico with the touring production *Star Wars In Concert*.

His current discography numbers over 60 releases and can be found on the Naxos, New Focus, Albany, Mode, Gasparo, Cantaloupe, BMOP/sound, ECM, Nonesuch, Navona, Cirrus Music and Cauchemar labels. Recent releases include *Traceur*, an American recital CD for New Focus Recordings, the premiere recording of David Gompper's Clarinet Concerto with the Royal Philharmonic Orchestra for Naxos and he performed as principal clarinet on the Grammy award-winning recording of Tobias Picker's *The Fantastic Mr. Fox* on BMOP/sound.

As a pedagogue, he is constantly in demand at schools of music around the world and has been presented at institutions such as the Juilliard School, Michigan State University, University of North Texas, Columbia University, Harvard University, Nagoya College of Music, Seoul National University, China Conservatory and the Shanghai Conservatory. His previous appointments include positions at Columbia University, The Boston Conservatory, Longy School at Bard College, artist-in-residence at Harvard University with the Harvard Group for New Music, and he served as Massachusetts State Chair for the International Clarinet Association.

Mr. Norsworthy holds degrees from New England Conservatory and Southern Illinois University at Carbondale, and attended Michigan State University. His teachers include Elsa Ludewig-Verdehr, Eric Mandat, Kalmen Opperman and Richard Stoltzman. He is a Selmer Paris Artist and Artistic Advisor as well as an artist/clinician for Vandoren.



LEZ 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 GRAMMY® Award-winning 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 and the world premiere recording of Mario Castelnuovo-Tedesco's *The Importance of Being Earnest* in 2020.

From 2012 to 2019, he was the Artistic Director of the longstanding Monadnock Music Festival in historic Peterborough, New Hampshire. Mr. Rose 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's & Donizetti's settings of *Pigmalione*. In 2019, he made 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.



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. Described by *The New York Times* as “one of the most artistically valuable” orchestras in the country, BMOP is a unique institution in today's musical world, disseminating exceptional orchestral music “new or so woefully neglected that it might as well be” via performances and recordings of the highest caliber.

Founded by Artistic Director Gil Rose in 1996, BMOP has championed composers whose careers span over a century. 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, with programming that is “a safe haven for, and champion of, virtually every *ism*, and every genre— and era-mixing hybrid that composers' imaginations have wrought” (*Wall Street Journal*). 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*, Charles Wuorinen's *Haroun and the Sea of Stories*, and Lei Liang's *A Thousand Mountains, A Million*

Streams. The composers performed and commissioned by BMOP contain Pulitzer and Rome Prize winners, Grawemeyer Award recipients, and MacArthur grant fellows.

From 1997 to 2013 the orchestra won thirteen ASCAP Awards for Adventurous Programming. BMOP has been featured at festivals including Opera Unlimited, the Ditson Festival of Contemporary Music with the ICA/Boston, Tanglewood, the Boston Cyberarts Festival, Concerts at the Library of Congress (Washington, DC), 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 released over 75 CDs on the label, bringing BMOP's discography to 100 titles. BMOP/sound has garnered praise from the national and international press; it is the recipient of a 2020 GRAMMY® Award for *Tobias Picker: Fantastic Mr. Fox*, nine 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* [1-2, 4]
Rachel Braude* [3]
Jessica Lizak [1, 3-4]
Jessi Rosinski (piccolo) [1, 4]

OBOE

Nancy Dimock [3]
Barbara LaFitte [1, 4]
Laura Pardee
(English horn) [1, 3-4]
Jennifer Slowik* [1-4]

CLARINET

Amy Advocat* (bass
clarinet) [1-4]
Gary Gorczyca
(bass clarinet) [3]
Jan Halloran* [1, 3-4]
Ryan Yure [1, 4]

BASSOON

Stephanie Busby [1, 4]
Michael Mechanic* [3]
Gregory Newton* [1, 4]
Margaret Phillips
(contrabassoon) [1-2, 4]
Susie Telsey [3]

HORN

Alyssa Daly* [3]
Eli Epstein [1, 4]
Neil Godwin [3]
Whitacre Hill* [1, 4]

Clark Matthews [1, 4]
Kevin Owen [1, 4]

TRUMPET

Eric Berlin [3]
Terry Everson* [1, 3-4]
Dana Oakes [1, 4]
Richard Watson [1, 4]

TROMBONE

Hans Bohn* [1, 4]
Alexei Doohovskoy [1, 4]

BASS TROMBONE

Christopher Beaudry [1, 4]

TUBA

Takatsugu Hagiwara [1, 4]

PERCUSSION

Craig McNutt (timpani) [1, 3-4]
Robert Schulz* [1, 4]
Nicholas Tolle [1, 4]
Aaron Trant [1, 3-4]
Mike Williams [3]

PIANO

Linda Osborn [1, 4]

VIOLIN I

Gabriel Boyers [1, 4]
Collen Brannen* [3]
Piotr Buczek [1, 4]
Charles Dimmick* [1-2, 4]
Omar Guey [1, 4]
Lilit Hartunian [3]

Oana Lacatus [3]
Sean Larkin [3]
Jae Young Cosmos Lee [1, 4]
Shaw Pong Liu [1, 4]
Nicole Parks [3]
Micah Ringham [3]
Nivedita Sarnath [3]
Amy Sims [1, 4]
Megumi Stohs [1, 4]
Zoya Tsvetkova [3]
Sarita Uranovsky [1, 4]
Katherine Winterstein [1, 4]

VIOLIN II

Elizabeth Abbate [1, 4]
Deborah Boykan [3]
Colleen Brannen [1, 4]
Sasha Callahan [1, 4]
Julia Cash [1, 4]
Sonia Deng [3]
Gabriela Diaz* [1-2, 4]
Lilit Hartunian [1, 4]
Mina Lavcheva [3]
Annie Rabbat [1, 4]
Micah Ringham [1, 4]
Kay Rooney Matthews [1, 3-4]
Zoya Tsvetkova [1, 4]
Sarita Uranovsky* [3]
Jordan Voelker [3]
Edward Wu [3]

VIOLA

Mark Berger [1-2, 4]
Sharon Bielik [3]
Abigail Cross [1, 4]
Joan Ellersick* [3]
Nathaniel Farny [1, 4]
David Feltner [1, 4]
Noriko Futagami* [1, 3-4]
Ashleigh Gordon [3]
Lilit Muradyan [3]
Dimitar Petkov [1, 4]
Emily Rideout [1, 4]
Peter Sulski [3]
Alexander Vavilov [1, 4]

CELLO

Miriam Bolkosky [3]
Brandon Brooks [1, 3-4]
Leo Eguchi [1, 4]
Ariana Falk [1, 4]
Jing Li* [3]
Ming-Hui Lin [1, 4]
Loewi Lin [1, 4]
Velleda Miragias [3]
Rafael Popper-Keizer* [1-2, 4]
Amy Wensink [3]

BASS

Anthony D'Amico* [1-4]
Scot Fitzsimmons [1, 3-4]
Reginald Lamb [1, 4]
Bebo Shiu [1, 3-4]

KEY:

- [1] Variations
- [2] Divertimento
- [3] Clarinet Concerto
- [4] Concerto for Orchestra

*Principals

Walter Piston

Variations on a Theme by Edward Burlingame Hill
Divertimento for Nine Instruments
Concerto for Clarinet and Orchestra
Concerto for Orchestra

Producer: Gil Rose
Recording and postproduction engineer: Joel Gordon
Assistant engineer: Peter Atkinson
SACD authoring: Brad Michel

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