

# B M O P 25 YEARS

GIL ROSE, ARTISTIC DIRECTOR



ORCHESTRAL SERIES

**FEBRUARY 18, 2022**  
**JORDAN HALL**

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## **Pulling Out All the Stops**

FRIDAY **FEBRUARY 18, 2022** 8:00

# **BMOP**25 YEARS

APRIL 8, 2022 — IN JORDAN HALL

## Ellen Taaffe Zwilich Portrait Concert

As the first woman to earn a doctorate from Juilliard, and the first woman to win the Pulitzer Prize, Ellen Zwilich is among America's most celebrated, prolific, and popular composers. This overview of her work includes her *Concerto Elegia* for flute and string orchestra, *Commedia dell'Arte* for violin and string orchestra, and Symphony No. 5. BMOP will also premiere NEC Composition Competition winner Lavell Blackwell's piece *Effleurage*.

JUNE 17, 2022 — THE STRAND THEATRE

## Anthony Davis X: The Life and Times of Malcolm X

Anthony Davis is perhaps best known for this opera, which enjoyed a sold-out premiere production at the New York City Opera in 1986. Our performance, as well as the recording that will follow, will represent the final, revised version of this opera.

This performance and recording comprise the first work in our series of operas by Black composers, **As Told By: History, Race, and Justice on the Opera Stage**.

Presented in partnership with Odyssey Opera

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# Pulling Out All the Stops

FRIDAY FEBRUARY 18, 2022 8:00

SYMPHONY HALL

**JOHANN SEBASTIAN BACH** Prelude and Fugue in C Minor  
Edward Elgar, arr. (1922)

**STEPHEN PAULUS** Grand Concerto (2004)  
Paul Jacobs, organ

INTERMISSION

**OLIVIER MESSIAEN** L'ascension (1933)

- I. Majesté du Christ demandant sa gloire à son Père
- II. Alléluias sereins d'une âme qui désire le ciel
- III. Alleluia sur la trompette, alleluia sur la cymbale
- IV. Prière du Christ montant vers son Père

**JOSEPH JONGEN** Symphony Concertante (1926)  
Paul Jacobs, organ

**GIL ROSE**, conductor

*Partial funding for this free live event was provided by the Recording Industry's Music Performance Trust Fund*

*This concert is funded by a lead gift from the Ellis L. Phillips Foundation*

*Also made possible in part by The Nancy Foss Heath and Richard B. Heath Educational, Cultural and Environmental Foundation*

# PROGRAM NOTES

By Clifton Ingram

## J.S. BACH (1685-1750)

FANTASIA AND FUGUE IN C MINOR, BWV 537

SIR EDWARD ELGAR, ARRANGER (1922)

Commonly hailed as the quintessential English composer of his time, the reality of Sir Edward Elgar's musical career falls a little farther off the beaten path than one might expect. Born the fourth of seven children to a Worcester music-shop proprietor in 1857, not surprisingly Elgar's skills at piano, violin, and music theory were all encouraged from a tender young age. The young musician's budding talents — which left quite an impression on the likes of Arthur Sullivan — would not prove enough to secure an immediate place in the British and international scene. After much perseverance, not to mention newfound inspiration and support from his wife, Alice, Elgar's breakthrough would come suddenly in 1899 when he penned an overnight sensation, the *Enigma Variations*. Yet Elgar would continue to be haunted by struggle, even after unequivocal success. Fame found him uncomfortable at best, the invasion of his privacy a persistent effect on nerves and health. "My life is one continual giving up of little things which I love," he lamented in 1903 to his friend August Jaeger (notably, the dedicatee of the "Nimrod" variation from the *Enigma Variations*).

While Elgar experienced years of prolific output at the beginning of the 19th century, World War I marked a decided slowing-down for the composer in the face of tragedy. Written in 1918–19, Elgar's now-famous *Cello Concerto in E minor* is undeniably attached to this pivotal post-war period. From dour and uncertain origins, Elgar, deeply affected by the tremendous loss of life, began to foster a graver tone in his music, one that Yeats had detected before the war as "wonderful in its heroic melancholy." Lady Elgar also detected in her diary this new somber quality in her husband's music, which she noted "should be in a war symphony." Fatefully, the death of Lady Elgar only a year later would prove a crushing blow for the aging composer, the personal loss rendering the composer frequently dormant for his remaining 14 years.

Times were changing, and the previous penchants of Edwardian sensibility had swiftly come to sound inadequate and dated, irrevocably lost to the atrocities of the Great War. Elgar continued to move with the times in his own way, being an early advocate for the gramophone and remaining active in the production of recording his works until his death in 1934.

Elgar's arrangement of J.S. Bach's *Fantasia and Fugue in C minor*, was written in 1921–22 in the wake of global and personal grieving. Elgar had first orchestrated the Fugue, which premiered in Queen's Hall in London in October 1921 under the baton of Eugene Goossens. He had originally hoped for a collaborative effort as a gesture toward mending the rift between nations; but when his friend Richard Strauss did not reciprocate and failed to orchestrate the opening Fantasia, Elgar set himself to the task in 1922. The



## TONIGHT'S PERFORMERS

### FLUTE

Sarah Brady  
Rachel Braude  
Ashley Addington

### OBOE

Jennifer Slowik  
Nancy Dimock  
Laura Pardee

### CLARINET

Jan Halloran  
Gary Gorczyca  
Amy Advocat

### BASSOON

Ron Haroutunian  
Adrian Morejon  
Stephanie Busby

### HORN

Kevin Owen  
Whitacre Hill  
Neil Godwin  
Alyssa Daly

### TRUMPET

Terry Everson  
Eric Berlin  
Andy Kozar

### TROMBONE

Hans Bohn  
Alexei Doohovsky

### BASS TROMBONE

Chris Beaudry

### TUBA

Ken Amis

### TIMPANI

Craig McNutt

### PERCUSSION

Robert Schulz  
Nick Tolle  
Jonathan Hess

### HARP

Hyunjung Choi  
Amanda Romano

### VIOLIN I

Gabriela Diaz  
Heidi Braun Hill  
Susan Jensen  
Alyssa Wang  
Piotr Buczek  
Jae Lee  
Gabriel Boyers  
Zena Hsu  
Yumi Okada  
Zoya Tsvetkova  
Colin Davis  
Lilit Hartunian  
Nicole Parks  
Sean Larkin

### VIOLIN II

Colleen Brannen  
Megumi Stohs  
Klaudia Szlachta  
Paola Caballero  
Judith Lee  
Annegret Klaua  
Kay Rooney-Matthews  
Ben Carson  
Sonia Deng  
Edward Wu  
Mina Lacheva

### VIOLA

Peter Sulski  
Noriko Futagami  
Joan Ellersick  
Alexander Vavilov  
Ashleigh Gordon  
Abigail Cross  
Emily Rideout  
David Feltner  
Sam Kelder  
Dimitar Petkov

### CELLO

Rafael Popper-Keizer  
David Russell  
Nicole Cariglia  
Jing Li  
Darry Dolezal  
Aron Zelkowitz  
Miriam Bolkosky  
Ariel Friedman

### BASS

Anthony D'Amico  
Bebo Shiu  
Kate Foss  
Randall Zigler  
Reginald Lamb  
Pete Walsh

first complete performance of both arrangements of *Fantasia and Fugue* was under Elgar's own direction in September 1922.

As is often the case when arranging a historical work, Elgar's reworking of Bach reveals a composer channeling the music of the past through the lens of their own age. As Elgar wrote to Ivor Atkins, a friend and organist: "I have orchestrated a Bach fugue in a modern way ... I wanted to show how gorgeous and great and brilliant he would have made himself sound if he had had our means." However, there is a double-nostalgia here, not just Elgar's own yearning for the poised pomp and circumstance of the Baroque. Today, Elgar's turn-of-the-century stylings are as if sepia-toned to contemporary ears as well, which only enhances a sense of longing for bygone days, stacking longing upon longing. Make no mistake, however: this is Bach, no doubt, but it is Bach as if played by a silent-film orchestra in a Roaring-Twenties picture palace.

Elgar deftly infuses a twentieth-century cinematic narrative to the organ's original contrapuntal language in recasting Bach's *Fantasia and Fugue in C minor*. For the *Fantasia*, Elgar's playfulness with the orchestra maintains the grave intensity of Bach's original while also incorporating plenty of the British composer's own touches. From the onset, the faintest thrumming of timpani and bass drum amongst ominous drones of low strings haunts the music with what must have been none-too-distant memories of audible artillery and bomber blitzes coming across the Channel from France. The melancholic melody started by the oboe is passed amongst the winds as the music builds and falls. Elgar creates a shifting landscape of foregrounds and backgrounds as the individual voices are revealed and buried, creating a story of both progress and loss, at times overwhelming, a balancing act of whirling densities. The *Fugue* shows a more confident mood in contrast to the *Fantasia*'s searching, highlighted by an unstoppable driving that lasts until the very last push.

Tragically noble in the face of stark solitude, Elgar finds a new sense of musical intimacy in reworking Bach's *Fantasia and Fugue in C minor*. Elgar's post-war style was epitomized by the economical and terse, noted for its "pregnant simplicity ... but with a profound [underlying] wisdom and beauty." In this way, Elgar has found that the *bon vivant* opulence of a dying Edwardian Age maps surprisingly well to Bach's late Baroque fashions. The contrast between wandering *Fantasia* and driving *Fugue* seems almost a tragic adieu to promises made before trenches were dug, like a British stiff upper lip in the face of agonizing adversity at the end of an era.

## STEPHEN PAULUS (1949–2014)

### GRAND CONCERTO FOR ORGAN AND ORCHESTRA (2004)

Some composers find the organ daunting — understandably so — and will avoid writing for it altogether. But Stephen was someone who embraced the instrument, understood it, and composed very beautifully for it.

— organist Paul Jacobs, remembering Stephen Paulus

Recently having passed in 2014, Stephen Paulus maintained a rich and multi-faceted musical life. A prolific American composer, Paulus wrote over 600 works, including 55 orchestral works for notable orchestras in Atlanta, Minnesota, Tucson, and Annapolis, as well as 12 operas for Boston Lyric Opera, Washington Opera, Minnesota Opera, Sacramento

Opera, and The Berkshire Opera Company, among others. Paulus was also a staunch advocate for new music throughout his career, co-founding the Minnesota Composer Forum in 1973, which would evolve into the largest composer service organization in the United States, the American Composers Forum. Paulus also served as the Symphony and Concert Representative on the board of The American Society of Composers, Authors, and Publishers (ASCAP) for over two decades, from 1990 until 2014.

Paulus' orchestral compositional style explores the vocabulary of the late Romantic symphonic language, but greatly informed by his experience writing for voice. About Paulus' unapologetically lyrical and welcoming melodicism, organist Paul Jacobs reminisced that "He had this love of melody ... [and] there are moments of playfulness to this work, which is utterly attractive to any listener." About the organ, Paulus thought he knew just enough about the instrument "to be dangerous," while avoiding the instrument's tried-and-true clichés. Clearly up to the challenge of writing for organ, Paulus' three-movement *Grand Concerto for Organ and Orchestra* is his third concerto for the instrument. Living up to its title, the piece is not only grand in its forces but also in its stylistic breadth, encompassing the American composer's many signatures. The music is ripe with both short motifs and long arching melodies, a propulsive rhythmic drive, and juxtaposing harmonies and timbres. Organist Paul Jacobs summarizes the musical narrative as follows:

It offers a thrilling journey for the listener, beginning rather quietly, but quickly giving way to a jaunty, rhythmic first movement, followed by his trademark lyricism in the second ... [The] melody that comes in full display in the second movement [is] interrupted briefly by a kind of bubbly scherzo-like texture, and then returns to a long, meandering melodic line. And all of this gives way to a joyful toccata with an exhilarating conclusion.

The first movement, titled "Vivacious and Spirited," begins in rather the opposite way than one might expect: cautious, mysterious, and in a minor key. Undulating parallel intervals spread from the organ to the orchestra quickly, soon egged on by brass and percussion into a faster tempo. Keeping up this lively pace, Paulus employs mischievous hocketed passages where organ and orchestra share the stage to complete each others' phrases. After a great deal of variation and diversion, the movement ends transformed from minor to major.

"Austere; Foreboding," the second movement, shows a more restrained hand, akin to the cleverly lean neoclassicism of Francis Poulenc. The organ begins alone in its higher registers, slowly snaking stepwise downward. Blending high strings with organ, Paulus introduces tender melodies from both flute and clarinet that firmly establish this new-found calm. But this peacefulness is not to last. A livelier tempo is introduced where winds chirp and make merry; however, dark clouds gather on the horizon, and a brief maelstrom of crunching harmonies is unleashed by organ and orchestra, leaving a swathe of negative space for more gentler music as the dust settles. Listen closely and one can hear a common "compositional thumbprint" for Paulus' organ works toward the end; here, a quotation from the Mormon hymn "Come, Come, Ye Saints" stands in tribute to Paulus' father.

The closing movement is titled "Jubilant" and begins brightly with a brief but animated conversation between wooden percussion and middle strings. Another quoted tune by Paulus, "Waly, Waly" (also known as "The Water is Wide"), soon can be heard from the strings, floating atop the minimalistic static oscillation of chords à la Steve Reich, firmly

held down by the organ after a toccata-like cadenza. The excitement is sustained for some time in this fashion, finally making room for another virtuosic cadenza for the organ pedals before a final emphatic climax is reached.

## **OLIVIER MESSIAEN (1908-1992)**

### **L'ASCENSION (1933)**

In twentieth-century music history, Olivier Messiaen's reputation as a composer and organist often precedes his work. Born 1908, he entered the Paris Conservatoire at the remarkable age of 11, being an extraordinarily precocious student. While held in a prisoner-of-war camp during World War II, Messiaen penned the famously apocalyptic *Quatuor pour la fin du temps* (*Quartet for the End of Time*). After the war, he rose to be like a grandfather in French modernism, a connecting force between the old guard of impressionism and neoclassicism (Claude Debussy, Maurice Ravel, Igor Stravinsky) and the new guard and its many experimental forms (Pierre Boulez, Tristan Murail, Iannis Xenakis). A life-long devoted Roman Catholic and enthusiastic ornithologist, in glib academic company he is known as the "birds and church composer." Despite the great importance of the previous accomplishments, this last, seemingly less serious epithet is helpful in approaching Messiaen's music. The relationship between nature and the divine holds a key to listening to his music, which is both expansive in its aesthetic scope yet tightly focused in its sense of intimacy.

Messiaen called *L'ascension*, his multi-movement orchestral suite, "Quatre Méditations symphoniques pour orchestre" (Four symphonic meditations for orchestra). Written in 1932-33, *L'ascension* is a relatively early piece for the composer and an early example of what would quickly become Messiaen's compositional hallmarks. His particular combination of slow tempi and static harmonies suggests a feeling of awe before the divine, one which the composer enjoys contrasting with more exuberant densities and textures. In short, there is a poetry to Messiaen's work, demonstrated by the composer's penchant for including quotations to each movement, often reverently religious in nature.

### **I. Majesté du Christ demandant sa gloire à son Père**

(Majesty of Christ praying that His Father should glorify Him)

Père, l'heure est venue, glorifie ton Fils, afin que ton Fils te glorifie.

(Father, the hour is come; glorify thy Son, that thy Son also may glorify Thee.)

— Prière sacerdotale du Christ, évangile selon Saint Jean

(Prayer from Christ, The Gospel of St. John)

In 1931, Messiaen had been appointed organist at L'Église de la Trinité, a post he would hold for 61 years until his death in 1992. It is no surprise then that the opening music of *L'ascension* bears resemblance to the sound of the composer's beloved organ. In fact, Messiaen would go on to adapt a version of *L'ascension* for the organ only a few years later. In the first movement, the instruments combine to create hazy auras around lush harmonies, like the sublime halos given to saints in sacred medieval paintings. Starting off *Très lent et majestueux* (*Very slow and majestic*), woodwinds and brass play chorale-like passages of an almost frozen architecture. The effect is palatial, suggestive of the long curving arches of a cathedral or of the rising and falling mesas of the American

Southwest. Paradoxically, the music seems both crystalline and fluid, the counterpoint at once both familiar and alien, jutting off into surprisingly majestic dissonances and ominous consonances.

### **II. Alléluias sereins d'une âme qui désire le ciel**

(Serene alleluias from a soul longing for Heaven)

*Nous vous en supplions, ô Dieu,... faites que nous habitons aux cieus en esprit.*

*(We beseech Thee, almighty God, that we may in mind dwell in Heaven.)*

— Messe de l'Ascension (Mass for Ascension Day)

Winds begin this movement, too, but this time marked *Bien modéré, clair* (*Well moderated, clear*). However, the music quickly shifts into something more lively with its constantly shifting time signatures, revealing Messiaen is game for Stravinsky-like playfulness. The lithe winds are scaffolded by a buzzing of strings, cueing a sumptuous double-reeded English horn to initiate a melodic back-and-forth amongst the winds. High violins eventually enter the mix, stretching a searing polyrhythmic (3-against-5) skin-like texture across the winds, now in defiant unison. It is a music that bridges abstraction and physicality, held together by long endless lines and perpetual lyricism.

### **III. Alleluia sur la trompette, alleluia sur la cymbale**

(Alleluia on the trumpet, alleluia on the cymbal)

*Le Seigneur est monté au son de la trompette...*

*Nations, frappez toutes des mains; célébrez Dieu par des cris d'allégresse!*

*(The Lord ascended with the sound of the trumpet...*

*Nations, clap your hands all; celebrate God with shouts of joy!)*

— Psaume 46 (Psalm 46)

Messiaen shows the influence of Stravinsky even more in this third movement, beginning *Vif et joyeux* (*Fast and joyfully*). The brass calls the orchestra to arms, answered by low marching figures in the strings. Ebbing and flowing, different collections of instrumental groupings alternate in cross-cutting orchestrations. It is a very conversational music: an orchestra in dialogue with itself, but not a very straightforward one. There are deceptions and fake-outs aplenty. Eventually, low strings take on a driving motif and are joined by the buzzing of bassoons to build the orchestra into another reverent, almost frenzied climax, one with a clever sense of humor.

### **IV. Prière du Christ montant vers son Père**

(Prayer from Christ ascending towards His Father)

*Père,... j'ai manifesté ton nom aux hommes... Voilà que je ne suis plus dans le monde; mais eux sont dans le monde, et moi je vais à toi.*

*(And now, O Father, I have manifested Thy name unto men...and now, I am no more in the world, but these are in the world and I come to Thee.)*

— Prière sacerdotale du Christ, évangile selon Saint Jean

(Priestly Prayer of Christ, Gospel of St. John)

The last movement book-ends the work, returning to a music of slow, somber majesty marked *Extrêmement lent, ému et solennel* (*Extremely slow, emotional and solemn*). Unlike the first movement, however, the focus has moved away from the winds and to

the sonorous strings. Rising figures, like the endless staircases of M.C. Escher, endow the music with a sense of strange ecstasy, at times lush and luminous yet also melting and dizzying. Yet there is always a logic to the music, itself an expression of faith for an inclusive sense of beauty.

### JOSEPH JONGEN (1873-1953)

#### SYMPHONIE CONCERTANTE FOR ORGAN AND ORCHESTRA (1926)

Born in 1873 in Liège, Joseph Jongen is Belgium's most well-known twentieth-century composer. The young Belgian demonstrated musical talent at a very early age, so much so that he was admitted at 7 years old to the Liège Conservatoire. There Jongen would spend sixteen years studying, going on to win First Prize for Fugue (1895) and receiving honors diplomas in both piano and organ (1896). In 1897, he won the Belgian Prix de Rome for his cantata *Comala*, allowing him to travel to France, Germany, and Italy. In 1902, he returned to Belgium as a professor of harmony and counterpoint at his alma mater. During World War I, he fled with his wife, pianist Valentine Ziane, and their three children to England, where Jongen stayed busy by founding a piano quartet called the Belgian Quartet. After the war, he returned home once again and was named professor of fugue at the Royal Conservatory of Brussels, where he served as director 1925-39. Jongen also became principal conductor of the Concerts Spirituels and the Concerts Populaires concert series in Brussels, and later his success landed him the role of royal tutor in harmony to Princess Marie-José. With a deft hand at fugal and contrapuntal writing, Jongen's music often has a hint of Bach behind its surfaces, an edifice made up of gleanings of both Late Romanticism and early Modernism, having run the stylistic gauntlet of the Fin de Siècle.

A prolific composer over many years, Jongen wrote a great deal of orchestral and chamber music, both instrumental and vocal music alike. However, today the only music of his performed with much regularity are his works including organ. Much of these were solo pieces, although some were written with accompanying instruments like the grand *Symphonie Concertante for Organ and Orchestra*.

Written in 1926, Jongen's *Symphonie Concertante* was commissioned to be premiered in a cavernously grand ex-railway station converted into one of the first department stores: the Grand Court of the John Wanamaker Department Store in Philadelphia, now a National Historic Landmark and notably the first store to use price tags. The performance was meant as a rededication of the world's largest pipe organ, the Wanamaker Organ, part of a series of concerts Rodman Wanamaker funded with conductor Leopold Stokowski and the Philadelphia Orchestra. Unfortunately, Wanamaker's death in 1928 prevented the performance from happening. Instead, Jongen went on to play and direct his *Symphonie Concertante* throughout Europe himself. Over 80 years later, this Belgian tour de force for organ and orchestra was eventually performed for the first time on the Wanamaker Organ with the Philadelphia Orchestra in 2008.

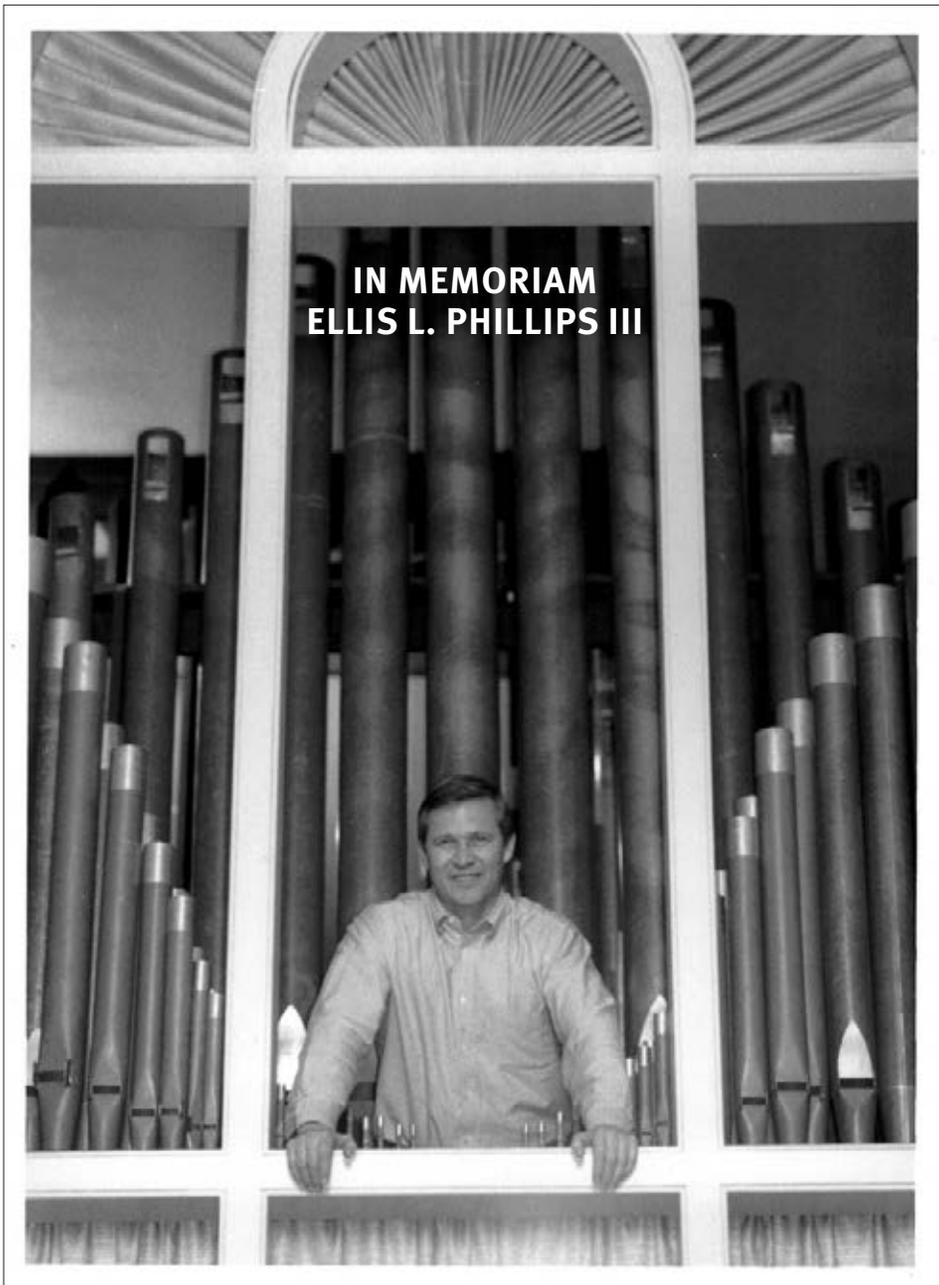
The untitled first movement, marked with an unassuming *Allegro, molto moderato*, structurally comes off as a fantasy that wanders whimsically through its many different musical episodes. Opening *In modo dorian*, cellos and contrabasses hold down pedal notes for spritely passages of high strings and jaunty winds to sit atop. More and more winds join the playful fray, setting up the organist for a blazing entry, entering into a call-and-response with the orchestra. The contrast of *leggiero* orchestra and piping organ leads

to galloping rhythms and grandly triumphant organ blasts. Notably, Jongen employs a sudden color change as the organ arpeggiates rapidly up and down the keyboard manuals, its swell box closed (*récit fermé*), allowing the brass section a time to shine as well. Conflict de-escalates into dissipating wisps of harmony and wind lyricism.

The second movement, "Divertimento," begins in stark contrast in a carnivalesque tone, the organ sounding like music from a nearby carousel dancing in a bright *Molto vivo* tempo. Contrasting passages of gently somber *Religioso* and warm *Cantabile* come and go throughout the movement, often instigated into new territory by bombastic organ. Once this playful diversion concludes, the third movement conjures a more mysterious mood. Entitled "Molto Lento" and marked *misterioso*, here Jongen exploits the organ's ability to blend well with winds and strings alike, surfacing in solo passages to express a solemn, but understated reverence. A brief *Appassionato* attempts to break up the seriousness, but the music holds fast, ending in a poised fragility of fluting organ tones and gentle high strings in tremolo. The finale, "Toccata (Moto Perpetuo)," wastes no time in getting started. Waves and waves of orchestral sound crest, crash, and pull back against the endless sixteenth figures from the organ. Dramatic thrusts from the brass burst forth from the dense and churning orchestration, spurning the organ to even greater heights and a notably dramatic finish.

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*Clifton Ingram is a composer, performer (Rested Field, guitars/electronics), and writer interested in the fault lines between contemporary and historical traditions. He holds degrees in music (composition) and classics from Skidmore College and The Boston Conservatory.*



*Simply put, without Larry Phillips, there would be no BMOP. His initial energy, support, and advocacy helped a start-up organization grow, survive, and thrive. Larry and the Ellis L. Phillips Foundation helped many other small organizations get their start, changing the musical landscape in Boston for decades to come. It's an honor to be able to dedicate this concert to Larry's memory and the excellent work of the Phillips Foundation.*

— Gil Rose

**ELLIS LAURIMORE PHILLIPS III**, “Larry,” was essential to the founding of the Boston Modern Orchestra Project, serving as its first Board Chair and then later Chair Emeritus from 1996 until he died in October, 2018. Harpsichordist, organist, composer, music critic, and philanthropist, Larry Phillips’ contribution to the music world was far reaching and well known. His professional music career spanned over four decades.

Born in Roslyn Heights, New York, Larry earned his undergraduate degree at Harvard University in 1970. While an undergraduate he studied with pianist Luise Vosgerchian and concurrently at the Longy School of Music. After Harvard he studied at the Conservatoire de Musique de Montréal where he earned the Certificat D’Etudes en Disciplines Théoriques and he won the John Robb Organ Competition in 1972. He won international music competition prizes from the Royal Canadian College of Organists in 1972 and the International Harpsichord Competition in Bruges, Belgium in 1974. Returning to Boston, in 1975 he completed a Master of Music from New England Conservatory of Music, concentrating in harpsichord performance. His professional training included study of organ performance with Bernard Lagace.

Early recognition led to his signing with music agent Albert Kay Associates in New York City, in 1976. During his national touring career performing as an organist and harpsichordist, Larry made a valuable contribution to the Early Music revival. He was a founding member of the early music trio Quantz, and of the Festival Music Players, a Boston area chamber music organization.

As third president of the Ellis L. Phillips Foundation, and through his own personal engagement, he contributed much to his local and national community, serving on many non-profit boards including the Board of Trustees for both New England Conservatory and the Boston Early Music Festival, where he was influential in establishing the BEMF Organ Mini-Festival. Larry was also a founder and director of the Unitarian Universalist Musicians Network and an editor of the Signature Choral Series. He was a founding member and president of the Partnership of the Historic Bostons.

His enthusiasm and commitment to the arts made him well sought after by dozens of musical organizations. He was a force of encouragement to young musicians, hiring many to perform at the First Parish in Waltham where he was Music Director from 1982 to 2002.

In 1996 he attended the premiere BMOP concert held in Paine Hall at Harvard University, and quickly arranged a meeting with Gil Rose shortly thereafter. At that first meeting he decided to contribute to BMOP’s mission and helped connect BMOP to the philanthropic world in Boston. What followed were decades of excitement helping BMOP to grow and to receive national and international recognition.

Larry had a rare combination of gifts: skilled at running a non-profit organization as well as performing on stage. He was at home filing a new institution’s articles of incorporation as he was giving a recital or performing in an ensemble with friends and colleagues. Family and friend gatherings often included ensemble playing. His home in Boston, built by the 19th century music publisher, Charles Ditson, saw countless rehearsals for colleagues preparing for performances.

When the struggle with Type 1 diabetes brought his performing career to an end, Larry embraced a new career as a critic for the *Boston Musical Intelligencer*, a position that he held from 2008 until the spring of 2012. He published the 5th most reviews for the magazine to that date.

As Aliana de la Guardia of Guerilla Opera recalled, “Larry was a joy to see in the audience. I never feared his reviews because even a bad one was somehow still encouraging. His presence and enthusiasm will be missed.”

## GUEST ARTIST



Heralded as “one of the major musicians of our time” by Alex Ross of *The New Yorker* and as “America’s leading organ performer” by *The Economist*, the internationally celebrated organist **PAUL JACOBS** combines a probing intellect and extraordinary technical mastery with an unusually large repertoire, both old and new. He has performed to great critical acclaim on five continents and in each of the fifty United States. The only organist ever to have won a Grammy Award—in 2011 for Messiaen’s towering “*Livre du Saint-Sacrament*,”—Mr. Jacobs is an eloquent champion of his instrument both in the United States and abroad.

Mr. Jacobs has transfixed audiences, colleagues, and critics alike with landmark performances of the complete works for solo organ by J.S. Bach and Messiaen. He made musical history at age 23 when he gave an 18-hour marathon performance of Bach’s complete organ works on the 250th anniversary of the composer’s death. A fierce advocate of new music, Mr. Jacobs has premiered works by Samuel Adler, Mason Bates, Michael Daugherty, Bernd Richard Deutsch, John Harbison, Wayne Oquin, Stephen Paulus, Christopher Theofanidis, and Christopher Rouse, among others.

No other organist is repeatedly invited as soloist to perform with prestigious orchestras, thus making him a pioneer in the movement for the revival of symphonic music featuring the organ. Mr. Jacobs regularly appears with the Chicago Symphony, Cincinnati Symphony, Cleveland Orchestra, Edmonton Symphony, Indianapolis Symphony, Kansas City Symphony, Los Angeles Philharmonic, Lucerne Symphony Orchestra, Minnesota Orchestra, Montreal Symphony, Nashville Symphony, National Symphony Orchestra, Pacific Symphony, Phoenix Symphony, Philadelphia Orchestra, San Francisco Symphony, Toledo Symphony, and Utah Symphony, among others.

Mr. Jacobs studied at the Curtis Institute of Music, double-majoring with John Weaver for organ and Lionel Party for harpsichord, and at Yale University with Thomas Murray. He joined the faculty of The Juilliard School in 2003, and was named chairman of the organ department in 2004, one of the youngest faculty appointees in the school’s history. He received Juilliard’s prestigious William Schuman Scholar’s Chair in 2007. In addition to his concert and teaching appearances, Mr. Jacobs is a frequent performer at festivals across the world, and has appeared on American Public Media’s *Performance Today*, *Pipedreams*, and *Saint Paul Sunday*, as well as NPR’s *Morning Edition*, ABC-TV’s *World News Tonight*, and BBC Radio 3. In 2017 he received an honorary doctorate from Washington and Jefferson College.

## ARTISTIC DIRECTOR

LIZ LINDER



**GIL ROSE** is a musician helping to shape the future of classical music. Acknowledged for his “sense of style and sophistication” by *Opera News*, noted as “an amazingly versatile conductor” by *The Boston Globe*, and praised for conducting with “admiral command” by *The New York Times*, over the past two decades Mr. Rose has built a reputation as one of the country’s most inventive and versatile conductors. His dynamic performances on both the symphonic and operatic stages as well as over 80 recordings have garnered international critical praise.

In 1996, Mr. Rose founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording symphonic music of the twentieth and twenty-first centuries. Under his leadership, BMOP has won fourteen ASCAP awards for adventurous programming and was selected as Musical America’s 2016 Ensemble of the Year, the first symphony orchestra to receive this distinction. Mr. Rose serves as the executive producer of the BMOP/sound recording label. His extensive discography includes world premiere recordings of music by John Cage, Lukas Foss, Chen Yi, Anthony Davis, Lisa Bielawa, Steven Mackey, Eric Nathan, and many others on such labels as Albany, Arsis, Chandos, 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*. A double disc of one act operas by notable American composer Dominick Argento, and the world premiere recording of Mario Castelnuovo-Tedesco’s *The Importance of Being Earnest* followed. In the past year, Odyssey has released premiere recordings of Charles Gounod’s *La Reine de Saba* and Sant-Saens’ *Henry VIII*.

Formerly, Mr. Rose led Opera Boston as its Music Director starting in 2003, and in 2010 was appointed the company’s first Artistic Director. He led Opera Boston in several American and New England premieres including Shostakovich’s *The Nose*, Weber’s *Der Freischütz*, and Hindemith’s *Cardillac*. In 2009, Mr. Rose led the world premiere of Zhou Long’s *Madame White Snake*, which won the Pulitzer Prize for Music in 2011. Mr. Rose also served as the artistic director of Opera Unlimited, a contemporary opera festival associated with Opera Boston. With Opera Unlimited, he led the world premiere of Elena Ruehr’s *Toussaint Before the Spirits* and the New England premiere of Thomas Adès’s *Powder Her Face*, as well as the revival of John Harbison’s *Full Moon in March*, and the North American premiere of Peter Eötvös’s *Angels in America*.

Mr. Rose 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) and 2018 conducting a double bill of Rameau & Donizetti's *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 as well as 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 amongst others.

In 2007, Mr. Rose was awarded Columbia University's prestigious Ditson Award as well as an ASCAP Concert Music Award for his exemplary commitment to new American music. He is a five-time Grammy Award nominee and won Best Opera Recording in 2020 for Tobias Picker's *Fantastic Mr. Fox*.



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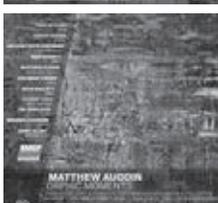
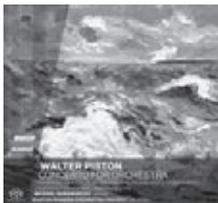
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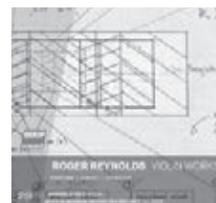
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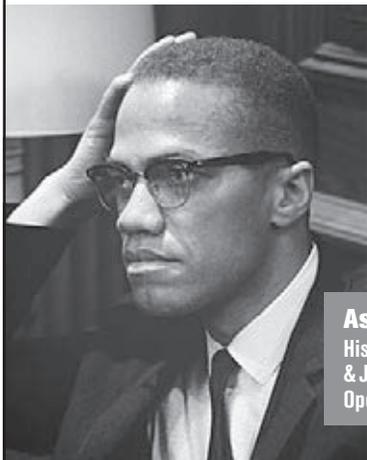
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Founded by Artistic Director Gil Rose in 1996, BMOP has championed composers whose careers span nine decades. Each season, Rose brings BMOP's award-winning orchestra, renowned soloists, and influential composers to the stage of Boston's premier venues in a series that offers the most diverse orchestral programming in the city. The musicians of BMOP are consistently lauded for the energy, imagination, and passion with which they infuse the music of the present era. BMOP was selected as Musical America's 2016 Ensemble of the Year, the first symphony orchestra to receive this distinction. In 2021, *Gramophone* magazine bestowed BMOP with a Special Achievement Award in recognition of their service to American music.

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