

**The New
Brandenburgs**
BACH REIMAGINED

FRIDAY **JANUARY 22, 2016** 8:00

The New Brandenburgs

FRIDAY **JANUARY 22, 2016** 8:00

JORDAN HALL AT NEW ENGLAND CONSERVATORY

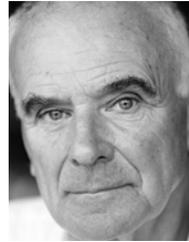
PRE-CONCERT TALK HOSTED BY ROBERT KIRZINGER AT 7:00



KERNIS



WAGNER



DAVIES



THEOFANIDIS



HARTKE



MORAVEC

STEPHEN HARTKE A BRANDENBURG AUTUMN (2006)

- I. Nocturne: Barcarolle
- II. Scherzo: Colloquy
- III. Sarabande: Palaces
- IV. Rejouissance: Hornpipe

CHRISTOPHER THEOFANIDIS MUSE (2007)

- I. brilliant, fiery
- II. with a light touch, ornate
- III. willful, deliberate

MELINDA WAGNER LITTLE MOONHEAD: THREE TRIBUTARIES (2008)

- I. Little Prelude (with Rills)
- II. Moon Ache
- III. Fiddlehead: Scrubby and impertinent

Gabriela Diaz, violin

INTERMISSION

AARON JAY KERNIS CONCERTO WITH ECHOES (2009)

- I. Lontano
- II. Slowly
- III. Aria—dolente, grazioso

PETER MAXWELL DAVIES SEA ORPHEUS (2009)

Angela Kim, piano

Sarah Brady, flute

Gabriela Diaz, violin

PAUL MORAVEC BRANDENBURG GATE (2008)

- I. ♩ = 144 — II. Pesante — III. ♩ = 180

Gabriela Diaz, violin

GIL ROSE, Conductor



THIS EVENING'S PERFORMERS

FLUTE

Sarah Brady
Rachel Braude

OBOE

Jennifer Slowik
(English horn)
Laura Pardee Schaefer
(English horn)
Elizabeth Weinfield
(English horn)

CLARINET

Michael Norsworthy

BASSOON

Ronald Haroutunian

FRENCH HORN

Whitacre Hill
Alyssa Daly

TRUMPET

Terry Everson

PERCUSSION

Robert Schulz

HARPSICHORD/CELESTA

Raymond Chow

PIANO

Angela Kim

VIOLIN I

Gabriela Diaz
Piotr Buczek
Zoya Tsvetkova
Gabriel Boyers
MaeLynn Arnold

VIOLIN II

Heidi Braun-Hill
Colleen Brannen
Micah Ringham
Klaudia Szlachta

VIOLA

Joan Ellersick
Peter Sulski
Noriko Herndon
Emily Rome

CELLO

Rafael Popper-Keizer
David Russell
Kate Kayaian
Nicole Cariglia

BASS

Anthony D'Amico
Bebo Shiu

PROGRAM NOTES

BY ROBERT KIRZINGER

J.S. Bach was a completist; whatever interested him in music, he delved into it until he was sure he had mastered that style or genre. He took this approach throughout his life, culminating in such works as the encyclopedic B minor Mass, the exhaustive study of canon and counterpoint in *The Art of the Fugue*, and the dizzying display of technique that is *The Goldberg Variations*. His four-plus year-long cycles of cantatas incorporate virtually every current, and many past, genres and compositional modes; he explored music for solo instruments in depth with the cello suites and the sonatas and partitas for solo violin. And so on. The *Brandenburg* Concertos, so called because he sent them as a gift to Christian Ludwig, Margrave of Brandenburg, in 1721, are essentially the cream of Bach's exploration into the important Baroque genre of the concerto grosso, concertos for multiple instruments and ensemble (both large and small). The six, for various combinations of instruments, are thought to have been written mostly through the decade of the 1710s. The *Brandenburgs* have come for many to symbolize the height of Bach's achievement as an instrumental composer.

Beginning in 2006, the Orpheus Chamber Orchestra acknowledged the *Brandenburgs'* iconic status by commissioning six new chamber-orchestra pieces from major composers taking inspiration from Bach's originals. The six composers were Paul Moravec, Stephen Hartke, Melinda Wagner, Christopher Theofanidis, Aaron Jay Kernis, and Sir Peter Maxwell Davies (the sole non-U.S. composer), whose keyboard concerto *Sea Orpheus* was the last premiered, in early 2010. Each composer was "assigned" a particular *Brandenburg* (with its particular instrumentation, for the most part) for a model.

STEPHEN HARTKE (b. 1952)

A BRANDENBURG AUTUMN (2006)

Stephen Hartke grew up in Manhattan, where he was intensely involved in music as a boy chorister. His continuing interest in Renaissance and other early music can be traced to that experience. He studied at Yale, the University of Pennsylvania, and the University of California—Santa Barbara, and was for many years a member of the music faculty at the University of Southern California. He recently took up the post of Professor and Chair of Composition at Oberlin Conservatory. He was a recipient of the Rome Prize and has been recognized by the Koussevitzky Foundation, the Chamber Music Society of Lincoln Center, and Glimmerglass Opera, and his music has been recorded extensively. His 2009 opera *The Greater Good* won the inaugural Charles Ives Opera Prize from the American Academy of Arts and Letters, and he has fulfilled commissions from such diverse performers as the New York Philharmonic, the Hilliard Ensemble, and the Library of Congress.

Hartke's music encompasses a wide range of influences both technical and cultural, including Renaissance polyphony, rock music, and folk music. His work is notable for its directness and clarity of expression, and often its humor. The Orpheus Chamber Orchestra asked him to write his piece after Bach's *Brandenburg No. 1*, which is scored for three oboes (Hartke has them doubling English horns), bassoon, two horns, solo piccolo violin

COME FOR THE COMPOSERS YOU LOVE... 2015-16 NEC ORCHESTRA SEASON AND THE ONES YOU'LL LOVE SOON.

From Mahler and Haydn, Dvorák and Mozart, to Schuller, Moravec, Dzubay, Weinberg, and Glanert, this year's programming has it all. Wonderful music performed by splendid young musicians—and it's **free**. Come back to Jordan Hall and enjoy!

NEC NEW
ENGLAND
CONSERVATORY

necmusic.edu/concerts

(omitted in Hartke's piece), harpsichord, and strings. He wrote the piece, serendipitously, in the very environs of Brandenburg as a Fellow of the American Academy in Berlin. Although, like Bach, Hartke structures his piece in four movements, their tempos and moods don't correspond. There is, though, some correspondence in the relationships between the concertante instruments and the large string body—horns are sometimes solo, sometimes orchestral; oboes and bassoon are treated both independently and as a group, and the harpsichord plays both doubling and solo roles.

The composer writes,

[T]he piece emerged as something of a musical diary of my impressions of living not far from the palace of Charlottenburg where the dedicatee of Bach's Brandenburgs himself lived. The area of Brandenburg itself is, in fact, a land of lakes, and my studio was quite close to the Wannsee, the lake that borders on western Berlin as well as Potsdam, the capital of Brandenburg. The first movement—Nocturne: Barcarolle—is a musical sketch of the lake, even incorporating suggestions of the sound of halyards striking against the masts of the sailboats moored at a nearby marina. The second movement is a more playful piece—Scherzo: Colloquy—about conversation and, more particularly, the speech rhythms and dynamic of a dinner table discussion among scholars. The third movement—Sarabande: Palaces—is the most autumnal of the movements, being very much about my strolling through the parks of Potsdam admiring the many Hohenzollern palaces and other buildings there. Lastly, the fourth movement—Rejouissance: Hornpipe—was inspired by a desire to hear three English Horns playing in unison fortissimo, and thus it begins, setting off a celebratory dance that I hope is reminiscent in spirit of the more outdoor sort of orchestral pieces of the High Baroque.

CHRISTOPHER THEOFANIDIS (b. 1967)

MUSE (2007)

Christopher Theofanidis was born in Dallas and attended the University of Houston, the Eastman School of Music, and Yale University, where he now teaches. He was also a Fellow of the Tanglewood Music Center, and has taught at Juilliard and the Peabody Conservatory. Theofanidis was composer in residence with the Pittsburgh Symphony Orchestra and has had his work played by that ensemble (his violin concerto for Sarah Chang), Dallas Symphony Orchestra (his cello concerto for Nina Kotova), Atlanta Symphony Orchestra (his Symphony), National Symphony Orchestra, Brooklyn Philharmonic, Houston Grand Opera, and San Francisco Opera, among many others.

Muse—referring to Bach himself as muse—is based on *Brandenburg* No. 3, for strings and harpsichord, with the violins, violas, and cellos divided into three parts each. In effect, it's a concerto for the entire string orchestra, the soloists emerging from and folding back into the *ripieno* seamlessly. Theofanidis uses the same ensemble makeup as Bach, and adheres to what he calls "the general sound world" of Baroque harmony and rhythm. He writes, "The first movement has a running sixteenth note figure, which is actually a minor triple-meter version of the main melodic line in the first movement of the Bach. This is balanced by a short motive of three repeated notes followed by a single lower note. The second movement is highly ornate with a long-lined melody always in the background.

The third movement is based on one of my favorite Bach chorale tunes (though he himself adapted it from a Medieval period chant), Nun komm' der Heiden Heiland."

MELINDA WAGNER (b. 1957)

LITTLE MOONHEAD: THREE TRIBUTARIES (2008)

Melinda Wagner won the Pulitzer Prize in 1999 for her Concerto for Flute, Strings, and Percussion. Born in Philadelphia, she began her musical life as a pianist. She attended Hamilton College and earned graduate degrees in composition from the University of Chicago under Shulamit Ran and the University of Pennsylvania under George Crumb and Richard Wernick. The Chicago Symphony Orchestra commissioned her piano concerto *Extremity of Sky* for Emanuel Ax, as well as two other works; the New York Philharmonic commissioned her trombone concerto for its principal, Joseph Alessi. Wagner has taught at Brandeis University, the University of Pennsylvania, Syracuse University, Swarthmore, and Hunter College, among others, and was composer-in-residence at the University of Texas.

Little Moonhead: Three Tributaries, based on Bach's *Brandenburg* No. 4, takes its quizzical title and movement headings from the translation of Bach's name as "brook." Bach's original was for a solo group of violin and two recorders plus a small string body and continuo. Wagner's piece is for solo violin and two flutes plus strings and harpsichord/celesta. In the first movement, Little Prelude (with Rills), the violin is a clear soloist, with the two flutes functioning primarily as part of the ripieno. The violin solo, with its sustained notes broken up by long runs of thirty-second notes, seems directly inspired by Bach. The orchestral texture, particularly the shimmering harmonic arpeggios, is illustrative and evocative; many of the accompaniment fragments foreshadow or echo the violin's motifs. The second movement, Moon Ache, is slow and features the two flutes as soloists along with the solo violin. The keyboard, mostly harpsichord in the first movement, is celesta throughout the second, a significant change in timbre. The reference for Fiddlehead, the third movement, is evident; the orchestral string sections join heartily in the soloist's show-off maneuvers, although a brief few measures of calm state Bach's signature—B-flat, A, C, B (BACH in German note names)—as a fitting goad for the fast coda.

AARON JAY KERNIS (b. 1960)

CONCERTO WITH ECHOES (2009)

Aaron Jay Kernis's music was first performed by the New York Philharmonic when he was twenty-three, since which time he has become one of the most often performed composers in the country. He won the Pulitzer Prize in music in 1998 for his String Quartet No. 2, *musica instrumentalis*, and in 2002 he won the Grawemeyer Award for his *Colored Field* for cello and orchestra. Kernis studied at the San Francisco Conservatory, Manhattan School of Music, and Yale University, where he has taught for many years, and was in residence at Northwestern University as the recipient of the Nemmers Prize. He was also a Rome Prize winner. Kernis has had a long affiliation with both the Minnesota Orchestra and the St. Paul Chamber Orchestra. Commissions have come from such organizations as the New York Philharmonic, Philadelphia Orchestra, and San Francisco Symphony, as well as individual artists such as Dawn Upshaw and Renée Fleming.

Kernis wrote his *Concerto with Echoes* in 2009 as a response to Bach's *Brandenburg* No. 6, which is scored for two violas, two violas da gamba, cello, bass viol, and harpsichord. Kernis translated this to a modern group of violas, cellos, and double basses, maintaining that group for the first movement. He adds metallic percussion, oboes, bassoons, horns, and trumpet for the second and third movements. Unlike Bach, Kernis uses changing tempos and abrupt contrasts, but the essential contrapuntal textures of his piece recall his Baroque predecessor. Kernis's own comments appear below.

The essential element in the Sixth Brandenburg Concerto that inspired this work comes from its very first measure—the opening passage with two spiraling solo violas, like identical twins following each other breathlessly through a hall of mirrors—the echoing of the title. Also in mind were other works of Bach's that I think of constantly, such as the Ricercar, keyboard Toccatas, C minor Organ Passacaglia, etc. But it also echoes other recent work of mine and reminiscences of other composers I love who also paid homage to Bach in their music.

Each of the Brandenburgs is exceptional in its use of instruments, and this concerto mirrors the Sixth by using only violas, cello and basses, while gradually adding reeds and horns into a loop back to the sound world of First Brandenburg Concerto (and extending it with trumpet and percussion).

The first movement begins with a soft introduction which lays out some of the important building blocks of the concerto's harmony, followed by a fiery, toccata-like virtuosic display. The lines in the movement are constantly mirrored and layered in an often dense maze of sound.

The heart of the piece, the slow movement, is essentially a Passacaglia built on slowly moving bass lines, mirrored layers of melody and open harmonic spaces. Strongly consonant in nature, its harmonies are built in imitative spirals, while the more angular climax uses compressions of the work's opening harmonies.

Rather than closing with a faster dance movement, the brief, slow Aria suggests a courtly dance, and is expressive and pensive, ending with a sigh rather than a flourish.

PETER MAXWELL DAVIES (b. 1934)

SEA ORPHEUS (2009)

The prolific and distinguished English composer Peter Maxwell Davies is among the most important figures in concert music in the past half-century. His half-dozen operas include *Tavener*, composed for the Royal Opera House—Covent Garden, and several pieces for children; his musical theater work *Eight Songs for a Mad King* is a much-studied and imitated repertoire classic. A longtime resident of the Orkney Islands off the coast of Scotland, he was appointed Master of the Queen's Music in 2004. He has also been a busy conductor. Maxwell Davies's catalog comprises well over 300 opus numbers; he has added greatly to the orchestral repertoire with his ten *Strathclyde Concertos* as well as ten substantial symphonies, and he wrote ten string quartets for the Naxos label.

Maxwell Davies's *Sea Orpheus* springs from Bach's *Brandenburg* Concerto No. 5, a concerto for flute, violin, harpsichord, and an orchestra of strings with continuo. *Sea Orpheus* is score for flute, violin, piano, and strings. Another impetus for the piece is the poem of the same name by the Orcadian (Orkney-based) poet George Mackay Brown

(b. 1921). According to the composer, the piece is based musically on the Gregorian chant “Tantum ergo sacramentum,” and also includes quotes from Bach’s *Art of Fugue* and *Musical Offering*. A solo cello begins the first movement, alluding to but not stating the chant melody. The movement alternates fast and slow sections, and features the soloists one by one—flute, then violin, then piano. The piano also has a substantial cadenza in three parts: first left hand, then right, then both together. The second, slow movement is for the three soloists without orchestra. The finale is mostly fast; the violin and flute soloists usually play together as a duo, and the pianist only as soloist (albeit accompanied); two slow sections interrupt the flow.

PAUL MORAVEC (b. 1957)
BRANDENBURG GATE (2008)

Paul Moravec attended Harvard University as an undergraduate and received his doctorate from Columbia University. In 1984 he traveled to Rome for the academic year as a recipient of the Rome Prize. He has been Artist-in-Residence with the Institute for Advanced Study in Princeton and has taught at Harvard, Columbia, Dartmouth, and Hunter College. He is University Professor at Adelphi University, where he has been a faculty member since 1987. He won a Pulitzer Prize in 2004 for his *Tempest Fantasy*, for clarinet, violin, cello, and piano. BMOP recorded his *Northern Lights Electric*, *SempreDiritto!*, Clarinet Concerto, and *Montserrat*: Concerto for Cello and Orchestra for CD, released in 2012 on the BMOP/sound label.

Whether in works with text, for the stage, or in apparently more abstract instrumental music, Paul Moravec has a strong bent towards narrative. As the composer has written, “[M]y own music seems to involve some physical, tangible catalyst.” Opera has occupied Moravec increasingly in the past few years. His opera based on Stephen King’s *The Shining* will be premiered at the Minnesota Opera this coming May. Bach’s *Brandenburg No. 2*, the impetus for Paul Moravec’s *Brandenburg Gate*, is scored for a concertino group of recorder, oboe, trumpet, violin, and strings with continuo. Moravec replaces the recorder and oboe with flute and clarinet/bass clarinet.

Moravec writes of his piece:

The Brandenburg Concertos are among Bach’s most joyous creations. As part of the “New Brandenburg” series, I wanted to project a similar quality of convivial energy. The title, Brandenburg Gate, suggests a portal through which we enter Bach’s world of exuberant invention. It also refers to the actual monument in Berlin, which I personally associate primarily with the astonishing images of the opening of the Berlin Wall on November 9, 1989. It seemed a joyous moment indeed not only for Berliners, but for all of us watching on television around the world. Among other things, this piece evokes the spirit of that historic moment, and does not intend to describe the events literally.

There are three movements in this piece—fast-slow-fast—and they are played attacca, that is, without interruption between the movements. The name Bach, B-A-C-H, can be represented in German musical notation as B-flat – A – C – B-natural. Bach himself used this device occasionally in his own music, and various composers since then have followed his lead in tribute to the master. This piece is, among other things, a musical meditation and elaboration on the motive. As the B-A-C-H motive is

a chromatic four-pitch collection, it well suits my characteristically chromatic harmonic language. Occasionally, the motive serves as the foundation of various twelve-tone rows treated in the general context of my own particular tonality.

Brandenburg Gate is dedicated with great admiration and affection to the amazing musicians of the Orpheus Chamber Orchestra.

©Robert Kirzinger 2016. Composer and writer Robert Kirzinger has been the primary annotator for the Boston Modern Orchestra Project since 2006. He is on the staff of the Boston Symphony Orchestra as a writer, editor, and lecturer, and has taught writing at Northeastern University. He holds degrees in music composition from Carnegie Mellon University and the New England Conservatory.

juventas 2015-2016
new music ensemble
 PERFORMING NEW MUSIC BY YOUNG, LIVING COMPOSERS JUVENTASMUSIC.COM

PROJECT FUSION EARLY DECEMBER, 2015
 A COLLISION OF MUSIC AND TECHNOLOGY

EMERGE Discovering the future of music through the next generation's compositional prodigies. BENJAMIN FRANKLIN INSTITUTE OF TECHNOLOGY AUDITORIUM JANUARY 30, 2016
 NEW MUSIC AND ITS ORIGINS

THE BODY POLITIK BOSTON CENTER FOR THE ARTS MAY 5-7, 2016
 OPERA PROJECT, 2016

Chameleon Arts Ensemble 15/16
 Transforming experiences in chamber music

here and there, in paths apart
 Saturday, February 13, 2016, 8 PM
 First Church in Boston
 Sunday, February 14, 2016, 4 PM
 Goethe-Institut, Boston

Robert Schumann *Drei Romanzen* for oboe & piano, Op. 94
 Onutė Narbutaitė *Winterserenade* for flute, violin & viola
 John Harbison *November 19, 1828: Hallucination in Four Episodes*
 Franz Schubert *Octet in F Major, D. 803, Op. Post. 166*

Chameleon Up Close Enjoy a complimentary glass of wine at the Goethe-Institut, transformed into an intimate cabaret setting with table seating.
 Kelli O'Connor & Gary Gorzcyca, clarinets and Vivian Choi, piano
 Sunday, March 6, 2016, 4 PM
 Goethe-Institut, Boston

Felix Mendelssohn *Konzertstück No. 2, Op. 114*
 Camille Saint-Saëns *Sonata in E-Flat Major, Op. 167*
 Francis Poulenc *Sonata for two clarinets*
 Johannes Brahms *Sonata in E-Flat Major, Op. 120, No. 2*

www.chameleonarts.org • 617-427-8200 "luxury class" - The Boston Globe



Dinosaur Annex Music Ensemble

4th Season 2015/2016

Iridescent Landscape

Saturday February 6th 2016 - 7.30PM

Longy School of Music's Pickman Hall

27 Garden Street, Cambridge, MA 02138



BRIDDES WORLD
 Adams, McKinley, 13-16c. *English Song*
 November 7, 8p | 808 Gallery, BU
 November 8, 3p | Marsh Chapel, BU

OF SUCH VIRTUE
 Takach, Christian, Simon, Selden *Carol Book*
 December 18, 8p | Marsh Chapel, BU
 December 19, 8p | Marsh Chapel, BU

LOVE FAIL
 David Lang
 January 10, 1:30p | Isabella Stewart Gardner Museum

MASQUED
 Boston Percussion Group
 Reiko Yamada
 May 13 & 14, 8p | venue TBD

lorelei ensemble
 Beth Willer, Artistic Director

2015-16 SEASON
 LORELEIENSEMBLE.COM

Tickets available at
 www.LoreleiEnsemble.com
 lorelei.ensemble@gmail.com

**BOSTON
MUSICA
VIVA**
Richard Pittman
Music Director

Our Annual Family Concert!

The Midnight Ride of Paul Revere

TSAI PERFORMANCE CENTER, 685 COMMONWEALTH AVE., BOSTON



Sunday, March 13 at 3pm

Join us for our annual family concert, featuring the World Premiere of **PAUL REVERE'S RIDE**, a new work by **BERNARD HOFFER** for BMV and the Northeast Youth Ballet, Denise Cecere, artistic director.

Come see this famous moment of American history brought to life on stage with our expert ensemble and talented young dancers featuring BMV narrator and NECN Anchor Steve Aveson!

TICKETS: \$30, \$25 seniors, \$10 students at (617) 354-6910 and BMV.org

ALL HAYDN ALL PASSION

Harry Christophers, conductor
Aisslinn Nosky, violin and leader

Fri, Jan 29, 7.30pm
Sun, Jan 31, 3pm
Symphony Hall

Tickets from \$22! Call 617 266 3605
HANDELANDHAYDN.ORG



GIL ROSE, ARTISTIC DIRECTOR



LIZ LINDER

Gil Rose is a conductor helping to shape the future of classical music. His dynamic performances and many 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's unique programming and high performance standards have attracted critical acclaim.

As a guest conductor on both the opera and symphonic platforms, he made his Tanglewood debut in 2002 and in 2003 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 the National Orchestra of Porto and made his Japanese debut in 2015 substituting for Seiji Ozawa at the Matsumoto Festival conducting Berlioz's *Béatrice et Bénédict*.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. He recently announced the formation of Odyssey Opera, an inventive company dedicated to presenting eclectic operatic repertoire in a variety of formats. The company debuted in September 2013 to critical acclaim with a 6-hour concert production of Wagner's *Rienzi*. Subsequent presentations have included concert performances of Korngold's *Die tote Stadt* and Massenet's *Le Cid*, along with two critically acclaimed Spring Festivals of staged opera. Prior to founding Odyssey Opera he led Opera Boston as its Music Director starting in 2003, and in 2010 was appointed the company's first Artistic Director. Mr. Rose led Opera Boston in several American and New England premieres including Shostakovich's *The Nose*, Donizetti's *Maria Padilla*, Hindemith's *Cardillac*, and Peter Eötvös's *Angels in America*. 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 and BMOP recently partnered with the American Repertory Theater, Chicago Opera Theater, and the MIT Media Lab to create the world premiere of composer Tod Machover's *Death and the Powers* (a runner-up for the 2012 Pulitzer Prize in Music). He conducted this seminal multimedia work at its world premiere at the Opera Garnier in Monte Carlo, Monaco, in September 2010, and also led its United States premiere in Boston and a subsequent performance at Chicago Opera Theater.

An active recording artist, Gil Rose serves as the executive producer of the BMOP/sound recording label. His extensive discography includes world premiere recordings of music by John Cage, Lukas Foss, Charles Fussell, Michael Gandolfi, Tod Machover, Steven Mackey, Evan Ziporyn, and many others on such labels as Albany, Arsis, Chandos, ECM, Naxos, New World, and BMOP/sound.

He has led the longstanding Monadnock Music Festival in historic Peterborough, NH, since his appointment as Artistic Director in 2012, conducting several premieres and making his opera stage directing debut in two revivals of operas by Dominick Argento, as

well as conducting, directing and producing the world premier recording of Ned Rorem's opera *Our Town*.

He has curated the Fromm Concerts at Harvard three times and served as the first curator of the Ditson Festival of Music at Boston's Institute of Contemporary Art. As an educator Mr. Rose served five years as director of Orchestral Activities at Tufts University and in 2012 he joined the faculty of Northeastern University as Artist-in-Residence and Professor of Practice.

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 three-time Grammy Award nominee.

EMMANUEL MUSIC

Ryan Turner, Artistic Director



20/15
16

EVENING CONCERTS BACH REIMAGINED

BACH RECONSTRUCTED
St. Mark Passion
March 19, 2016 at 8 PM

BACH REINVENTED
Collaboration with
URBANITY DANCE
April 9, 2016 at 7:30 PM

MENDELSSOHN/WOLF CHAMBER SERIES, YEAR II

Sundays at 4 PM
Oct. 25 & Nov. 1, 2015
April 3 & May 1, 2016

FULL SEASON SCHEDULE
www.emmanuelmusic.org
617-536-3356

2015-16 SEASON

BBCBOSTON.ORG | 617.648.3885

Saturday's well-balanced and thoughtful performance by the Back Bay Chorale at Sanders Theater was a gift.
Boston Musical Intelligencer, Missa Solemnis review, 2015

THE ROMANTIC GENERATION

7 November, 8pm | St. Paul's Church, Cambridge

A BOSTON CHRISTMAS

20 December, 3pm | Old South Church, Boston

VERDI, MOZART, POULENC

5 March, 8pm | Sanders Theatre, Cambridge

BERNSTEIN + BEETHOVEN

14 May, 7:30pm | Zeiterion Theatre, New Bedford
15 May, 3pm | Sanders Theatre, Cambridge

Back Bay
Chorale

SCOTT ALLEN JARRETT
MUSIC DIRECTOR

can ta ta singers

David Hoose
Music Director

Handel *Israel in Egypt*

Fri, Jan 29, 2016 / 8pm
Cary Hall, Lexington

Sun, Jan 31, 2016 / 2pm
NEC's Jordan Hall
David Hoose, Music Director

Cantata Singers will present the complete version of George Frideric Handel's beloved oratorio, *Israel in Egypt*. With its thrilling choral and orchestral music, *Israel in Egypt* shows some of Handel's most powerful and inventive writing for vocal ensemble.

Single Tickets \$25-69
Discounts for students, seniors and groups

For tickets and info: 617.868.5885 cantatasingers.org



BMOP/sound, the label of the acclaimed Boston Modern Orchestra Project, explores the evolution of the music formerly known as classical. Its eclectic catalog offers both rediscovered classics of the 20th century and the music of today's most influential and innovative composers. BMOP/sound gives adventurous listeners a singular opportunity to explore the music that is defining this generation and the next.

Available for purchase at **bmopsound.org** and all major online retailers and in the lobby during intermission at tonight's performance.

BMOP/sound recordings offer superior sound quality, impeccable post-production, and distinguished packaging. In addition to receiving 2009 and 2010 Grammy Award nominations, BMOP/sound recordings have appeared on the year-end "Best of" lists of the *New York Times*, *Time Out New York*, the *Boston Globe*, *American Record Guide*, *National Public Radio*, *NewMusicBox*, *Sequenza21*, and *Downbeat* magazine.

Subscriptions available

Your subscription ensures that you will receive all of BMOP/sound's preeminent recordings as soon as they are made available. Order now and receive:

12-CD subscription for \$14 per CD (save 30%)

Each new CD before official release date

Free shipping (for international subscribers add \$2/CD)

BMOP/sound e-news

To order, call 781.324.0396 or email bmopsound@bmop.org.
Order forms are also available at the CD table in the lobby.



Sarah Bob, Director

**New Music. New Art.
Come Celebrate the Now!**

www.newgalleryconcertseries.org



Night Reflections by David Wells Roth

Featuring world premiere compositions from classical contemporary and jazz to singer song-writing and the avant-garde.

November 12, 2015: Club Night
David Wells Roth, Painter

February 4, 2016: Dark Landscapes
Jeffrey Means, Photographer

May 12, 2016: Blend
Deb Todd Wheeler, Multi-Media Artist

Thursdays at 7pm
Community Music Center of Boston
34 Warren Avenue
in Boston's South End

"Every one of your concerts reminds us what music and art is supposed to be about."



New from BMOP/sound

[1038]

SCOTT WHEELER CRAZY WEATHER
CITY OF SHADOWS | NORTHERN LIGHTS

"...slightly noirish atmosphere[...] terrific and inventive" THE BOSTON GLOBE



[1039]

ELENA RUEHR O'KEEFFE IMAGES
SHIMMER | VOCALISSIMUS | CLOUD ATLAS
Jennifer Kloetzel cello

"Broad orchestral shades, sweeping string writing, and arching motives" BOSTON CLASSICAL REVIEW



[1040]

ANDREW NORMAN PLAY

"...electric with innovation and energy." CLASSICAL VOICE NORTH AMERICA



[1041]

IRVING FINE COMPLETE ORCHESTRAL WORKS
BLUE TOWERS | DIVERSIONS | TOCCATA CONCERTANTE |
SERIOUS SONG | NOTTURNO | SYMPHONY

"Music of blazing difficulty and visceral excitement."
BOSTON CLASSICAL REVIEW



[1042]

DONALD CROCKETT BLUE EARTH
WEDGE | VIOLA CONCERTO
Kate Vincent viola

"complex and inventive" THE BOSTON GLOBE



[1043]

LUKAS FOSS COMPLETE SYMPHONIES

"deeply informed and cohesive" WBUR



[1044]

CHINARY UNG SINGING INSIDE AURA
WATER RINGS OVERTURE | ANICCA | ANTIPHONAL SPIRALS |
GRAND SPIRAL
Susan Ung viola and voice

"luminous and precisely imagined" THE BOSTON GLOBE



[1045]

MASON BATES MOTHERSHIP

SEA-BLUE CIRCUITRY | ATTACK DECAY SUSTAIN RELEASE |
RUSTY AIR IN CAROLINA | DESERT TRANSPORT



[1046]

KATI AGÓCS THE DEBRECEN PASSION

REQUIEM FRAGMENTS | BY THE STREAMS OF BABYLON |
...LIKE TREASURE HIDDEN IN A FIELD... | VESSEL

Lorelei Ensemble
Kati Agócs soprano
Lisa Bielawa soprano

Katherine Growdon
mezzo-soprano
Margot Rood soprano
Sonja Tengblad soprano

"music of fluidity and austere beauty" THE BOSTON GLOBE

Upcoming from BMOP/sound



[1047]

DAVID STOCK CONCERTOS

CONCIERTO CUBANO | OBORAMA | PERCUSSION CONCERTO
Andrés Cárdenes violin
Alex Klein oboe
Lisa Pegher percussion



[1048]

DAVID RAKOWSKI STOLEN MOMENTS

PIANO CONCERTO NO. 2
Amy Briggs, piano

"Briggs has...accommodated the concerto's virtuosic demands with shockingly little outward effort." THE BOSTON GLOBE



[1049]

VIRGIL THOMSON FOUR SAINTS IN THREE ACTS

CAPITAL CAPITALS
Charles Blandy tenor
Aaron Engebret baritone
Tom McNichols bass
Gigi Mitchell-Velasco soprano
Sarah Pelletier soprano
Lynn Torgove mezzo-soprano

"odd-ball, Monty Python-esque humor" BOSTON CLASSICAL REVIEW



[1050]

STEVEN STUCKY AMERICAN MUSE

CONCERTO FOR ORCHESTRA | RHAPSODIES
Sanford Sylvan, baritone

"Stucky's sounds are never less than ravishing" THE BOSTON GLOBE

FULL CATALOG ON DISPLAY IN LOBBY

Give to BMOP and BMOP/sound

Ticket revenue accounts for a fraction of the expense of BMOP concerts, BMOP/sound CDs, and outreach programs. The sum of many gifts of all sizes insures BMOP's future. With your support, we will advocate for composers of all ages, bring together audiences, young and old, distribute BMOP/sound recordings to international locations, and know that today's landmark orchestral works will remain a part of our collective memory.

BENEFITS OF GIVING INCLUDE

- Complimentary BMOP/sound CDs
- Recognition in BMOP programs and publications
- Invitation to selected BMOP rehearsals
- Invitations to receptions with composers and guest artists

With a gift of \$1,000 or more, you become a member of the Conductor's Circle and receive customized benefits tailored to your interests, including sponsoring artists, commissioning new works, and funding recording projects.

You may contribute in the following ways:

CALL 781.324.0396 to speak to a BMOP staff member

VISIT www.bmop.org to give through BMOP's secure PayPal account

MAIL your donation to BMOP, 376 Washington Street, Malden, MA 02148

or:

GIVE your contribution to a BMOP staff member tonight!

For more information, please contact Sissie Siu Cohen, General Manager, at 781.324.0396 or ssiu@bmop.org.

DONORS

We gratefully acknowledge the following individuals, corporations, and foundations whose generous support has made our concerts and recordings possible. (Gifts acknowledged below were received between October 1, 2014, and September 30, 2015.)

FOUNDATIONS, CORPORATIONS, AND INSTITUTIONS

Anonymous
 Aaron Copland Fund for Music
 Adelphi University
 Alice Ditson Fund
 American Academy of Arts and Letters
 The Amphion Foundation
 AMT Public Relations
 Ann and Gordon Getty Foundation
 Biogen Idec Foundation
 Bloomberg Philanthropies
 BMI Foundation, Inc.
 Catherine and Paul Buttenwieser Foundation
 Ellis L. Phillips Foundation
 Gregory E. Bulger Foundation
 The Jedediah Foundation
 Massachusetts Cultural Council
 New Music USA
 Northeast Utilities Foundation
 The Perkin Fund
 RWL Architecture & Planning
 Saltmarsh Insurance Agency
 State University of New York
 University of California-San Diego
 Virgil Thomson Foundation

BENEFACTORS

(\$10,000 and above)

Anonymous (2)
 Robert Amory
 James Barnett and Carolyn Haynes
 Elizabeth Boveroux
 Sako Fisher

GUARANTORS

(\$5,000–\$9,999)

H. Paris Burstyn
 Sam and Alicia Mawn-Mahlau

LEADERS

(\$2,500–\$4,999)

Stephanie Boyé
 Dorothea Endicott
 Rayford Law

PATRONS

(\$1,000–\$2,499)

Nathalie Apchin
 John Berg
 David Brown
 Harriett Eckstein
 Eran Egozy
 George and Lill Hallberg
 Walter Howell
 Edward and Kathryn Kravitz

PARTNERING MEMBERS

(\$500–\$999)

Henry and Sue Bass
 Susan Feder

Timothy Gillette
 Gil Rose
 David and Marie Louise Scudder
 Campbell Steward

Lucy Miller
 Marillyn Zacharis

Jim Moskowitz
 Larry Phillips

John Loder
 Peter Parker and Susan Clare
 Itzhak Perlman
 David Rakowski and Beth Wiemann
 Preston Reed
 Joanne Sattley
 Charles and Theresa Stone
 Peter Straub

Martha Richmond
 Catherine Stephan

SPONSORING MEMBERS

(\$250–\$499)

Howard and Katherine Aibel
 Jonathan Aibel and Julie Rohwein
 John Harbison
 David A. Klaus

SUPPORTING MEMBERS

(\$100–\$249)

Larry Banks
 Owen and Lillemor Beenhouwer
 Hans Bohn
 George Burseson
 Adam Burrows
 Mary Chamberlain
 Michele and Laurence Corash
 Bruce Creditor
 Roberto Cremonini
 Gail Davidson
 Jeffrey Duryea
 Ridgely Duvall and Katherine Lum
 Charles Fussell
 Richard Greene
 Randal Guendel

FRIENDS

(\$99 and below)

Richard and Ruth Colwell
 John Doherty
 Marti Epstein
 Geoffrey Gibbs
 Grace Gregor
 Bruce and Margaret Langmuir
 Daniel Marshall
 Janet McDonough

IN KIND

John Kramer
 New England Conservatory

Lorraine Lyman
 Lawrence Morris and Betty Salzberg
 Bernard and Sue Pucker
 Andy Vores

Emmy Hilsinger
 Brian Leahy
 Lucy Lynch and Sangit Chatterjee
 Arthur Mattuck
 Ronald Perera
 Malcolm Peyton
 Andrea Pokladowski
 Harold Pratt
 Emily Rideout
 Larry Rosenberg
 Elliott Schwartz
 Kay Kaufman Shelemay
 Paul Tomkavage
 Scott Wheeler

Sally Pinkas
 Carmen Puopolo
 Bruce Scott and Marcia Duncan
 Diane Sokal
 David Stock
 Thomas and Eva Wedel
 Beverly Woodward



BMOP BOARDS AND STAFF

BOARD OF TRUSTEES

James Barnett	Director of Development, Genesys
Elizabeth S. Boveroux, <i>Treasurer</i>	VP, Eaton Vance Management — Retired
Stephanie Boyé	
David Lloyd Brown	
H. Paris Burstyn	Senior Analyst, Ovum
Harriett Eckstein	
Timothy Gillette, <i>Secretary</i>	
George R. Hallberg	Principal, The Cadmus Group
Walter Howell	Attorney, McCarter & English, LLP
Rayford Law	Principal, Rayford W Law Architecture & Planning
Sam Mawn-Mahlau	Attorney, Davis, Malm, & D'Agostine, PC
Larry Phillips, <i>Chair Emeritus</i>	President, Ellis L. Phillips Foundation
Gil Rose, <i>President</i>	Artistic Director, BMOP

ADVISORY BOARD

Mario Davidovsky	Composer
Mark DeVoto	Composer and Theorist, Tufts University
Alan Fletcher	President and CEO, Aspen Music Festival
Charles Fussell	Composer
John Harbison	Composer, MIT
John Heiss	Composer and Flutist, New England Conservatory
Joseph Horowitz	Cultural Historian, Author
John Kramer	Artist/Designer, John Kramer Design
Steven Ledbetter	Musicologist
Tod Machover	Composer and Director, Experimental Media Facility, MIT
Martin Ostrow	Producer/Director, Fine Cut Productions
Vivian Perlis	Historian, Yale University
Bernard Rands	Composer, Harvard University
Kay Kaufman Shelemay	Ethnomusicologist, Harvard University
Lucy Shelton	Soprano

STAFF

Gil Rose	Artistic Director
Sissie Siu Cohen	General Manager
Zoe Kemmerling	Publications and Marketing Associate
Helen Titchener	Marketing and Outreach Manager
April Thibeault	Publicist
Chuck Furlong	Production Assistant

THE BOSTON MODERN ORCHESTRA PROJECT

is the premier orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries. A unique institution of crucial artistic importance to today's musical world, the Boston Modern Orchestra Project (BMOP) exists to disseminate exceptional orchestral music of the present and recent past via performances and recordings of the highest caliber.

Founded by Artistic Director Gil Rose in 1996, BMOP has championed composers whose careers span nine decades. Each season, Rose brings BMOP's award-winning orchestra, renowned soloists, and influential composers to the stage of New England Conservatory's historic Jordan Hall in a series that offers the most diverse orchestral programming in the city. The musicians of BMOP are consistently lauded for the energy, imagination, and passion with which they infuse the music of the present era.

BMOP's distinguished and adventurous track record includes premieres and recordings of monumental and provocative new works such as John Harbison's ballet *Ulysses*, Louis Andriessen's *Trilogy of the Last Day*, and Tod Machover's *Death and the Powers*. A perennial winner of the ASCAP Award for Adventurous Programming, the orchestra has been featured at festivals including Opera Unlimited, the Ditson Festival of Contemporary Music with the ICA/Boston, Tanglewood, the Boston Cyberarts Festival, the Festival of New American Music (Sacramento, CA), Music on the Edge (Pittsburgh, PA), and the MATA Festival in New York. 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 2003 to 2012.

BMOP/sound, BMOP's independent record label, was created in 2008 to provide a platform for BMOP's extensive archive of music, as well as to provide widespread, top-quality, permanent access to both classics of the 20th century and the music of today's most innovative composers. BMOP/sound has garnered praise from the national and international press; it is the recipient of five Grammy Award nominations and its releases have appeared on the year-end "Best of" lists of *The New York Times*, *The Boston Globe*, National Public Radio, *Time Out New York*, *American Record Guide*, *Downbeat Magazine*, WBUR, NewMusicBox, and others.

BMOP expands the horizon of a typical "night at the symphony." Admired, praised, and sought after by artists, presenters, critics, and audiophiles, BMOP and BMOP/sound are uniquely positioned to redefine the new music concert and recording experience.