

An abstract painting featuring a complex composition of colors and forms. The left side is dominated by a large, vibrant red area with concentric white circles. The right side is a mix of yellow, green, and blue, with prominent white scribbles and lines that create a sense of movement and depth. The overall style is expressive and modern.

BMOP
sound

ELLEN TAAFFE ZWILICH: SYMPHONY NO. 5

UPBEAT! | CONCERTO ELEGIA FOR SOLO FLUTE AND STRINGS |
COMMEDIA DELL'ARTE FOR SOLO VIOLIN AND STRING ORCHESTRA

ELLEN TAAFFE ZWILICH b.1931

UPBEAT!

CONCERTO ELEGIA
FOR SOLO FLUTE AND STRINGS

COMMEDIA DELL'ARTE
FOR SOLO VIOLIN AND STRING ORCHESTRA

SYMPHONY NO. 5

SARAH BRADY flute

GABRIELA DÍAZ violin

BOSTON MODERN ORCHESTRA PROJECT

Gil Rose, conductor

[1] **UPBEAT!** (1998) 4:16

CONCERTO ELEGIA FOR SOLO FLUTE
AND STRINGS (2015)

[2] I. Elegy 4:48

[3] II. Soliloquy 3:33

[4] III. Epilogue 4:34

Sarah Brady, flute

COMMEDIA DELL'ARTE FOR SOLO VIOLIN
AND STRING ORCHESTRA (2012)

[5] I. Arlecchino 3:50

[6] II. Columbina 5:30

[7] III. Capitano 3:48

[8] IV. Cadenza and Finale 4:03

Gabriela Díaz, violin

SYMPHONY NO. 5 (2008)

[9] I. 7:28

[10] II. 4:45

[11] III. 8:28

[12] IV. 6:01

TOTAL 61:04



Commedia dell'arte characters. Left to right: Arlecchino (Maurice Sand), Columbina (Maurice Sand), and Capitano (after Bernardino Poccetti).

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By Ellen Taaffe Zwilich

Composition for me is an exploration, a voyage of discovery, and an endeavor of extremes. I spend most of my time alone in a room with paper and pencil, thinking, sketching, and studying. It's a very solitary and inward-looking existence. Then very suddenly, as if I've been shot out of a cannon, I find myself in front of 106 new orchestra musicians and soon after, an audience of 2500 people. Then I return to myself in my room again to compose. I liken this cycle to the very old practice of one taking a hot sauna and then immediately jumping into ice cold water, and then going back to the hot sauna again. This cycle of extremes is necessary to me ... but within this entire process, it is the relationship with the musicians that is important to me.

When I receive feedback from or have discussions with the performers about the work, it is a deeply meaningful process of learning from one another and growing together. Even while I am sitting in my room alone writing, I am thinking of the performers in a collaborative way. I imagine them playing my music. And I do everything in that moment to include them. I keep a large score paper of every instrument in the ensemble I am writing for so I have a sense of the presence of the ensemble.

With concerto composition in particular, I try to discover the "karma" of the solo instrument and write to explore that. While I often write imagining a particular player performing the concerto, I don't think in the way, for example, a tailor would make a bespoke suit ("your

left leg is a little longer than your right!") On the contrary, the soloist is a collaborator and an inspiring partner.

It is important for me to balance the weight of the solo instrument against the weight of the orchestra. For me a concerto orchestra is not passive accompaniment, lying down like a doormat. The concerto process involves interaction like chamber music—almost everything that moves me in music and what I want to write is very much like chamber music: there is a mutual support and interaction between the ensemble and soloist. At the same time, there is space for the performer to put their own stamp on it. This is meaningful and essential because music doesn't exist until someone breathes life into it.

My composition *Elegia* came about when I received a commission to write a piece for flute and string orchestra. My husband, Erik LaMont, had recently died. I was unable to write anything at all for some time after that, and this piece became a memorial for him.

I included a quote in the score from [the ancient Greek playwright] Sophocles. He says, "One must wait until evening to see how splendid the day has been." It was uncanny that at the time I was mourning the loss of my husband, it was a flute concerto I was commissioned to write. I found out after I'd finished composing the work that in ancient Greece the flute was the instrument of elegy. It was really quite amazing.

I approached composing my *Commedia dell'Arte* in a completely different way. I aimed for this piece to be filled with bravura, to be very concerto-like, theatrical, and dramatic. The Arlecchino character is a comical acrobat, bouncing all over the place. The traditional gesture of Arlecchino is a kind of squat, and I incorporated that into the piece, which is reflected by a very fast pace which does not stop. Arlecchino is pure slapstick.

The coquettish nature of the second movement's character, Columbina, is heard in sultry violin melodies and a section of birdlike calls. The third movement's character, Capitano, is

a fake—he is merely posing as a general, not a real one. Therefore, while the use of multiple percussion instruments gives a classic militaristic feel, I didn't want the drums to sound heavy or serious—truth be told, the zaniness sounds more like SpongeBob Squarepants! The 4th movement, "Cadenza and Finale," is where all the characters are represented together. There is a very bravura cadenza and sweeping finale.

I think *Symphony No. 5* is one of my strongest pieces. Composing it was like something that came out of my entire being. Composing comes out of your gut, the kinesthetic responses, the feelings and vibration in the air. It comes out of your imagination, your mind, your cognition, it comes out of your heart and soul. I think that's the most wonderful thing about writing. And that's why, at my age, I still feel like a kid in a candy shop, that I'm able to do this.



ELLEN TAAFFE ZWILICH AND GIL ROSE

NOTES

UPBEAT! is scored for full orchestra, and was premiered on September 5, 1999 by the National Symphony Orchestra, conducted by Anthony Aibel, Kennedy Center, Washington, DC.

CONCERTO ELEGIA for is scored for solo flute and string orchestra, and was premiered on April 18, 2015 by flutist Trudy Kane and the Frost Symphony Orchestra, conducted by Thomas Sleeper at Gusman Concert Hall, Miami, FL.

COMMEDIA DELL'ARTE is scored for solo violin and string orchestra, and was premiered on May 10, 2012 by violinist Nadja Salerno-Sonnenberg and the New Century Chamber Orchestra of San Francisco at First Congregational Church, Berkeley, CA.

SYMPHONY NO. 5 is scored for full orchestra, and was premiered on October 27th, 2008 by The Juilliard School Orchestra, conducted by James Conlon, Carnegie Hall, New York, NY.

By Frank J. Oteri

Most writings about the American composer Ellen Taaffe Zwilich (b. 1939 in Miami) begin with an enumeration of her many historic firsts. She was the first woman to receive the Pulitzer Prize in Music (in 1983!) and she was also the first woman to earn a doctorate in musical composition from The Juilliard School. Plus, she was the first person of any gender to serve as the Composer's Chair at Carnegie Hall. Yet, despite all of these groundbreaking achievements, she is not an iconoclast.

Zwilich has devoted her life to the furtherance of Western classical music. Her large compositional output—which includes five symphonies, three string quartets, sixteen concertos (among an even greater number of concertante pieces, a few of which have more colorful

names), and many other large-scale works for long-established instrumental combinations (e.g. piano trio, clarinet quintet, violin sonata, etc.)—is deeply steeped in this centuries-old tradition which she has treasured since her childhood (when she actively played violin, piano, and trumpet). As a result, her music sounds very appropriate alongside the canonical works of the standard repertoire, and it has been more widely championed by numerous musicians associated with interpreting such music rather than by musicians who are predominantly new music specialists.

Still, she is very much a composer of our own time. Her music embraces elements from outside the vaunted classical realm, such as periodic allusions to jazz and popular culture in several of her works or the occasional use of non-Western instruments such as the Middle Eastern dumbek and West African djembe (both of which make appearances in her *Symphony No. 5* included herein). Particularly striking (no pun intended) is Zwilich's meticulously detailed writing for percussion. Her orchestral works often employ an array of different very clearly specified types of cymbals, multiple sizes of snare drums, and on and on. At a music industry reception 20 years ago, Zwilich quipped that all too often "percussion is just added to the orchestra like lipstick or earrings." For her, percussion is every bit as important as winds, brass, and strings.

While Zwilich has very precise ideas about sonorities, she is reluctant to assign a direct meaning to most of her pieces, which is perhaps part of the reason she has never been interested in writing an opera, as well as why she gives so many of her works generic titles like *Cello Concerto* or *String Trio*. In a 2011 interview (conducted by the present writer), she stated that "the worst thing in the world is when you go to a concert and you love the title, and you don't like the piece," and in a conversation this year she opined, "For me, the music is much more eloquent than my words." As a result, Zwilich's program notes are typically terse and, in some cases, she avoids them altogether. Still, she says, people frequently ask her what they should be listening for in her music, to which she frequently

replies: "Listen for the next thing! It's a voyage. It's not like taking a tour of a country, but rather like going around the country and deciding where you want to stop." Although she considers every piece of hers to be a journey, she acknowledged that the works collected on the present disc "are four very different pieces."

Upbeat! [1] is a rousing concert opener that was the result of a joint commission by the National Symphony Orchestra in Washington, D.C. and the Westchester Symphony Orchestra in upstate New York. It takes as its central idea the opening phrase of the opening movement of Johann Sebastian Bach's *Partita No. 3 for Solo Violin in E Major, BWV 1006*, one of classical music's most famous examples of a phrase that begins on an upbeat and a work she herself had played many times in her early days as a violinist. She was a member of the violin section of the American Symphony Orchestra during the tenure of Leopold Stokowski, who among many other things was known for his bombastic orchestral transcriptions of music by J.S. Bach. But *Upbeat!* is definitely not a Bach transcription; rather, it is a wild reimagining of the Partita's initial phrase which takes it into unfamiliar, and sometimes peculiar, territory, both harmonically and timbrally—at one point early on even the tuba gets to play that very familiar Bach tune. The music races by, relentlessly in triple time, and is over in just a little over four minutes, always remaining, well, upbeat. Composed in 1998 and premiered in 1999, it is the only work featured here that predates the 21st century, though just barely.

Concerto Elegia for Flute and Strings (with no percussion), composed just two years later, is an extreme contrast to the previous work's overall lightheartedness. It is one of Zwilich's most personal musical statements and stems from a deep loss. She has never written a program note for it; she said that she couldn't. Above the title on the first page of the score there is simply a two-word dedication, "For Erik." When Zwilich received a consortium commission to write a concertante piece for flute and strings, she was incapable of writing anything. Her husband, Erik LaMont, with whom she had been married for over

20 years and a writer with whom she collaborated (he contributed the texts for her choral *Symphony No. 4, "The Gardens" and One Nation*), had just died. Thankfully she persevered and wrote a mournful yet searingly beautiful piece, but to this day, nearly a decade later, it continues to be a source of great sadness for her. "I remember sitting in the dress rehearsal and just crying," she said recently. "I still have a hard time listening to it." The work's three movements—"Elegy," [2] "Soliloquy," [3] and "Epilogue"[4]—chart a journey from intense sorrow to acceptance. "I tried to go more joyful toward the end," she explained. After she had finished the piece, she learned that in ancient Greece, elegiac poetry recitations were accompanied by a flute, a serendipitous realization that makes this piece even more poignant.

Commedia dell'Arte, from 2012, was originally composed for violinist Nadja Salerno-Sonnenberg and the New Century Chamber Orchestra, a group of string players based in the San Francisco Bay Area. It's a piece with a more explicit narrative than most of her compositions. It takes its inspiration from the Italian *commedia dell'arte*, an improvisatory theatrical tradition based on comedic interactions of stock characters that has delighted audiences since the 16th century. Three of the work's four movements are named after specific *commedia dell'arte* characters and the music Zwilich has written for these movements is extremely evocative and often flamboyant. But because of these overt programmatic references, Zwilich was not content to write just for strings. When she learned that NCCO's "concertmaster could do a good snare drum thing and one of the cellists could do various kinds of tambourine," she let her imagination roam. "There was something nice about the players in the orchestra suddenly picking up a percussion instrument," she admitted. However, it can also be performed, as it is on the present recording, by a string section joined by a group of percussionists.

The first movement, "*Arlecchino*," [5] derives its impetuous impishness from its namesake character, known in English as Harlequin, who is extremely nimble and somewhat mischievous. Scalar flourishes in the solo violin alternate with pronounced rhythmic declamations

from the massed strings plus occasional claps on a slapstick, two joined long pieces of wood. "You can't do *Arlecchino* without a slapstick," Zwilich claims. The slower second movement, "*Columbina*," [6] is named for the flirtatious sometime mistress of *Arlecchino*. The solo violin line is a collection of sultry rhapsodic melodies accompanied by the strings' stately harmonic progression with some punctuation from a tambourine, an instrument typically carried around by *Columbina* to fend off unwanted amorous advances. This is followed by the somewhat blustery "*Capitano*," [7] named for the swaggering braggart who tries to impress people with fake tales of conquests which no one believes. It begins with typical snare drum figuration played on a toy drum which leads to an energetic call and response between soloist and ensemble that grows more and more intense only to fade away along with one last muffled toy snare drum tremolo. The last movement, simply called "*Cadenza and Finale*," [8] is precisely what its title says it is. A mysterious semi-improvised percussion jam involving wind chimes and pipe bells leads into a fully notated, *bravura cadenza* for the solo violin followed by a series of episodes recapitulating material from the previous movements.

In the aforementioned 2011 interview, Zwilich said that "tragedies either ruin you or make you stronger" when discussing the first work to which she affixed the title *symphony*, her 1979 *Chamber Symphony*, a watershed sextet she was in the midst of composing for Boston *Musica Viva* when her first husband, violinist Joseph Zwilich, suddenly died of a heart attack. Living through that experience transformed Zwilich and the piece she was writing, leading her to prioritize emotional directness in her music despite her penchant for abstract titles. That focus on feelings is a hallmark of all five of her numbered symphonies, which are all extremely different from each other, and among which the fifth is an artistic culmination. Her first (1982), which she originally titled *Three Movements for Orchestra* until Gunther Schuller (who conducted the work's premiere) insisted it was a *symphony*, is perhaps, oddly, the most conventionally symphonic and notably earned her the Pulitzer

Prize. The second (1985) is a showcase for the orchestra's cello section (it even contains a cadenza for them), while the third (1992) highlights the violas, though not as blatantly as the cellos in the earlier work. The fourth (1999) adds an SATB chorus as well as a children's chorus to the mix. But the fifth (2008), which she subtitled in the score "Concerto for Orchestra" because she gives all the players an opportunity to shine, is the only one of her purely instrumental symphonies cast, as per most symphonies in the literature, in four movements, although it follows the slow-fast-slow-fast pattern of 18th century suites rather than the typical fast-slow-fast-faster paradigm of the Romantic era. "A symphony could be anything," Zwilich asserts. "I don't really think the name conjures up anything really that specific. It just says that I'm somebody who is interested in the tradition of music."

The four movements of *Symphony No. 5* [9-12], commissioned by The Juilliard School and premiered by the Juilliard Orchestra, are named "Prologue," "Celebration," "Memorial," and "Epilogue," although those names do not appear in the score. The opening is filled with tension and anguish as a searing melody is traded from brass to flute to strings and eventually peters out. A portentous descending octave motive opens the energetic second movement which is propelled by frenetic percussion including a jazz drum set. Zwilich has written that the expansive third movement, the longest section of the four, "was written in remembrance of composers whose voices were silenced by tyranny." Among those she felt compelled to honor was the Austrian-born Czech composer Viktor Ullmann who was quite successful before being deported by the Nazis to the Theresienstadt Concentration Camp and subsequently murdered in the gas chambers at Auschwitz-Birkenau. Zwilich offers no specific commentary about the final movement which begins with the unusual sound of timpani struck with wire brushes leading to triumphant declamations in the brass and strings, but ultimately ends solemnly without bombast.

Despite Zwilich's love for the orchestra and her assured skill for combining timbres, she believes that "the model for the world is chamber music where at one moment you're a

partner and the next moment you're a star." So, it is fitting that for her final symphony to date she has recast the orchestra into "a huge chamber ensemble." The work is also a loving tribute to Juilliard where she found her voice as a composer in her early 30s. She still fondly recalls attending all the rehearsals of the Juilliard Orchestra in her student days "because I figured I could learn something."

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Composer Frank J. Oteri is Assistant Professor of Musicology at The New School College of Performing Arts/
Mannes School of Music and Vice President of the International Society for Contemporary Music (ISCM).



Ellen Taaffe Zwilich's works have been performed in virtually all media, by most of the leading American orchestras and by major ensembles abroad. Her works include five Symphonies and a string of concertos commissioned and performed by the nation's top orchestras.

Zwilich is the recipient of numerous prizes and honors, including the 1983 Pulitzer Prize in Music (the first woman ever to receive this coveted award), the Elizabeth Sprague Coolidge

Chamber Music Prize, the Arturo Toscanini Music Critics Award, the Ernst von Dohnányi Citation, an Academy Award from the American Academy of Arts and Letters, a Guggenheim Fellowship, four Grammy® nominations, the Alfred I. Dupont Award, Miami Performing Arts Center Award, the Medaglia d'oro in the G.B. Viotti Competition, and the NPR and WNYC Gotham Award for her contributions to the musical life of New York City. Among other distinctions, Ms. Zwilich has been elected to the American Classical Music Hall of Fame, the Florida Artists Hall of Fame, the American Academy of Arts and Sciences, and the American Academy of Arts and Letters. In 1995, she was named to the first Composer's Chair in the history of Carnegie Hall, and she was designated Musical America's Composer of the Year for 1999. Ms. Zwilich, who holds a doctorate from The Juilliard School, currently holds the Krafft Distinguished Professorship at Florida State University.



Gabriela Díaz began her musical training at the age of five, studying piano with her mother, and the next year, violin with her father. A childhood cancer survivor, Gabriela is committed to supporting cancer research and treatment as a musician. In 2004, she was awarded a grant from the Albert Schweitzer Foundation to organize a series of chamber music concerts in cancer units at various hospitals in Boston. This project is now a part of her chamber music organization, Winsor Music (winsormusic.org).

LIZ LINDER



Sarah Brady, hailed as "intensely expressive" (*New Music Box*) and "colorfully agile" (*The Arts Fuse*), is principal flute with BMOP, and frequently performs with the Boston Symphony Orchestra, The Boston Pops, Boston Ballet, Boston Lyric Opera and Odyssey Opera. A core member of the Radius Ensemble and Collage New Music, she has collaborated with the Talea Ensemble, The Cortona Collective, Sound Icon, Boston Musica Viva, the Firebird Ensemble and the Silk Road Ensemble. After earning an undergraduate degree as a full scholarship student at the University of Connecticut, Sarah

received her graduate degrees from the Longy School of Music under the tutelage of Robert Willoughby. Prizewinner in the Pappoutsakis Flute Competition and the National Flute Association's Young Artist Competition, Sarah is currently the Commissions Coordinator for the National Flute Association. Her solo, chamber, and over 80 orchestral recordings (including a 2019 Grammy® Award-winning opera recording) can be heard on BMOP/sound, Albany, New Focus, Naxos, Oxingale, Cantaloupe and Navona Records labels. Associate Professor of Flute at the Boston Conservatory at Berklee, Sarah also runs the Contemporary Classical Performance Program (CCMP). For more information please visit: www.bradyflute.com



Gil Rose is one of today's most trailblazing conductors, praised as "amazingly versatile" (*The Boston Globe*) with "a sense of style and sophistication" (*Opera News*). Equally at home performing core repertoire, new music, and lesser-known historic symphonic and operatic works, "Gil Rose is not just a fine conductor, but a peerless curator, sniffing out—and commissioning—off-trend, unheralded, and otherwise underplayed repertoire that nevertheless holds to unfailingly high standards of quality. In doing so, he's built an indefinable, but unmistakable, personal aesthetic" (WXQR).

A global leader in American contemporary music, Rose is the founder of the performing and recording ensemble the Boston Modern Orchestra Project (BMOP), who "bring an endlessly curious and almost archaeological mind to programming... with each concert, each recording, an essential step in a better direction" (*The New York Times*), as well as the founder of Odyssey Opera, praised by *The New York Times* as "bold and intriguing" and "one of the East Coast's most interesting opera companies."

Since its founding in 1996, the "unique and invaluable" (*The New York Times*) BMOP has grown to become the premier orchestra in the world for commissioning, recording, and performing music of the twentieth and twenty-first centuries. Under Rose's leadership, BMOP has won seventeen ASCAP Awards for Adventurous Programming, been selected as *Musical America's* Ensemble of the Year in 2016, and in 2021 was awarded a *Gramophone* Magazine Special Achievement Award in recognition of its extraordinary service to American music of the modern era. Under Rose's baton, BMOP has been featured at numerous festivals including the Festival of New American Music (Sacramento, CA), Concerts at the Library of Congress (Washington, DC), and the MATA Festival in New York.

In 2013, Gil Rose expanded his musical vision with the founding of Odyssey Opera, a company dedicated to eclectic and underperformed operatic repertoire from all eras. Working with an international roster of singers and directors, Odyssey has presented more than 35 operas in Boston, with innovative, thematically linked seasons. The company has also established

itself as a leader of modern opera in the United States, having given three world premieres and numerous U.S. premieres.

In addition to his role as conductor, Rose is leading the charge for the preservation and advancement of underperformed works through recordings. BMOP/sound, the independent record label Rose founded in 2008, has released over 90 recordings of contemporary music by today's most innovative composers, including world premieres by John Cage, Lukas Foss, Chen Yi, Anthony Davis, Lisa Bielawa, Steven Mackey, Eric Nathan, and many others. With Rose as executive producer, the label has secured eight GRAMMY® nominations and a win in 2020 for Tobias Picker's opera *Fantastic Mr. Fox*. Odyssey Opera's in-house label has released five CDs, most recently a complete version of Camille Saint-Saëns's *Henry VIII*.

Beyond Boston, Gil Rose enjoys a busy schedule as a guest conductor and educator. Equally at home on the podium in both symphonic and operatic repertoire, Rose has led performances by the Tanglewood Opera Orchestra, the Netherlands Radio Symphony, the American Composers Orchestra, the National Symphony of Ukraine, the Matsumoto Festival of Japan, the New York City Opera, and the Juilliard Symphony among others. In addition to being former faculty at Tufts University and Northeastern University, Rose has worked with students across the U.S. at institutions such as Carnegie Mellon University, MIT, New England Conservatory, and the University of California at San Diego. He is a visionary curator of music, inaugurating the Ditson Festival of Music at Boston's Institute of Contemporary Art and programming three seasons for the Fromm Concerts at Harvard series.

In recent seasons, Gil Rose led Odyssey Opera in a concert performance of three one-act operas by Rachmaninoff and brought John Corigliano and Mark Adamo's new opera *The Lord of Cries* to Boston audiences. In addition, he and BMOP traveled to Carnegie Hall in April 2023 for the orchestra's debut performance and culmination of their 25th season. Future seasons include a BMOP and Odyssey co-production of *Harriet Tubman: When I Crossed That Line to Freedom*, the second opera in *AS TOLD BY: History, Race, and Justice on the Opera Stage*, a five-year initiative highlighting Black composers and vital figures of Black liberation and thought.



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 90 CDs on the label, bringing BMOP’s discography to over 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*, eight 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* [1,4]
 Jessica Lizak (piccolo) [1,4]
 Allison Parramore [1,4]

OBOE

Grace Shryock* [1,4]
 Nancy Dimmock [1,4]
 Laura Pardee
 (English horn) [1,4]

CLARINET

Jan Halloran* [1,4]
 Gary Gorzcyca
 (bass clarinet) [1,4]
 Kevin Price [1,4]

BASSOON

Adrian Morejon* [1,4]
 Jensen Ling [1,4]
 Greg Newton
 (contrabassoon) [1,4]

HORN

Neil Godwin* [1,4]
 Marina Krickler [1,4]
 Dave Ruffino [1,4]
 Helen Wargelin [1,4]

TRUMPET

Terry Everson* [1,4]
 Richard Kelly [1,4]
 Andy Kozar [1,4]

TROMBONE

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

BASS TROMBONE

Chris Beaudry [1,4]

TUBA

Ben Vasko [1,4]

PERCUSSION

Robert Schulz* [1,3,4]
 Jonathan Hess [1,4]
 Bill Manley [4]
 Michael Zell [4]

TIMPANI

Nick Tolle [1,4]

VIOLIN I

Gabriela Dfaz* [4]
 Alyssa Wang* [1-4]
 Piotr Buczek [1-4]
 Ben Carson [1-4]
 Sonia Deng [1-4]
 Jesse Iron [1-4]
 Susan Jensen [1-4]
 Rebecca Katsenes [1,4]
 Rob Lehmann [1-4]
 Nicole Parks [1-4]

VIOLIN II

Colleen Brannen* [1-4]
 Lilit Hartunian [1-4]
 Annegret Klaua [1-4]
 Kay Rooney Matthews [1-4]

Edward Wu [1-4]
 Sean Larkin [1-4]
 Betsy Hinkle [1-4]
 EmmaLee Holmes Hicks [1-4]
 Deborah Boykan [1,4]

VIOLA

Peter Sulski [1-4]
 Alexander Vavilov [1-4]
 Emily Rideout [1-4]
 Emily Rome [1-4]
 David Feltner [1-4]
 Dimitar Petkov [1-4]
 Dan Dona [1-4]
 Noralee Walker [1,4]

CELLO

Nicole Cariglia [1-4]
 Jing Li [1-4]
 Darry Dolezal [1-4]
 Ariel Friedman [1-4]
 Hyun-Ji Kwon [1,4]
 Nate Johnson [1,4]

BASS

Kate Foss [1-4]
 Randell Zigler [1-4]
 Michael Hartery [1,4]

KEY

[1] Upbeat!
 [2] Concerto Elegia
 [3] Commedia Dell'Arte
 [4] Symphony No. 5

*principal

Ellen Taaffe Zwilich

Upbeat!

Concerto Elegia for Solo Flute and Strings
 Commedia dell'Arte for Solo Violin and String Orchestra
 Symphony No. 5

Producer: Gil Rose

Recording and postproduction engineer: Joel Gordon

Assistant engineer: Peter Atkinson

SACD authoring: Brad Michel

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Symphony No. 5 and *Upbeat!* were recorded on April 8, 2022, at Jordan Hall in Boston, MA. *Commedia dell'Arte* for Solo Violin and String Orchestra and *Concerto Elegia* for Solo Flute and Strings were recorded on April 11, 2022 at Mechanics Hall in Worcester, MA.

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