



BMOP
sound

GAIL KUBIK: SYMPHONY CONCERTANTE

DIVERTIMENTO NO. 1 | GERALD McBOING BOING |

DIVERTIMENTO NO. 2

GAIL KUBIK 1914–1984

DIVERTIMENTO NO. 1

GERALD McBOING BOING

DIVERTIMENTO NO. 2

SYMPHONY CONCERTANTE
FOR TRUMPET, VIOLA, PIANO, AND ORCHESTRA

VIVIAN CHOI piano

TERRY EVERSON trumpet

FRANK KELLEY narrator

JING PENG viola

ROBERT SCHULZ percussion

BOSTON MODERN ORCHESTRA PROJECT

Gil Rose, conductor



DIVERTIMENTO NO. 1 (1959)

- [1] I. Overture 2:37
- [2] II. Humoresque 2:53
- [3] III. Scene Change 1:08
- [4] IV. Seascape 4:29
- [5] V. Burlesque 4:34

[6] **GERALD McBOING BOING** (1950) 13:42

Frank Kelley, narrator
Robert Schulz, percussion

DIVERTIMENTO NO. 2 (1958)

- [7] Overture 1:40
- [8] Pastorale I 1:51
- [9] Pastorale II 1:24
- [10] Scherzino (Puppet Show) 1:43
- [11] Dialogue 2:13
- [12] Dance Toccata 1:38

**SYMPHONY CONCERTANTE
FOR TRUMPET, VIOLA, PIANO,
AND ORCHESTRA** (1951–1953)

- [13] I. Fast, vigorously 9:49
- [14] II. Quietly 8:56
- [15] III. Fast, with energy 10:38

Vivian Choi, piano
Terry Everson, trumpet
Jing Peng, viola

TOTAL 69:19



Still from *Gerald McBoing Boing*

© 1950 Columbia Pictures Corporation. Animators: Bill Melendez, Rudy Larriva, Pat Matthews, Willis Pyle, and Frank Smith. Color: Herb Klynn and Jules Engel.

By Gail Kubik

Tom [Scherman, of the Little Orchestra Society] came to me and said, "Hey Kubik, I'm being pestered all the time by the pianist in my orchestra, Frank Glazer, for a solo appearance, and by Bob Nagel, my trumpet player, and the principal violist [Theodore Israel]." And so Tom, figuring to kill three birds with one stone said, "Can't you write me a piece for piano, viola, trumpet, and orchestra, and I'll have my three players do the solo parts and they'll get off of my back?" I said, "Sure." And since it came within a month or so after I'd finished recording the score to the film *C-Man*, which had exactly those three solo instruments, I just re-wrote it as the *Symphony Concertante*. Don't do that thinking that you're going to save time. It's twice as hard, it's ten times as hard, than to just write a new piece.

Because *Gerald McBoing Boing's* producers were insistent that the musical score should function as equal partner with animation and writing in the film's production, the usual cartoon-making procedures were reversed: the score was composed *first*; the *music* served as a blueprint for animation, and not, as is usual, as imitative "super sound effects" to accompany the animation. In short, music functioned as *music*. To transfer *Gerald's* score, therefore, from motion picture screen to concert stage was simple, indeed, and was accomplished without alteration or loss of a single note.

The basic difference between film and abstract music is one of architecture; a film score being, of course, required to follow the architecture of the film, whereas abstract music follows a purely musical and self-sufficient structure. Abstract music needs no film to accompany it in order to be a totally satisfying aesthetic experience. [The film *Transatlantic*] reflects an over-all light-hearted mood, with only a moderate effort at precise synchronization. The sections of the score therefore take on, for the most part, fairly clear-cut formal structures which made their later use in my *Divertimento* for thirteen instruments not too difficult.

DIVERTIMENTO NO. 1, *is scored for solo winds, horn, trumpet, trombone, percussion, piano (doubling harpsichord), and solo strings.*

GERALD McBOING BOING, *scored for narrator, percussion soloist, solo winds, horn, trumpet, piano, viola, and cello, after a story written by Dr. Seuss, premiered as the score to the short film of the same name on November 2, 1950, released by United Productions of America for Columbia Pictures.*

DIVERTIMENTO NO. 2 *is scored for flute, oboe, clarinet, bassoon, trumpet, trombone, viola, and piano.*

SYMPHONY CONCERTANTE *is scored for trumpet soloist, viola soloist, piano soloist, double winds, two horns, trumpet, trombone, percussion, and strings. It was premiered on January 7, 1952, by The Little Orchestra, conducted by Thomas Scherman, at New York Town Hall in New York, NY.*

By Marjorie Merryman

Gail Kubik's music, filled with vivid colors, propulsive rhythms, and strong harmonies, provides a fascinating glimpse into American concert music in the mid-20th century. I knew the composer personally, having studied with him from 1970–1972, and we remained connected as friends and colleagues until his death in 1984. He was a brilliant musician and a sophisticated international artist who loved to mention his unlikely roots—he was born in a tiny town on the vast American plains. He took the arts very seriously and believed in creative work as a high human calling and responsibility. At the same time, his personality was lively

and irreverent, and he had a love for absurdity and impetuous fun. An emotional person, he was married four times, with each marriage ending in divorce. Nevertheless, he was a loyal friend and rarely spoke against anyone for whom he had ever felt affection or respect.

As a composer coming of age in the 1930s, Kubik grew into styles that were vital in that time. His music contains strong traces of Copland and Stravinsky, as well as influences from American folk music and jazz. Both his music and his biography illustrate the promise and the dilemmas of an era that saw enormous changes in classical music's styles and in its audience.

Gail Kubik was born in 1914 in South Coffeyville, Oklahoma (pop. 196 in the 1910 census). His father's immigrant family was filled with amateur musicians and his mother was a trained singer with serious aspirations. An older brother became a concert pianist and a younger brother was an accomplished amateur cellist. Gail, the middle son, was a violin prodigy, and together with his mother and brothers he performed in "The Kubik Ensemble," touring through the Midwest during the Depression years, 1930 to 1937. At 15, Gail entered the Eastman School of Music as a violinist on a full scholarship, graduating in 1934. At Eastman, a violin teacher's suggestion that he write his own cadenzas sparked a serious devotion to composition. From Eastman, Kubik went to The American Conservatory in Chicago, to study with Leo Sowerby, and from there he made his way to Harvard, where he studied with Walter Piston and encountered Nadia Boulanger, who became a strong supporter.

Kubik wrote a number of successful concert pieces from 1935 to 1940, and also taught briefly at Monmouth College and at Columbia University Teachers College. In 1940, in a move that would influence the rest of his career, he left college teaching and took a position at NBC Radio as a staff composer. From there, as World War II approached, he became music director of the Motion Picture Bureau of the Office of War Information, composing,

conducting, and supervising film music. Writing for film seemed to inspire him, and in fact, most of Kubik's concert pieces recorded for this album have strong origins in his film music.

The immediate post-war period saw the composer's greatest successes. His music for war documentaries and commercial film brought him a wider audience than would not have been possible with concert music alone. In 1950 he created the score for *Gerald McBoing Boing*, a cartoon in which sound is the essential feature. The film won the Academy Award for Best Animated Short in 1950. That score, among others, won Kubik the Prix de Rome the same year. Symphony Concertante, with themes derived from Kubik's score for the 1949 film *C-Man*, was awarded the Pulitzer Prize in 1952. Having moved to Rome in 1950, Kubik collaborated with the film animator Philip Stapp and wrote the score for Stapp's animated film *Transatlantic: A Short Cut through History*. In his article "The Functional Music of Gail Kubik: Catalyst for the Concert Hall," musicologist Alfred Cochran identifies the Stapp film as the source for Divertimento No. 1, Kubik's concert piece recorded here.

After five years in Europe, Kubik returned to the U.S. in 1955 for his most high-profile film project, *The Desperate Hours*, a Hollywood blockbuster starring Humphrey Bogart and Fredric March. But the film industry, which had been the impetus for much of his success, proved to be an impediment now. Paramount Pictures considered Kubik's score too modernist for its audience's taste. The studio replaced most of the music, and eventually returned the original score's copyright to Kubik, who then used the material for his suite *Scenario for Orchestra* (1957). The later 1950's saw commissions from the Louisville Orchestra (Symphony No. 2, 1956) and the New York Philharmonic (Symphony No. 3, 1957), both of which use previously composed film music from Kubik's war-time documentaries as important sources.

While there are several more works scattered across the 1960s and 1970s, the greatest period of the composer's creative energy tapered from the 1950s through the early 1960s.

The rejection of his score for *The Desperate Hours* left a bitter taste, and he declined offers to return to Hollywood. He returned to Europe and lived mostly in France from 1962 until the end of the decade. Returning to the U.S., he took up a teaching position at Scripps College (Claremont, CA) in 1970. By then, he was caught in the stylistic dilemma that troubled many American composers of that era: his music was not inherently commercial and was too modern to be popular by Hollywood standards. At the same time, as an inheritor of the styles of Copland and neoclassic Stravinsky, Kubik's music was old-fashioned by the standards of a contemporary music world increasingly dominated by serialism and by later avant-garde styles. Nevertheless, Kubik continued to compose, although more slowly, and produced his last large-scale work in 1970—an anti-war cantata and cri de coeur, *A Record of Our Time*. At the time of his death, in 1984, he was working on a piano concerto.

The earliest work in this collection, *Gerald McBoing Boing* [6], is a score created for the eponymous 1950 animated cartoon, based on a story by Dr. Seuss. Kubik's musical treatment predated the animation, and the score's preface states "...Gerald's producers—as well as his composer—were insistent that the musical score should function as an equal partner with animation and writing." This was an important departure from the normal style of short cartoons, where music's typical role was simply to echo the visuals. Because the score for *Gerald* was created independently of the animation, Kubik was also able to present it as a free-standing concert piece. The music is very lively and charming, with shifting, modern harmonies, incisive rhythms, and bright scoring giving the chamber ensemble a contemporary feel. While the cartoon version uses studio sound effects (horses' hooves, footsteps, gunshots) to demonstrate Gerald's amazing noise-making capacities, the concert version recorded here uses percussion instruments, with the result that this short piece is a mini-concerto for solo percussion.

Symphony Concertante was commissioned by the Little Orchestra Society of New York and was premiered in January 1952. The piece calls for trumpet, viola, and piano soloists, along

with a medium-sized classical orchestra. In his program note, Kubik described the work as “an effort to reconcile the large-scale expressive demands of a symphony with the virtuoso exhibitionist demands of the concerto form.” The solo parts are indeed quite demanding, and the trumpet part in particular requires a very high level of control and stamina.

As noted above, the music for *Symphony Concertante* originated in the score for the 1949 film *C-Man*, a noirish crime-caper B-movie that attracted very little attention. To begin the first movement, Kubik took the opening music of the film, with rising arpeggios marked “Fast, vigorously,” suggesting a serious, perhaps even menacing energy. In general, while much of the music in the *Symphony* is derived from the film, only the opening idea and some parts of the second movement and third movements are lifted literally from the film. As a whole, the music in the concert score is much more continuous, more contrapuntal, and much more developed than the film music.

In the overall style of *Symphony Concertante*, one can hear the influence of Stravinsky's *L'histoire du soldat* or Copland's *Short Symphony* (as examples) in the use of diatonic melodic fragments, brilliant scoring, and restless rhythmic patterning. But the overall harmonic effect is different, perhaps a little less clear-cut than those examples. Perhaps because of the music's origin in the crime saga/love story of *C-Man*, Kubik's tone, in this work, is more emotionally urgent in the romantic sense than the music of the composers that seem to have most influenced him.

Kubik described the first movement of the *Symphony Concertante* [13] as a kind of sonata, although in its episodic nature it might be closer in form to a concerto grosso. After the orchestra introduces its first ideas, and after a short development, the piano enters with an extensive solo episode that is not related to the opening material. The orchestra finally returns with a very brief bit of commentary which serves to usher in the trumpet and viola soloists, functioning as a pair. With the orchestra providing light underscoring, these two

solos develop together. The orchestra gradually swells and reaches a climax, with trumpet and viola still playing their solo roles. Shortly after, the piano returns and the three soloists are featured together for the first time. The orchestra reenters with material derived from the opening, and this mid-movement material could be taken as a development section. Quiet music, lightly scored for orchestra and soloists, precedes a very brief recapitulation of the opening arpeggios, followed by another very quiet passage. This leads to the loudest and most dense climax and to the movement's rhythmically fragmented conclusion.

The second movement [14], described by the composer as a “very long, increasingly dramatic song,” features the soloists without orchestra. The trumpet, muted by a felt hat, begins with a long solo, then viola is added, and finally piano joins in. This simplicity of texture, with trumpet and viola often playing in unison or doubling at the octave, achieves an extraordinary, expressive sonority. The piano is subdued for the first half of the movement, then bursts out into an impassioned dominance. The movement ends with a quiet epilogue, featuring the brasses of the orchestra. A very short transition, recalling the opening of the movement, leads into the third movement without pause.

The final movement [15] of *Symphony Concertante* is based on the rondo form, in which an initial idea alternates with contrasting episodes. Kubik uses that procedure here, but with a great deal of development, so that the returns are less clear and the form more fluid than the classical model. After an initial statement-episode-statement, the piano solo embarks on a long chordal digression, and the mid-movement thematic statements are restless and fragmentary. A central section marked “in tempo but with an easy swing” presents a contrast in texture and material, with solo viola playing rather jazzy material against quiet, repeating brass chords. Muted trumpet takes up this new idea, and the orchestra adds additional layers until the music gives way to the original theme in a prolonged orchestral statement. Some of the chordal episode returns, now in the strings, over a series of pedal

points in the piano. A final series of thematic fragments featuring the soloists leads to a quick tutti statement to end the work.

Kubik's Divertimento No. 1 and Divertimento No. 2 are similar works in concept, and each score contains this note from the composer: "My two divertimenti try to be just that: diverting and gay. They are only mildly contrapuntal in texture, relying mainly on rhythmic vitality, on directness of melodic expression, and on the color possibilities in a small but well-contrasted group of instruments." Each divertimento presents a suite of several movements.

Divertimento No. 1, scored for thirteen players, is the longer of the two. The music here is quintessential Kubik: bright, incisive, often virtuosic, in mostly quick tempi, with short phrases and tonal melodic fragments, with busy textures and with harmony that is rooted in diatonicism but tonally restless and complex from chord to chord. Kubik described the energetic first movement, "Overture," [1] as evoking a carnival atmosphere, complete with hurdy-gurdy tunes. Movement 2, "Humoresque," [2] features short, quick phrases, and also presents a small incongruous quote from JS Bach, the opening theme of Partita No. 3 for solo violin (Kubik referred to this quote as "impudent"). The quote appears several times in this movement, and it resurfaces for a final time in the last movement. The very short third movement, "Scene Change," [3] again presents quick phrases and fragments, this time to suggest a busy, bustling back-stage feeling. With the fourth movement, "Seascape," [4] comes a great contrast, as muted trumpet, muted violin, soft trills, and *sul ponticello* playing introduce an entirely new palette of colors. Longer lines and sustained harmonies create a mood the composer described as "calm and endless." The fifth movement [5], music that Kubik cited as a "brief homage to corny, American jazz clichés," brings the listener back to the extroverted exuberance of the opening.

Divertimento No. 2 for eight players, also a suite of short movements, is a somewhat calmer piece than Divertimento No. 1. Here, the opening "Overture" [7] is very short and

light-textured, and it leads without pause into the first of two "Pastorale" movements. Kubik described each of these movements [8-9] as "leisurely, flowing, meditative in character." These are followed by the "Scherzino (Puppet Show)," [10] which is meant to convey the zany character and combative qualities of a Punch and Judy show, using pithy phrases, pungent dissonances, trombone glissandi, and flutter-tongue effects. But this energetic movement is quite short, and the next movement, "Dialogue," [11] returns to a much more contemplative mode. Scored for oboe and viola only, it is notated without bar lines, as though to suggest a conversational freedom outside the strictures of organized meter. Divertimento No. 2 concludes with a "Dance Toccata," [12] which, as the composer wrote, "with its bright sounds and abrupt rhythmic changes, returns the divertimento to its happy and gay mood."

The pieces recorded for this collection give a very clear picture of Gail Kubik: a midcentury American composer with a distinctive voice. An inheritor of the pre-war styles of Copland and Stravinsky, influenced by jazz harmonies and shaped by the composer's involvement in the film industry, Kubik's music had a period of considerable prominence in the 1950s, right before more modernist styles began to take center stage in American contemporary art music. Kubik's name is much less well known today, but in his best work there is still an appealing freshness and energy. These qualities evoke the optimistic period of the American 1950s, and as musical works they are very much worth revisiting today.

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Composer Marjorie Merryman's music has been commissioned, performed and recognized with numerous awards throughout the United States and in many countries in Europe and Asia. Her catalogue includes orchestral, choral, vocal and chamber music, as well as an opera and two oratorios. She teaches composition at Manhattan School of Music and lives in New York City.

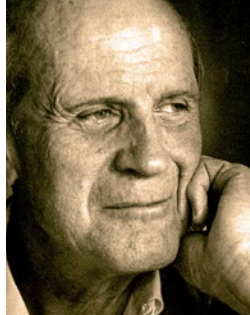
Gerald McBoing Boing

Text by Dr. Seuss with additional lyrics by Gail Kubik

This is the story of Gerald McCloy,
 And the strange thing that happened to that little boy.
 They say it all started when Gerald was two—
 That's the age kids start talking—
 'least most of them do.
 Well, when he started talking, you know what he said?
 He didn't talk words—he went [*timpani*] instead!
 "What's that!" cried his father, his face turning gray,
 "That's a very odd thing for a young boy to say!"
 And poor Gerald's father rushed to the phone
 And quick dialed the number of Doctor Malone.
 "Come over fast!" the poor father pled.
 "Our boy can't speak words! He goes 'Boing Boing' instead!"
 In no time at all the doctor was there.
 "My! My!" he said, "this one is quite rare."
 Gerald opened his mouth, noises started to flow,
 And then little Gerald went [*wood block, cymbal, bass drum*] three times in a row!
 "I see," said the doctor, "it's just as you said.
 "He doesn't speak words! he goes *puh dee ump, puh dee ump, crash! bang!* instead!
 I've no cure for this—I can't handle the case."
 And he packed up his pills and walked out of the place.
 Months passed and Gerald got louder and louder
 'Til one day he went [*timpani, large gong*] like a big keg of powder.

It was then that his father said, "This is enough!
 He'll drive us both mad with this terrible stuff!
 A boy of his age shouldn't sound like a fool.
 He's got to learn words! We must send him to school!"
 Gerald was scrubbed and his hair was brushed neat
 Then he was sent to the school on Mulberry Street.
 But half an hour later, oh alas and alack
 With a note from his teacher, little Gerald came back:
 "From Public School Seven to Mrs. McCloy
 Your little son Gerald's a most hopeless boy
 We cannot accept him, for we have a rule
 That pupils must not go [*Chinese temple blocks*] in our school.
 Your boy will go [*Chinese temple blocks*] all his life, I'm afraid.
 Sincerely yours, Fannie Schultz, teacher, First Grade."
 Now, Gerald's mother sent him outside to play
 (That way, at least, he'd be out of her way.)
 But poor little Gerald, when he went outside, found
 If a fellow goes [*xylophone*] no one wants him around.
 When a fellow goes [*ratchet*] he can't have any pals.
 And his [*sidedrum*] frightened the gals.
 "Nyah nyah!" they all shouted, "Your name's not McCloy!
 You're Gerald McBoing Boing, the noise-making boy!"
 Now Gerald was sad, and in shame hung his head.
 He didn't go out, he just wished he were dead.
 (It wasn't his fault that he couldn't speak words, but made noises instead.)
 Late one cold night he went out in the snow
 Though Gerald knew he had no place to go
 He'd never make good, he thought with a sob
 A boy who makes noises can't hold down a job

His sad heart was breaking; he'd jump on a train
 He knew he could never come home again
 But suddenly while he ran clippety clop
 There came out of the night a voice shouting "STOP!!"
 "Aren't you Gerald McBoing Boing, the lad with the drums?
 My boy, you can still be the pride of your chums
 I can make you the most famous lad in the nation
 For I own the [*toy glockenspiel*] Radio Station!
 I need a smart fellow to handle the traps;
 Who can play on a Gourd while his Castanet claps!
 Your Tambourine is great! Your Gong is inspired!
 Quick! Come to [*toy glockenspiel*], McBoing Boing! You're hired!"
A new sales voice, that of a Radio Commentator.
 "Now we switch to a concert already in progress.
 On Station B-O-I-N-G, Gerald's permanent address
 You'll hear from this lad unbelievable sounds
 On the Drums and the Cymbals
 His skill knows no bounds!
 Hold on to your seat! You'll witness the wonder
 Of the musical world, for Gerald *can't* blunder!
 He'll make no mistake
 This musical show
 Stars Gerald McBoing Boing!
 He's ready to go!"
 Now his parents, *proud* parents, are able to boast
 That their Gerald's percussion is known coast to coast!
 Now Gerald is rich, he has friends, he's well fed,
 'Cause he doesn't speak *words*, he goes [*timpani*] instead!



Gail Thompson Kubik was an American composer, motion picture scorer, violinist, and teacher. Kubik studied at the Eastman School of Music, the American Conservatory of Music in Chicago with Leo Sowerby, and Harvard University with Walter Piston and Nadia Boulanger. He taught violin and composition at Monmouth College and composition and music history at Columbia University (1937), Teachers College, and Scripps College. Joining NBC Radio as staff composer in New York in 1940, he was music director for the Motion Picture Bureau at the Office of War Information, where, during World War II, he composed and conducted the music scores of motion pictures. He won the 1952 Pulitzer Prize for Music for Symphony Concertante. He was a National Patron of Delta Omicron, an international professional music fraternity.



HOT METAL STUDIO

Vivian Choi, pianist, has built a fast-rising career by exploring how music can speak to the universal aspects of the human condition and is in demand both for her definitive interpretations of new works by living composers and for her far-ranging recital programs that combine core and contemporary pieces into unified, transcendental musical statements. Called "an exemplar of the modern global pianist" (*Fanfare*), Choi was born in Korea, raised in Australia, and has studied in Russia, France, and the United States.

Since her debut performance at the Sydney Opera House's Mostly Mozart Festival, Vivian Choi has toured extensively throughout Australia, New Zealand, Europe, North America, and Asia. Highlights of Ms. Choi's recent concerto appearances include the world premiere of Kate Moore's Piano Concerto

Beatrice in Australia, which was nominated as a finalist for the 2020 APRA AMCOS Art Music Award's Work of the Year, and the US premiere of Huang Ruo's Piano Concerto with BMOP.

Her recital debut at the Sydney Opera House was broadcast nationally, and in recent seasons she has appeared as a recitalist throughout Russia, the Netherlands, Italy, and the US. An avid chamber musician, Ms. Choi has performed as a guest artist with the Boston Symphony Chamber Players at Tanglewood, at the Rockport Chamber Music Festival with the Chameleon Arts Ensemble, and at Muziekgebouw in the Netherlands with the Herz Ensemble Amsterdam.

Vivian Choi's 2020 album release on BMOP/sound featuring Harold Shapero's Partita in C for Piano and Orchestra received wide critical acclaim and was selected as one of the best recordings of 2020 by *The Arts Fuse*, *Sequenza21*, and *ClassicsToday*. Her solo debut album was released on the Northern Flowers label in 2010 and has since been a mainstay of public radio stations.



Terry Everson, "a trumpet player's trumpet player," according to Boston Modern Orchestra Project Artistic Director Gil Rose, has been featured as Principal Trumpet on over 60 BMOP CD recordings and almost 100 BMOP performances during the past two decades. His first international acclaim was earned in 1988, when the International Trumpet Guild sponsored two major competitions on consecutive days: one specializing in Baroque/Classical, the other in Twentieth Century literature. Everson shocked the Guild by entering and winning *both* by unanimous juries, performing seven major concerti and sonatas from memory within 30 hours.

In addition to his role in BMOP, Everson has served as Principal Trumpet of Odyssey Opera, the Peninsula Music Festival, and the Boston Pops Esplanade Orchestra; his annual Fourth of

July performances with the latter are viewed by millions worldwide via broadcast and online, and he has been a featured soloist with the orchestra on multiple tours.

Mr. Everson has served on the faculty of the Boston University College of Fine Arts and Tanglewood Institute since 1999; a master pedagogue, his work at BU was recognized with the University's 2014 Metcalf Award for Excellence in Teaching. His masterclasses have been met with acclaim in universities such as Northwestern, Rice, Yale, North Texas, Michigan, and Florida State, and conservatories such as the New England Conservatory, the Royal College of Music (London), and those in Xi'an and Shenyang, China.

As a composer/arranger, Everson has fulfilled numerous commissions from organizations as varied as double reed quartets and brass bands, as well as writing prize-winning competition pieces for the Boston University Trumpet Ensemble. His setting of W.L. Thompson's *There's a Great Day Coming* has been recorded by artists as diverse as Philip Smith (retired NY Philharmonic Principal Trumpet) and the trumpets of the jazz group Snarky Puppy.

Terry Everson is an Artist/Clinician for S.E. Shires Trumpets of Holliston, MA, USA, and performs on mouthpieces designed by Pickett Brass.



Frank Kelley sings a wide variety of music throughout North America and Europe. He has performed many roles with the Odyssey Opera, Boston Lyric Opera, Opera Boston, Florentine Opera, Opera Theater of St. Louis, and the San Francisco Opera companies and has appeared at the Gran Teatre del Liceu in Barcelona, the Theatre de la Monnaie in Brussels, The Frankfurt Opera, Opera de Monte Carlo, Dallas Opera, Nashville Opera, and in the Peter Sellars productions of *Die Sieben Todsünden*, *Das Kleine Mahagonny*, *Così fan tutte*, and *Le nozze di Figaro*. The Mozart operas were recorded by Decca and Austrian Public Television and were broadcast on

PBS's *Great Performances*. They are available on London DVD as is Weill's *Die Sieben*

Todsünden. His recording of *Elmer Gantry* with the Florentine Opera Company and the Milwaukee Symphony for Naxos records has won two GRAMMY® awards, including best original composition. The most recent recording, Carlisle Floyd's *Wuthering Heights*, (Florentine Opera and Milwaukee Symphony) has been highly acclaimed. In concert performances Mr. Kelley has sung with the Boston Symphony Orchestra, the Cleveland Orchestra, the Chicago Symphony Orchestra, the National Symphony, the Dallas Symphony, the St. Paul Chamber Orchestra, Orquesta Sinfónica Nacional, Orquesta Sinfónica de Minería, and the Orchestra of St. Luke's. He has performed medieval and renaissance music with Sequentia, the Boston Camerata, and the Waverly Consort, and he performs baroque music with the Handel and Haydn Society, Boston Baroque, Emmanuel Music, Music of the Baroque, and Aston Magna. Mr. Kelley has participated in the Blossom Festival, the Tanglewood Festival, Ravinia Festival, Marlboro Music Festival, Pepsico Summerfare, the New England Bach Festival, Next Wave Festival, Wexford Festival Opera, and the Boston Early Music Festival. He has recorded for Naxos, London, Decca, Erato, Harmonia Mundi France, Teldec, Telarc, Koch International, Deutsche Harmonia Mundi, and Centaur.



Jing Peng, violist, is a native of Wuhu, Anhui province, China. She won first prize in the Central Conservatory Chamber Competition and 2nd prize in the Shanghai Haydn chamber music competition. In 2011, she travelled to Germany to take part in an art exchange program. In 2012 and 2013, she received a full scholarship to Morningside Music Bridge in Calgary, Canada. Her high school string quartet was invited to study at Sibelius Academy in Finland and performed in Helsinki Music Hall in April 2012. Jing Peng studied with Kim Kashkashian and Li Sheng.



PALLI MAROTTA

Robert Schulz has long been one of the Boston area's finest first-call musicians, where he has lived, studied, and worked since 1990. A collaborative chamber musician's aesthetic, along with an unusually broad musical vocabulary, has led to a career of music making that routinely transcends boundaries of musical style or rigid artistic sensibilities.

He is principal percussionist for the Boston Modern Orchestra Project, winner of the 2019 GRAMMY® Award for Best Opera Recording (*Tobias Picker: Fantastic Mr. Fox*), as well as the Boston Landmarks Orchestra, Boston Musica Viva, and Dinosaur Annex New Music Ensemble. With BMOP/Sound, he has organized and performed the innumerable percussive details for over 80 commercially available recordings. Schulz is principal timpanist for Odyssey Opera (co-winner of the 2019 GRAMMY® Award), Boston Baroque (America's original period instrument orchestra), and Emmanuel Music (a unique collective with a 48-year tradition of presenting weekly Bach cantatas in a liturgical setting). He performs regularly with the Boston Symphony, Pops, and Ballet Orchestras, the Handel & Haydn Society, A Far Cry, and Opera Lafayette, and has been a frequent guest soloist with the Boston Chamber Music Society's First Monday Series at NEC and the Boston Celebrity Series. In 2014, Schulz received a GRAMMY® nomination for Best Small Ensemble Performance (Yehudi Wyner's *The Mirror*).

Concerto performances include the Tan Dun *Water Concerto*, Lukas Foss Percussion Concerto, Eric Moe Drumset Concerto, and Philip Glass Timpani Fantasy, as well as recital appearances with Chinese pipa virtuoso Wu Man in Paris, New York, Shanghai, and Beijing. Schulz is a graduate of New England Conservatory, where his principal teachers were Fred Buda (Jazz Studies, 1992) and Frank Epstein (Graduate Diploma in Solo Percussion, 1994).



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

Ashley Addington (piccolo) [4]
 Sarah Brady (piccolo) [1-3]
 Jessica Lizak* [4]

OBOE

Nancy Dimock [4]
 Jennifer Slowik*
 (English horn) [1-4]

CLARINET

Amy Advocat
 (bass clarinet) [1-3]
 Gary Gorczyca
 (bass clarinet) [4]
 Michael Norsworthy* [4]

BASSOON

Sebastian Chavez [2-3]
 Ronald Haroutunian* [1, 4]
 Margaret Phillips
 (contrabassoon) [4]

HORN

Neil Godwin* [4]
 Whitacre Hill* [1-2, 4]

TRUMPET

Eric Berlin [4]
 Terry Everson [1-3]

TROMBONE

Hans Bohn [1-4]

PERCUSSION

Craig McNutt (timpani) [4]
 Robert Schulz* (timpani) [1, 4]

PIANO

Linda Osborn
 (harpsichord) [1-2]
 Yukiko Takagi [4]

VIOLIN I

Gabriel Boyers [4]
 Piotr Buczek [4]
 Charles Dimmick [1]
 Tudor Dornescu [4]
 Sean Larkin [4]
 Judith Lee [4]
 Zoya Tsvetkova [4]
 Sarita Uranovsky [4]
 Katherine Winterstein* [4]

VIOLIN II

MaeLynn Arnold [4]
 Colleen Brannen* [4]
 Lisa Goddard [4]
 Lilit Hartunian [4]
 Mina Lavcheva [4]
 Micah Ringham [4]
 Kay Rooney Matthews [4]
 Nivedita Sarnath [4]

VIOLA

Abigail Cross [4]
 Joan Ellersick* [1, 3-4]
 Noriko Futagami [2]
 Ashleigh Gordon [4]
 Lauren Nelson [4]
 Emily Rideout [4]
 Emily Rome [4]

CELLO

Nicole Cariglia [4]
 Katherine Kayaian [4]
 Jing Li [2]
 Velleda Miragias [4]
 Rafael Popper-Keizer* [1, 4]

BASS

Anthony D'Amico* [1, 4]
 Bebo Shiu [4]

KEY:

- [1] Divertimento No. 1
- [2] Gerald McBoing Boing
- [3] Divertimento No. 2
- [4] Symphony Concertante

*Principals

Gail Kubik

Divertimento No. 1
 Gerald McBoing Boing
 Divertimento No. 2
 Symphony Concertante

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

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