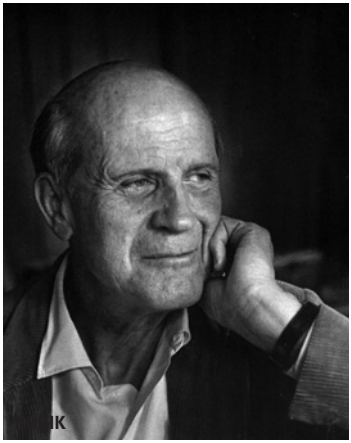
BMOP

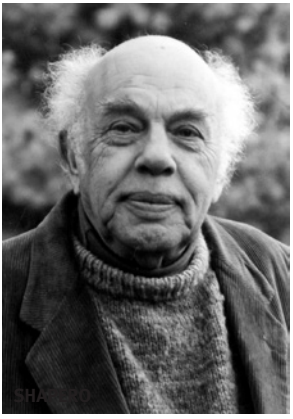
GIL ROSE,
ARTISTIC DIRECTOR

American Masters

OCTOBER 8, 2016

ORCHESTRAL SERIES





BMOP2016|2017

JORDAN HALL AT NEW ENGLAND CONSERVATORY

COMING UP NEXT:

The Picture of Dorian Gray

FRIDAY, NOVEMBER 18 — 8PM

IN COLLABORATION WITH ODYSSEY OPERA

"Pleasures secret and subtle, wild joys and wilder sins…"

BMOP and Odyssey Opera bring to life Lowell Liebermann's operatic version of Oscar Wilde's classic horror novel in a semi-staged production.

Glass Works

SATURDAY, FEBRUARY 18 — 8PM

CELEBRATING THE ARTISTRY OF PHILIP GLASS

BMOP salutes the influential minimalist pioneer with a performance of his Symphony No. 2 and other works, plus the winner of the annual BMOP-NEC Composition Competition.

Boston Accent

FRIDAY, MARCH 31 — 8PM
SUNDAY, APRIL 2 — 3PM [AMHERST COLLEGE]

Four distinctive composers, Bostonians and ex-Bostonians, represent the richness of our city's musical life. Featuring David Sanford's *Black Noise*; John Harbison's Double Concerto for violin, cello, and orchestra; Eric Sawyer's *Fantasy Concerto: Concord Conversations*, and Ronald Perera's *The Saints*.

As the Spirit Moves

SATURDAY, APRIL 22 — 8PM [SANDERS THEATRE]

FEATURING THE HARVARD CHORUSES, ANDREW CLARK, DIRECTOR

Two profound works from either side of the ocean share common themes of struggle and transcendence: Trevor Weston's *Griot Legacies* and Michael Tippett's *A Child of Our Time*.

American Masters

SATURDAY **OCTOBER 8, 2016** 8:00

BMOP

American Masters

SATURDAY **OCTOBER 8, 2016** 8:00
JORDAN HALL AT NEW ENGLAND CONSERVATORY
Pre-concert talk by Robert Kirzinger at 7:00

MICHAEL COLGRASS The Schubert Birds (1989)

GAIL KUBIK Symphony Concertante (1952)

I. Fast, vigorously
II. Quietly
III. Fast, with energy

Terry Everson, trumpet

Jing Peng, viola

Vivian Choi, piano

INTERMISSION

HAROLD SHAPERO Partita in C (1960)

I. Sinfonia
II. Ciaccona
III. Pastorale
IV. Scherzo
V. Aria
VI. Burlesca
VII. Cadenza
VIII. Esercizio

Vivian Choi, piano

STEVEN STUCKY Chamber Concerto (2009)

GIL ROSE, conductor

CLIVE GRAINGER

TONIGHT'S PERFORMERS

FLUTE
Jessica Lizak (piccolo, alto flute)
Ashley Addington (piccolo)

OBOE
Jennifer Slowik
Nancy Dimock (English horn)

CLARINET
Michael Norsworthy
Gary Gorczyca (bass clarinet)

BASSOON
Ronald Haroutunian
Margaret Phillips (contrabassoon)

FRENCH HORN
Whitacre Hill
Neil Godwin

TRUMPET
Terry Everson
Eric Berlin

TROMBONE
Hans Bohn

PERCUSSION
Craig McNutt (timpani)
Robert Schulz

HARP
Franziska Huhn

VIOLIN I
Katherine Winterstein
Zoya Tsvetkova
Piotr Buczek
Gabriel Boyers
Tudor Dornescu
Judith Lee
Sean Larkin
Sarita Uranovsky
Nicole Parks
Edward Wu

VIOLIN II
Colleen Brannen
MaeLynn Arnold
Micah Brightwell
Lilit Hartunian
Nivedita Sarnath
Kay Rooney Matthews
Lisa Goddard
Mina Lavcheva

VIOLA
Joan Ellersick
Abigail Cross
Lauren Nelson
Emily Rideout
Emily Rome
Ashleigh Gordon

CELLO
Rafael Popper-Keizer
Nicole Cariglia
Kate Kayaian
Velleda Miragias
Ariana Falk

BASS
Anthony D'Amico
Bebo Shiu
Robert Lynam
Reginald Lamb

PROGRAM NOTES

By Robert Kirzinger

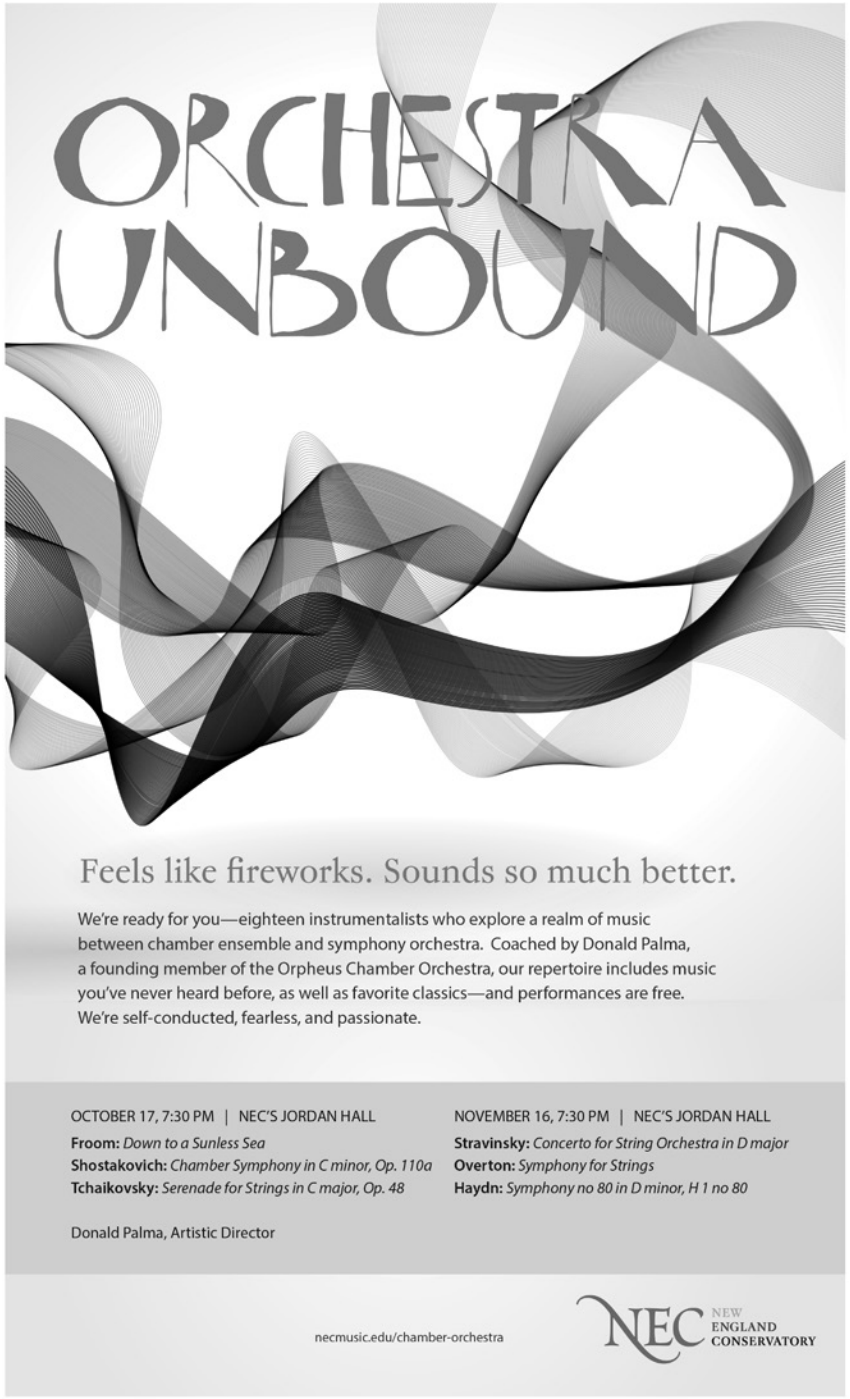
Three of these American Masters—Steven Stucky, Michael Colgrass, and Gail Kubik—are winners of the Pulitzer Prize; the fourth, Harold Shapero, was a mainstay of Boston's musical scene for half a century, and an original member of the Brandeis composition department, where he taught for almost four decades. This program ends with Steven Stucky's alchemical Chamber Concerto, performed here in tribute to the composer, whose death this past February was a shock to the community of which he was such an integral part. Stucky's leadership and generosity as a teacher and, as conductor and programmer, a staunch advocate of his colleagues' work will be missed.

MICHAEL COLGRASS (b.1932)
The Schubert Birds (1989)

Michael Colgrass grew up outside Chicago, and as a child of his time was mesmerized by jazz, especially jazz drummers. He started his own band and saw every drummer he could in the city. When he entered the University of Illinois as a percussionist he was introduced to new concert works for percussion and wrote his own first piece, *Three Brothers* for nine percussionists, in 1950. Thereafter he studied composition with Eugene Wiegel, later working with Milhaud at Aspen and Foss at Tanglewood. In 1956 he moved to New York City, where he studied with Wallingford Riegger and Ben Weber and made his professional life as a percussionist in such varied ensembles as Dizzy Gillespie's band and the New York Philharmonic.

As a composer most of Colgrass's music at this time involved percussion, but in the 1960s he began to write for more diverse ensembles. In 1966 he wrote his first significant orchestral work, *As Quiet As*, on commission from the Fromm Music Foundation for performance at Tanglewood, where it was premiered by Gunther Schuller and the Berkshire Music Center Orchestra. It sufficiently impressed Boston Symphony Orchestra music director Erich Leinsdorf that he programmed it with the orchestra the following year and recorded it for RCA; it was the B-side of the BSO's recording of Elliott Carter's then-new Piano Concerto. Around this time Colgrass spent a year taking courses in acting, directing, dance, fencing, and voice and worked in theater in Europe, an experience that he says enlivened his composing and encouraged broader communication via the arts. One of the first compositional results of this endeavor was *The Earth's a Baked Apple* for teen chorus and orchestra, premiered at the Boston Symphony Youth Concerts in 1969.

Since 1974 Michael Colgrass has lived primarily in Toronto, Canada. He has made his living as a composer since the late 1960s, writing pieces on commission from both ensembles and soloists. The names of his pieces often hint at the evocative and impressionistic nature of the music. The titles of the orchestral works *Letter from Mozart* and *The Schubert Birds* indicate both a kind of drama and some sense of Colgrass's musical forebears, but others, e.g. *Snow Walker* and *Wild Riot of the Shaman's Dreams*, suggest connections with myth and legend and with his Northern neighbors. He has written two books—his memoir *Adventures of an American Composer* was published in 2009, and *My*



Lessons with Kumi, a kind of "handbook" for enhancing creativity, in 2000. Among his recent works are his concerto *Side by Side*, a harpsichord-and-piano concerto written for Joanne Kong, co-commissioned by BMOP, which performed it in 2007. His works for wind band, particularly the New England Conservatory-commissioned *The Winds of Nagual*, have become repertoire favorites.

The Schubert Birds was commissioned by Canada's National Arts Centre Orchestra, which premiered it in January 1990 under Gabriel Chmura's direction. The composer based it on an obscure piano piece by Franz Schubert, the *Kupelwieser* Waltz. The composer writes, "I call the work *The Schubert Birds* because I often think of Schubert as a kind of bird who spent his life singing, and who was surrounded by others who were attracted by his lyricism and sang with him.... From my vantage point, Schubert has a kindred spirit in jazz saxophonist Charlie Parker. Parker, too, sang with the natural ease of a bird and was even nicknamed Bird. They both lived fast and died tragically young (Parker at 34, Schubert at 31). So, it seemed quite natural to me that the middle section of this work be in the recitative blues style of Charlie Parker, to show their affinity. In musical form, *The Schubert Birds* is a tapestry of several dozen variations on the *Kupelwieser* Waltz heard two or three at a time in almost perpetual counterpoint. A straightforward lyric version of Schubert's theme appears in the cellos and violas early in the work, and Schubert's original theme is heard in orchestrated form close to the end." Like *Letter from Mozart*, this piece is an example of Colgrass's exuberant eclecticism, rigorously assembled into a solid musical form and drawing on a percussionist's characteristic inclination toward orchestral brilliance and color.

GAIL KUBIK (1914-84)
Symphony Concertante (1952)

Not so well-known now, Oklahoma-born Gail Kubik won his Pulitzer Prize for the Symphony Concertante, commissioned by New York City's The Little Orchestra, which premiered it in January 1952. The piece reuses material from the composer's score to *C-Man*, a 1949 thriller starring the well-traveled Dean Jagger as well as John Carradine. Kubik had essentially earned his stripes and perfected his compositional craft as a film composer during the 1940s, composing scores mostly for short, government-produced documentaries such as *Men and Ships*, *Colleges at War*, and *The Memphis Belle*, which was directed by the great William Wyler. He also wrote the bright, clever music for the Academy Award-winning short animated film *Gerald McBoing Boing*, one of the most influential cartoons of the era, based on a Dr. Seuss story about a kid who speaks in sound effects. One of the score's recurring figures is borrowed from the Prelude to Bach's Violin Partita in E; it's replete with all kinds of mimicry and reference. Kubik later turned *Gerald McBoing Boing* into a concert piece with narration. The most famous of the films he scored was Wyler's 1955 feature *The Desperate Hours*, Humphrey Bogart's penultimate movie, but the extant music is bowdlerized to a great degree. Paramount, the studio, cut most of the modernist, acerbic music mirroring the film's psychological tension, but returned the rights to the composer; a suite from this music became *Scenario for Orchestra*, the publication of which was funded by Paramount. Nevertheless, Kubik was disillusioned

with the Hollywood system and, except for an abortive London assignment a few years later, gave up on scoring films.

Kubik attended the Eastman School of Music, where he studied with Bernard Rogers, and, like Harold Shapero, with Walter Piston at Harvard as well as with Nadia Boulanger. He developed a language notable for its directness, clarity, and stylistic variety. In 1940 he joined the staff of NBC Radio for a year, the following year scored his first film, and on the back of that success became music director for the Office of War Information's motion picture arm, for which he wrote most of his film scores. His works include two early violin concertos (he was himself a violinist), two operas, and three symphonies. Like Toru Takemitsu (albeit in a wildly different style), Kubik saw no aesthetic barriers between the material he conjured for soundtracks and that he used in concert works; most of his abstract pieces are based on ideas found in his film scores. His Second Symphony, commissioned by the Louisville Orchestra, uses material from the score to the English cartoon short *Transatlantic*; the Third, commissioned by the New York Philharmonic and premiered at Carnegie Hall under Dmitri Mitropoulos in 1957, repurposes music from several films including *Air Pattern Pacific* and *The World at War*. (Alfred W. Cochran's article "The Functional Music of Gail Kubik: Catalyst for the Concert Hall" succinctly details these correspondences.) Kubik's catalog after about 1960 is quite sparse, evidently due to his inability to reconcile his music with the upheavals in style that took place in the postwar era. Many of his works from subsequent decades are vocal pieces.

The large-scale Symphony Concertante is what its name implies: a concerto for a small group of soloists with orchestra, like Mozart's Sinfonia Concertante for violin and viola. The solo instruments here are trumpet, piano, and viola(!). The style of the piece, which has some jazz leanings, is solidly in the realm of Copland and Stravinsky, particularly in its bright, incisive rhythmic drive and brass-tinged orchestration. The fast opening movement begins with an orchestral introduction, followed by a stride-like piano solo (is that a quote of "Jingle Bells"?) and a duet for trumpet and viola. To accommodate the latter's lack of projective power, Kubik uses a light touch with the orchestral accompaniment. Unexpected pauses, off-beat repetitions of figures, and quick dynamic contrast keep things light and exciting. The second movement opens with a melancholy muted trumpet solo with morose viola commentary, which grows into a long trio for the three soloists (there is a hint of Messiaen here), which turns out to be most of the movement. Kubik makes a point of asking that none of the three instruments stand out from the others. The finale is again fast, with sixteenth-note figures passed among orchestra, trumpet, and viola in rapid succession. The piano is silent for the first couple of minutes before dominating the proceedings with thick, syncopated chords. The following passages showcase individual instruments and sections within the orchestra in lighter, rapidly changing exchanges with the soloists. Jazz is never far from the surface.

HAROLD SHAPERO (1920-2013)

Partita in C (1960)

Born in Lynn, Massachusetts, and raised in Newton, Harold Shapero wrote music of consummate elegance and wit. As a teenager he studied with Slonimsky and Ernst Krenek, and began working with Walter Piston at Harvard upon his enrollment there in 1938. He was a member of the first class of the Berkshire Music Center (Tanglewood) in 1940, along with Bernstein and Foss, and there became acquainted with Hindemith and Copland. His work was also praised by Stravinsky. Shapero's *Nine-Minute Overture* was premiered in 1940 in New York City, leading to his winning the Rome Prize. Later in the decade he won a Fulbright Fellowship to Italy. After graduating Harvard he studied with Nadia Boulanger during her wartime sojourn in Cambridge. In 1948 Bernstein led the premiere of his Symphony for Classical Orchestra with the Boston Symphony Orchestra. Shapero's compositional output slowed after he joined the faculty of the recently opened Brandeis University in Waltham, Massachusetts, in 1951. He later founded the electronic music studio there, and wrote a number of pieces involving synthesizer.

Like Lukas Foss, Shapero was steeped in the classics and frequently used them as models in his work. He made no bones about this, using titles that directly invoked those models. He was a member of a loosely associated neoclassically oriented "Boston School" of composers that also included Irving Fine, through whose offices he ended up at Brandeis, as well as Arthur Berger, Bernstein, and Ingolf Dahl. After his fallow teaching years Shapero experienced a little resurgence of compositional energy when André Previn programmed his Symphony for Classical Orchestra with the Los Angeles Philharmonic, resulting in the Trumpet Concerto (1995), the wind quintet *Six for Five* (1994), and an orchestration of his *On Green Mountain*, a piece he'd originally written for the same Brandeis Jazz Festival for which Babbitt wrote his *All Set*.

Shapero's Partita in C for Piano and Orchestra was a Ford Foundation commission written at the behest of pianist Seymour Lipkin. Lipkin premiered it with the Detroit Symphony Orchestra in 1961, and it was later recorded by the Louisville Orchestra. The designation "Partita" refers to the old Baroque dance suite (such as Bach used for three of his solo violin works), or more loosely a group of contrasting pieces in the same key. "In C" both is, and isn't, a misnomer, since the Partita also employs some twelve-tone techniques, which lead to transformations of otherwise diatonic thematic ideas. There are eight sections, their Baroque forbears always evident. The stentorian, largely unison Sinfonia precedes the chromatic Ciaccona, through which the piano has a number of purely solo, toccata-like passages. Col legno (tapping with the wood of the bow) in the strings adds bite to the sound. The Pastorale is announced by oboe and clarinet in unison, contrasted with a variation by the solo piano. Asymmetrical rhythmic groups in punching chords characterize the brief Scherzo; English horn is ascendant in the Aria, with its serenade-like strumming accompaniment in the ensemble. The Burlesque calls on flutter-tongued, bleating brass to contrast with the elegant sequences of the piano and remaining ensemble. The opening Sinfonia music returns to introduce the piano's Cadenza movement, and the final Esercizio is a chromatic, pointillist, syncopated take on the same music.

STEVEN STUCKY (1949-2016)
Chamber Concerto (2009)

Kansas-born composer Steven Stucky attended Baylor and Cornell universities, earning his doctorate in composition from the latter, where from 1980 until 2014 he was on the faculty of the composition department. His long and superlative teaching career also included many years at the Aspen Music Festival. From 2014 until 2016 he was on the faculty of the Juilliard School. In the early 1980s Cambridge University Press published Stucky's monograph on Witold Lutosławski, which won the ASCAP Deems Taylor Award.

One of Stucky's last major activities was to curate a number of concerts as director of the 2016 Tanglewood Festival of Contemporary Music. The programming was completed by December 2015, but the composer died unexpectedly the following February. The composers chosen formed a microcosm of Stucky's musical world, from his own important predecessors Messiaen and Lutosławski through ensuing generations to some of his own students, including Joseph Phibbs and Erin Gee. Taking place in his absence in July 2016, the FCM was dedicated to the composer's memory.

Stucky was a prolific composer known especially for his works for orchestra. His Concerto for Orchestra, commissioned by the Philadelphia Orchestra, was a finalist for the 1988 Pulitzer Prize. BMOP performed the Concerto in 2014. In 1988 he was asked by André Previn to be composer-in-residence with the Los Angeles Philharmonic. His tenure in that position lasted until 1992 but his relationship with the organization continued for many more years. During Esa-Pekka Salonen's tenure as that orchestra's music director, Stucky served as New Music Advisor. His works for the L.A. Philharmonic include *Angelus* (1990), commissioned by Carnegie Hall for its centennial season; his Pulitzer Prize-winning Second Concerto for Orchestra (2003), *Radical Light* (2006-07), *Symphony* (2012), and *American Muse* (1999), which BMOP performed in 2014. Other commissions and premieres include the brief *Rhapsodies* for the New York Philharmonic, *Jeu de timbres* for the National Symphony Orchestra in Washington, D.C., and an evening-length concert drama, *August 4, 1964*, for the Dallas Symphony Orchestra, based on events in Mississippi during the civil rights movement and the beginnings of American involvement in the Vietnam War. His only opera, *The Classical Style*, on a libretto by pianist Jeremy Denk based on Charles Rosen's musicological masterwork, was co-commissioned by the Aspen Festival, Carnegie Hall, and the Ojai Festival, where it was premiered in 2014. Stucky also hosted talks and outreach activities for both the Los Angeles Philharmonic and the New York Philharmonic, whose "Hear and Now" series he hosted.

Stucky's Chamber Concerto was commissioned by the Saint Paul Chamber Orchestra, which premiered it in March 2010 under Roberto Abbado. The single-movement work delves into several important aspects of Stucky's musical philosophy. The idea of the ensemble concerto, in which individual performers have major independent roles within a group dynamic, was the key to his two concertos for orchestra. The composer's mastery of orchestration is apparent even in this smaller-scale work, in which the potency of contrast between soli and tutti textures is less dramatic, and the choices among instrumental combinations fewer. Perhaps even more important is the concerto's formal argument, which is a Sibelius-like transformation of materials. The listener traverses several quite varied sonic worlds, but the blending of one section to another is often (especially over the first half of the piece) utterly fluid and organic. The Chamber Concerto does have melodic and motivic continuity and recurrence: both harmonically and melodically the piece is based on a two related series of interlocking perfect fifths with tonal implications (hinting at D major and E-flat minor). Moment-to-moment, the emphasis on individual and combined instrumental colors changes through the course of larger melodic and harmonic trajectories, like light changing in a landscape. The Chamber Concerto is one of the clear masterworks in this American master's impressive catalog.

©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.

GUEST ARTISTS

MARK WOOD

TERRY EVERSON (TRUMPET)

Hailed by the *Boston Globe* for his "dazzling, clarion brightness with elegant edges" and in the *Boston Musical Intelligencer* for "virtuosity and musicality that was simply stunning," trumpeter Terry Everson is an internationally renowned soloist, educator, composer/arranger, conductor, and church musician. He first gained international acclaim in 1988, winning (on consecutive days) both the Baroque/Classical and Twentieth Century categories of the inaugural Ellsworth Smith International Trumpet Solo Competition, organized under the aegis of the International Trumpet Guild. Mr. Everson has premiered several major solo works, has released three complete recordings of numerous notable modern works, and is featured in many CD releases as principal trumpet of the Boston Modern Orchestra Project. He is also soloist in a recent Boston University recording of live performances with the BU Wind Ensemble, and will soon release a CD of trumpet and piano sonatas with Shiela Kibbe.

Mr. Everson is an Associate Professor of Music at Boston University (where he was recognized with the University's 2014 Metcalf Award for Excellence in Teaching), Director of the BU Tanglewood Institute Trumpet Workshop, and Principal Trumpet of the Peninsula Music Festival, the Boston Modern Orchestra Project, Odyssey Opera, and the Boston Pops Esplanade Orchestra. In addition to his work as a soloist and clinician, his extensive concert experience includes appearances in the Boston Symphony, Philadelphia Orchestra, the Brass Band of Battle Creek, and as conductor of the Costa Rica National Symphony Brass & Percussion. Mr. Everson is on the Executive Board of the National Trumpet Competition, is an Honorary Member of the New England Brass Band, and is a Life Member of the International Trumpet Guild.

An active church musician for over three decades, Mr. Everson has been Minister of Music for congregations in Pennsylvania and Kentucky, as well as his current home at Metro Church in Marlborough, MA. Much of his compositional output derives its basis from hymnody and related materials, such as his trumpet ensembles *Ponder Anew* and *There's a Great Day Coming*, the Christmas carol setting *Once in Royal David's City* written for bass trombonist Douglas Yeo and the New England Brass Band, and his *Hyfrydol Aspects* for trumpet and piano written for his son Peter. Mr. Everson has also written competition pieces for the Boston University Trumpet Ensemble, whose performances of *Idea Number Twenty-Four* and *There and Back Again* have won prizes in the National Trumpet Competition in Washington, DC. Terry Everson is an Artist/Clinician for S.E. Shires Trumpets of Hopedale, MA.

JING PENG (VIOLA)

Violist Jing Peng was born in 1995. In 2008 she began studies at the Middle School attached to Shanghai Conservatory of Music with Li Sheng. She has won the 2013 Central Conservatory Chamber Competition, second prize in the 2012 Shanghai Haydn Chamber Music Competition, and first prize in the International String Players Competition in Hong Kong. In 2011, she traveled to Germany for an arts exchange program. In 2012 and 2013, she received a full scholarship to participate in Morningside Music Bridge in Calgary, Canada. Her string quartet during high school was invited to study at the Sibelius Academy in Finland and performed in the Helsinki Music Centre in April 2012. Jing has also attended music festivals including the Perlman Music Program Chamber Music Workshop, Yellow Barn Young Artists Program, New York String Orchestra Seminar, and Bowdoin International Music Festival. She has participated in master classes led by Nobuko Imai, Lars Anders Tomter, Garth Knox, Antoine Tamestit, and Matthias Buchholz. She has also collaborated in chamber music with prominent artists such as Itzhak Perlman, Philip Ying, and David Ying. Jing is currently pursuing her bachelor's degree at the New England Conservatory, studying with Kim Kashkashian.

VIVIAN CHOI (PIANO)

Vivian Choi is internationally regarded as one of the most gifted pianists of her generation, lauded for her extraordinary artistry, musical intelligence, and expressive intensity. Hailed by *Fanfare* as "an exemplar of the modern global pianist," she is in demand for the depth of her musical insight of a wide-ranging repertoire, from classical to contemporary works.

Since her debut performance at the Mostly Mozart Festival at the Sydney Opera House at the age of 12, Vivian Choi has toured extensively throughout Australia, New Zealand, Europe, North America, and Asia. She is the recipient of several prestigious honors, among them the New South Wales Premier's Award for Excellence in Music and the Australian Guild of Music and Speech for Outstanding Achievement. For her contributions to the arts, Ms. Choi was awarded the title of 2003 Achiever of the Year by the Australian-Korean Cultural Council, and, most recently, was honored with the Dame Joan Sutherland Fund grant from the American Australian Association.

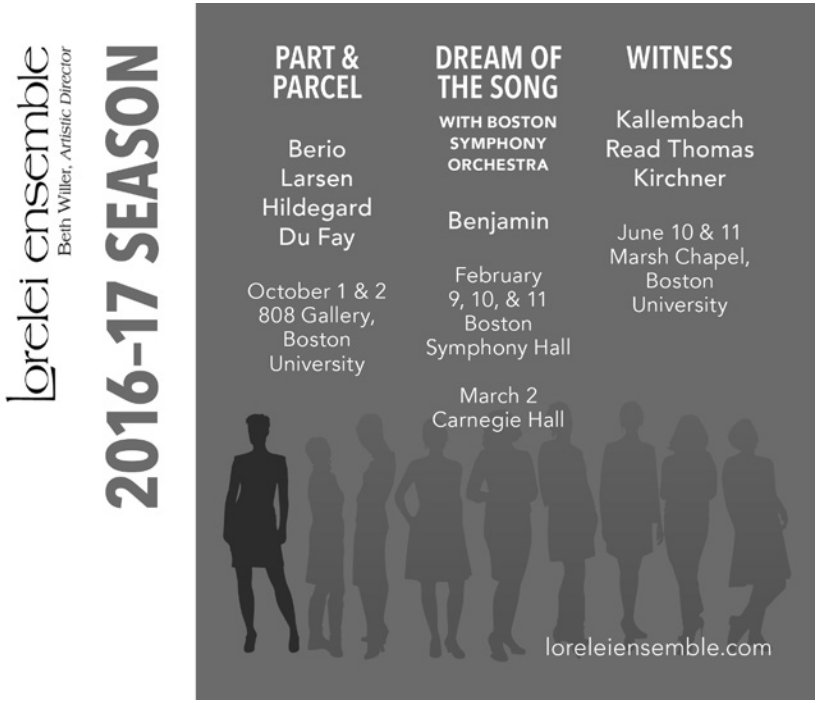
Highlights of Ms. Choi's recent seasons include tours of The People's Republic of China and, as part of the Imago Sloveniae Festival, Slovenia and Croatia; a series of five all-Chopin recitals in ChopinFest Australia; the International Celebration of Music at the Sydney Town Hall; the Hopes, Talents and Masters Festival in Bulgaria; the Portland International Music Festival, and the Piano Future Festival in the USA.

Born in Seoul, Korea, Vivian Choi grew up in Sydney, Australia, where she received her earliest musical education. She continued her training at Russia's Saint Petersburg State Conservatory, graduating summa cum laude. She holds graduate degrees from the New England Conservatory and Carnegie Mellon University. Her principal teachers include Kyunghee Lee, Mira Yevtich, Alexander Sandler, Wha Kyung Byun, and Sergey Schepkin.

Ms. Choi's studies have been generously assisted by the Australian Government through the Australian Council's Arts Funding and Advisory Body.

Vivian Choi received her initial international recognition at the age of thirteen when she won, as the youngest contestant, Second Prize (Due Pianoforti) from the IX Concorso Pianistico Internazionale "Città di Marsala." Since then, she has been awarded First prizes from the Marina Yudina International Piano Competition (Russia), Peter de Grote International Music Competition (The Netherlands) and Dobrich-Albena International Music Competition (Bulgaria).

Vivian Choi's 2010 debut recording, comprising works of Rachmaninoff, Prokofiev and Godowsky, was released on the St. Petersburg Northern Flowers label. She makes her home in New York City. www.vivian-choi.com.



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 .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.

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*, and has continued on to great success with masterworks in concert, an annual fully-staged festival, and contemporary and family-friendly operas. 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.

Back Bay Chorale
SCOTT ALLEN JARRETT
MUSIC DIRECTOR

16 | 17 Season

Music of the Spirits
Brahms, Beethoven, Mendelssohn
Sunday, October 30, 2016 – 3pm
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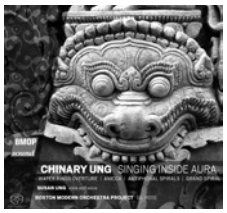

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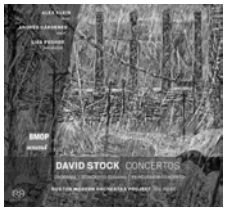

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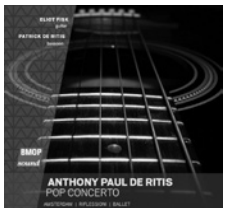

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