Blizzard Voices

THURSDAY **MARCH 5, 2015** 8:00

BMOP

Blizzard Voices

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JORDAN HALL AT NEW ENGLAND CONSERVATORY

Pre-concert talk with the composers, hosted by Robert Kirzinger at 7:00

STEPHANIE ANN BOYD Ondine (2014)
Winner of the 2014-15 BMOP/NEC Composition Competition
WORLD PREMIERE

Prologue—Above the waves
I. Below, sparkling
II. Below, deep
Epilogue—Above the waves

JOHN HARBISON Concerto for Bass Viol (2005)

I. Lamento
II. Cavatina
III. Rondo

Edwin Barker, bass

INTERMISSION

PAUL MORAVEC The Blizzard Voices (2008)

I. Prologue: The Plains
II. There Was a Day
III. The Blizzard Bore Down
IV. Billy
V. I Never See a Sunflower
VI. All Night the Wind Moaned
VII. Lois Mae Royce
VIII. Fare Thee Well, Mother
IX. Telegraph
X. Minnie Freeman
XI. My Sister Was Born
XII. In the Morning
XIII. Light the Fire
XIV. The Searching Parties
XV. In Remembrance
XVI. Epilogue

Emily Pulley, soprano
Deborah Selig, soprano
Erica Brookhyser, mezzo-soprano
Matthew DiBattista, tenor
David Kravitz, baritone
David Cushing, bass-baritone

New England Conservatory Concert Choir,
Erica J. Washburn, Director of Choral Activities

GIL ROSE, Conductor

Free admission to tonight's concert is made possible by a generous donation from the Gregory E. Bulger Foundation/Gregory Bulger & Richard Dix.

JULIUS AHN

TONIGHT'S PERFORMERS

FLUTE
Rachel Braude (piccolo)
Jessica Lizak (alto flute)

OBOE
Jennifer Slowik
Laura Pardee Schaefer (English horn)

CLARINET
Michael Norsworthy
Amy Advocat (bass clarinet)

BASSOON
Michael Mechanic
Susannah Telsey

HORN
Clark Matthews
Alyssa Daly
Neil Godwin
Dana Christensen

TRUMPET
Terry Everson
Eric Berlin

TROMBONE
Hans Bohn

BASS TROMBONE
Christopher Beaudry

TIMPANI
Craig McNutt

PERCUSSION
Aaron Trant

PIANO
Linda Osborn

VIOLIN I
Colleen Brannen
Lilit Hartunian
Oana Lacatus
Sean Larkin
Micah Ringham
Nivedita Sarnath
Zoya Tsvetkova
Nicole Parks

VIOLIN II
Sarita Uranovsky
Deborah Boykan
Edward Wu
Kay Rooney Matthews
Mina Lavcheva
Jordan Voelker
Sonia Deng

VIOLA
Joan Ellersick
Noriko Herndon
Peter Sulski
Sharon Bielik
Lilit Muradyan
Ashleigh Gordon

CELLO
Jing Li
Miriam Bolkosky
Amy Wensink
Brandon Brooks
Velleda Miragias

BASS
Anthony D'Amico
Bebo Shiu
Scot Fitzsimmons

NEW ENGLAND CONSERVATORY CONCERT CHOIR

Sophia Adickes
Evan Anderson
Timothy Ayres-Kerr
Nicole Baschinsky
Kyle Bejnerowicz
Vivian Buchanan
Robert Burdick
Brandon Burns
Robert Burrill
Jyoungwoun Choi
Elizabeth Clutts
Jonathon Comfort
Katherine Crabill
Zachary Crowle
Elizabeth Dickerson
Yi Ding
Brooke Dircks
SarahAnn Duffy
Dylan Evans
Chelsea Fingal
Jingze Gao
Corey Gaudreau
Alexandra Gilliam
Rachel Goldberg
Lina Marcela González
Michael Alexander González
Yunzhi Guan
Nina Guo
Xu Guo
Andrew Haig
Grace Han
Anneke Harger
Ping Wei Ho
Yishan Hong
Bree Horton
Andrew Howard
Anne Marie Hruskoci
Steven Keen Hyland
Karen Jeong
Zachary Johnson
Meghan Jolliffe
Deirdre Kellerman
Cooper Kendall
Maria Kerlee
Eric Korsnes
Hee Hyun Kwon
Baichao Lan
Sara Law
Janet Lee
Amanda Levy
Aoshuang Li
Lihao Li
Jia-Nan Liu
Ilana Lobel-Torres
Ana López-Reyes
Max Majillzadeh
Giorgos Mannouris
Joshua Mastel
Sally Millar
Jenna Nee
Karen Notovitz
Caitlin Nuckolls
Matthew O'Donnell
Wenceslas Ostasenko
Katherine Pan
Bo Peng
Evan Rizvi
Jessica Rost
Gina Ruzhansky
Pepita Salim
Melanie Saucier
Alexander Sheerin
Sam Talmadge
Eric Viñas
Riley Vogel
Linxi Wang
Zizhao Wang
Kevin Ward
Elizabeth Wendt
Trever Williams
Matthew Xiong
Richarlita You
Haiqi Zhang
Ying Zhang

Erica J. Washburn, Director of Choral Activities
Lina Marcela González, Deirdre Kellerman, graduate assistant conductors
Sally Millar, administrator
Jacob Hiser, rehearsal accompanist

PROGRAM NOTES

By Robert Kirzinger

The Blizzard Voices is the name of Paul Moravec's 2008 oratorio, a work composed, and scheduled for the current BMOP season, long before this winter's surprises. With a hope nonetheless that the biggest snows of the year are behind us, we might see this moving piece as providing some perspective on our own challenges. Of course more important in this context is that we get to experience the work itself in all its multifaceted beauty. We also celebrate this year's BMOP/NEC composition competition winner, Stephanie Ann Boyd, whose *Ondine* taps into ancient mythology. John Harbison's Concerto for Bass Viol and Orchestra, featuring soloist Ed Barker, is one of a long line of BMOP performances highlighting an underdog solo instrument in a concerto.

STEPHANIE ANN BOYD (b. 1990)
Ondine (2014)

Stephanie Ann Boyd is in her second year of the master's degree program at the New England Conservatory, working under the guidance of Kati Agócs. Growing up in Ann Arbor, Michigan, she began taking violin lessons at a young age. She was composing by age twelve without any tutelage, often without notating her works, but it really became an obsession in her mid-teens. She also continued to play violin in youth orchestras and through her undergraduate years at Chicago College of Performing Arts, where she otherwise concentrated on composition. Among her significant teachers were Kyong Mee Choi, Stacy Garrop, and Mischa Zupko. Another important mentor is the Chicago-based conductor Cliff Colnot. Boyd directs NEC's Tuesday Night New Music series; she was Collage New Music's Composer Fellow, and was also composer in residence at the International Music Academy in Cremona, Italy. Her music is performed increasingly frequently throughout the country, and recent projects include commissions from the Meadowlark Trio and Jennifer Fischer Trio, and Collage, which gave the premiere of her *Terra Liberi* in April 2014. Her viola concerto *Ariadne* and her violin concerto *Sybil*, both among several works composed in the past year, receive their first performances this spring at NEC, and a portrait concert of her music was given at Spectrum in New York City this past month. This evening marks the first public performance of her tone poem *Ondine* for symphony orchestra.

As one might surmise from her titles, which frequently draw on mythological and archetypal sources, Boyd's interests also include visual art and poetry. Her music springs from the same creative impulse, marrying the immediate poetic image to transformative narrative. Selecting a name—i.e., a subject matter—for a piece helps to refine and clarify the musical direction, which, in the alchemy of creativity, in some form pre-exists the title. In the case of *Ondine*, the composer first encountered the myth when she herself was compared to the sea nymph. "[T]here she was in Gaelic literature as a nature spirit who was born a fairy and then decided to delve into the sea and become a water spirit. Her

beauty and siren-like qualities lead men to follow her into the sea and drown in the cold, murky water. I think that Ondine's tale is a sad one, not one of some vengeful feminine spirit, so I made friends with her, decided to interpret her story as one of solitude, despair and confusion, but ultimately self-redemption. In the piece, you'll hear a prologue and epilogue of waves and sea-sounds. Ondine sings and witnesses yet another death in part I. Her decision to forgive herself for these deaths and dance anyway is depicted in part II." The sea's music returns, suggesting its constant and continuing presence, again at the end. This kind of direct musical illustration contrasts with the more abstract expression of the narrative, which in the first part is contrapuntally and melodically rich, and in the second scherzo-like and lively. The melodic materials were in part derived from the composer's singing the name "Ondine" until the gesture and contour fit, a tie to physical performance that can be felt in the emotional directness of all of her music.

JOHN HARBISON (b. 1938)

Concerto for Bass Viol and Orchestra (2005)

John Harbison wrote his Concerto for Bass Viol and Orchestra for a consortium commission instigated in part by the International Society of Bassists, and it was premiered in April 2006 by Joel Quarrington with the Toronto Symphony Orchestra under Hugh Wolff's direction. Thirteen orchestras, including the Boston Symphony Orchestra, as well as the ISB, the University of Iowa School of Music, and private individuals also figured in the funding for the commission. When the Boston Symphony Orchestra gave its performance at Tanglewood in August 2007, principal bass Edwin Barker was the soloist. Harbison, of course, has been a more-than-significant presence on BSO programs of the past thirty years, since writing his Symphony No. 1 for the orchestra's centennial; the premiere took place in 1984. He has since written nearly a dozen pieces for the BSO, including his Fifth and Sixth symphonies and his Requiem.

Harbison's ties to Boston go back to his Harvard years as an undergraduate; he was a Tanglewood Fellow, and in 1969 he began teaching at the Massachusetts Institute of Technology, where he holds the position of Institute Professor. He has been on the faculty at Tanglewood for the past decade or so, following several stints as a visiting composer. Harbison has been affiliated with Emmanuel Music since co-founding the group with Craig Smith more than forty years ago. His music is performed internationally; among his highest-profile works is his opera *The Great Gatsby*, commissioned by the Metropolitan Opera at James Levine's request for the conductor's thirtieth anniversary with the company. Harbison won the Pulitzer Prize in Music in 1987 for his "sacred ricercar" *The Flight Into Egypt*, which was composed for Boston's Cantata Singers. BMOP has recorded both of the composer's early chamber operas, *Winter's Tale* and *Full Moon in March*, as well as his complete ballet *Ulysses*.

Standardization of the double bass has been a long and, relative to other orchestral strings, incomplete process; the five-string bass is fairly prevalent in Europe, whereas in the U.S. basses tend to have four strings. The most usual tuning for the four-string bass is E-A-D-G, in fourths; but even this isn't completely fixed, and most modern four-string orchestral basses have an extension allowing the lowest string to sound a C below the E—again, most typically. Composers will have no worries writing a C for the double bass an octave below the cello's lowest note. Double bass soloists, as opposed to orchestral section players, often tune their instruments a whole tone higher, with D as the lowest pitch, in order to achieve a brighter, more penetrating sound afforded by the tauter strings. Therefore there are two versions of Harbison's concerto: one for bass tuned to D, the other tuned to C, which is the present piece. The lower-pitched bass's warmer or less focused tone allows for the performer to exploit a different aspect of its personality.

In writing his Concerto for Bass Viol and Orchestra, Harbison studied the not-too-plentiful repertoire of solo bass with orchestra, which includes the famous Romantic-era concertos by Giovanni Bottesini, the early-twentieth-century Koussevitzky Concerto, and recent works for double bass and orchestra by the American virtuoso jazz-bluegrass-classical bassist Edgar Meyer. Harbison had also absorbed many aspects of the personality of the double bass both by playing jazz with bassists and by conducting early music performed with the transparent textures of small ensembles, where each instrument, including the bass, is in some sense a soloist. In his concerto he brings observation and experience successfully to bear on the tricky problems of taking an instrument few think of in a solo context and propelling it to star status. The composer writes:

> *The first movement, Lamento, begins with an introduction which reminds the listener that the bass viol is the oldest instrument in the modern orchestra, grand survivor from the medieval viol family. Near the end of the introduction, the latter two movements are foreshadowed. The Lamento begins under emotional duress, gradually moving to a more elegiac tone which may mask a more dangerous state of mind. A closing section mimes sonic images of farewell.*
>
> *The second movement is a Cavatina, which my Italian dictionary defines as "a sustained Air." Having played in various chamber music pieces bearing this title, I believe cavatina has come to mean a song led throughout by a principal player, which eventually arrives at an unpredicted dramatic destination.*
>
> *Rondo: return. In the classical tradition it refers to the return of themes. In this piece I am playing with the return of a very short motto, which becomes increasingly rough and forthright.*
>
> *My main experience of the bass viol is traceable to conducting over fifty Bach cantatas and playing in many jazz groups. In both situations my colleague played two roles: ensemble catalyst, and soloist. I've drawn on these associations often, not just in this piece.*

PAUL MORAVEC (b. 1957)

The Blizzard Voices (2008)

The Blizzard Voices is a major work for orchestra, SATB chorus, and soloists based on the Nebraska poet Ted Kooser's book of the same name. The oratorio was commissioned by Opera Omaha and was premiered under Stewart Robertson's direction in Omaha in September 2008, followed the next day by a performance in Council Bluffs, Iowa. It received its New York premiere at Carnegie Hall in a performance by the Oratorio Society of New York in 2013 (having been rescheduled from the previous fall due to Hurricane Sandy).

Paul Moravec attended Harvard University as an undergraduate and received a doctorate from Columbia University. In 1984 he traveled to Rome for the academic year

as a recipient of the Rome Prize. A prolific composer of works in many genres, he won a Pulitzer Prize in 2004 for his *Tempest Fantasy*, for clarinet, violin, cello, and piano. BMOP recorded his *Northern Lights Electric*, *Sempre Diritto!*, Clarinet Concerto, and *Montserrat*: Concerto for Cello and Orchestra for CD, released in 2012 on the BMOP/sound label. 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. Among Moravec's recent works are his Violin Concerto for Maria Bachmann; a ballet for the Nashville Ballet, ALIAS Chamber Ensemble, and Portara Ensemble, *Amorisms*; and his Piano Quintet for Jeremy Denk and the Lark Quartet. His music is well represented in recordings, including several on the Naxos 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." He favors colorful and evocative titles that indicate the musical and dramatic content of his pieces, such as *Tempest Fantasy*, inspired by the characters and situations in Shakespeare's play; or *Atmosfera a Villa Aurelia* for string quartet, a reminiscence of the composer's time in Rome. Many a piece takes direct inspiration from historical events or figures, such as his *Useful Knowledge*, based on writings of Benjamin Franklin. Opera has occupied Moravec increasingly in the past few years. His first foray was *The Letter*, based on a Maugham story with a libretto by Terry Teachout; he and Teachout followed this with the chamber opera *Danse Russe*, a backstage drama about the premiere of *The Rite of Spring*, and more recently *The King's Man*, a dramatization of Benjamin Franklin's relationship with his illegitimate son. (The composer is already at work on a new opera based on Steven King's *The Shining*, commissioned by Minnesota Opera for its 2015-16 season.)

The Blizzard Voices, which at seventy minutes rivals the composer's operas in its scope, roughly parallels Ted Kooser's book of the same name in presenting the story of a catastrophic 1888 Great Plains blizzard via a series of episodes told from a variety of perspectives. Kooser (b. 1939), a Pulitzer winner himself in 2005 for his *Delights and Shadows*, was also U.S. Poet Laureate from 2004 to 2006. He wrote *The Blizzard Voices* in 1986, basing it on reminiscences of the blizzard's survivors and tailoring individual poems to different voices, including occasionally a reporting narrator; we may be reminded of Crabbe's *The Borough* or Masters's *Spoon River Anthology*, but here a single event sharpens the focus, and satire is put aside. The libretto for Moravec's piece draws on a few other sources, as well, including the Bible and, most touchingly, traditional children's tunes. The blizzard has been called "the children's blizzard" due to the number of school children who died trying to get home in the blinding snow and deadly cold. The piece presents a series of tableaux, differences in character and mood being further clarified via the five solo voices. The musically diverse sections work in tandem with a sure sense of large-scale architecture—already present in the poetry, but created anew in both the libretto and the music—to tell this many-layered story of tragedy and resilience.

The Blizzard Voices is in sixteen scenes, beginning with the wordless "Prologue: The Plains," which establishes the wide-open atmosphere as well as a sense of foreboding, using the wordless chorus in a gradually expanding, increasingly dense contrapuntal texture. Following the Prologue, the second movement, "There Was a Day," sets an excerpt from the *Book of Job*—the setup for the trials and tribulations to follow—as it were journalistically, in speech-like song. In the brief exchange between God and Satan, the former's choral voice is enhanced by shimmering tremolos in the orchestra. This leads into an almost affect-free description (Kooser's poem) of activities the day of the blizzard, with a small push into lyrical tone-painting that we know *must* be stamped out by "The Blizzard Bore Down," a terrifying storm for orchestra and chorus giving *Peter Grimes* and Verdi's *Dies irae* a run for their money.

Individual and collective narratives start here, too, and Moravec establishes the idea of a close-knit but diverse community in a six-language (Latin, English, German, Swedish, Norwegian, and Czech) setting of Psalm 142. The following movements offer points of view from particular characters: the first, "Billy," clearly a working farmer, whose staid, straightforward reportage is colored by the snow and wind flickering in the orchestra. The next, "I Never See a Sunflower…" is the voice of a village schoolteacher; each further narrative, variously prosaic or deeply personal, offers a change in musical character, and these are interwoven delicately with other song and orchestral tone-painting (such as in "Telegraph" with its chattering rhythms, or the desperation of "The Searching Parties"). Moravec chooses subsets of his moderately large orchestra to personalize and define each movement, as in the tenor solo for the elegaic "Remembrance," which features only strings and flute. The Epilogue tells of the tragedy's aftermath, the wind dying down, the storm abating, nature and its power abiding, but mankind and community abiding as well.

©Robert Kirzinger 2015. *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.*

TEXTS

PAUL MORAVEC: THE BLIZZARD VOICES
Texts by Ted Kooser except where noted

II. There Was a Day

The Book of Job (excerpt)
There was a day when the sons of God
came to present themselves before the LORD,
and Satan also came among them to present himself before the LORD.
And the LORD said to Satan, "Whence have you come?"
Satan answered the LORD, "From going to and fro on the earth,
and from walking up and down on it."
And the LORD said to Satan, "Have you considered my servant Job?
...He still holds fast his integrity, although you moved me against him,
to destroy him without cause."

Eighteen eighty-eight, a Thursday,
The twelfth of January:
It had been warm all morning,
With a soft, southerly breeze
Melting the snowdrifts back
From the roads. There were bobwhite
And prairie chickens out
Pecking for grits in the wheel-ruts.
On lines near shacks and soddies,
Women were airing their bedding—
Bright quilts that flapped and billowed,
Ticks sodden as thunderheads.
In the muddy schoolyards, children
Were rolling the wet gray snow
Into men, into fortresses,
Laughing and splashing about
In their shirtsleeves. Their teachers
stood in the doorways and watched.

Hear the children gaily shout,
"After four—then school is out!"
See them as they quickly go,
Tripping homeward o'er the snow:
Thus these little children go,
Tripping homeward o'er the snow;
Laughing, playing, on their way
Very happy, glad and gay.

Odd weather for January;
A low line of clouds in the north;
Too warm, too easy. And the air
Filled with electricity;
An iron poker held up
Close to a stovepipe would spark
And a comb drawn through the hair
Would crackle.

That morning, the sun had been out
And bright, and the new snow
Sparkled like diamonds. At noon,
I noticed a cast of thin clouds
To the west, and a rainbow
Completely around the sun.

III. The Blizzard Bore Down

The blizzard bore down
Out of the northwest, roaring
And whistling, loud as a train.
There was lightning in front,
And it looked like bales of cotton
Twenty-five feet high, tied up
With flashing silver wire.

...The air
Was suddenly full of snow,
Weeds, dust and fodder, blowing
Out of the northwest. We ran in
And pulled the door shut, snapping
The bottom hinge in the wind.
A wall of snow hit the house
And shook it hard, and it grew dark
As night.

I shall never forget that night,
As we stood close by the stove
In that creaking, drafty schoolhouse,
Doing our best to comfort
The little ones, who were cold
And afraid of the darkness.
We sang all the songs we knew,
Including "Blow winter winds,
As hard as you will, we shall
Be gay and happy still."

When the blizzard came, it felt as if
An enormous fist had struck
The house. Snow fine as flour
Sifted in under the eaves
And piled along the walls.

When the blizzard hit, it blew
Some of the shutters closed
With a bang, breaking some panes,
And the snow came pouring in.

How the good Lord, in His
Infinite mercy, let those
Poor little children die,
Infinite mercy, let those
Poor little children die,
I'll never understand.

Not only were there freezings,
But fires. One house in town
Burned right to the ground
When the wind sucked the flames
Up into the chimney,
And one of the boys died
When the roof fell on him.

Psalm 142 (excerpt)

I cry to thee, O Lord, and say, "Thou art my refuge; thou art all I have in the land of the living. Hear me when I cry."

Latin	Clamavi ad te Domine dixi tu spes mea pars mea in terra viventium. Ausculta deprecationem meam.
German	Herr, zu dir schreie ich und sage: "Du bist meine Zuversicht, mein Teil im Lande der Lebendigen. Merke auf mein Klage."
Norwegian	Jeg roper til dig, Herre! Jeg sier: "Due r min tilflukt, min del i de levendes land. Gi akt pa mitt klagerop."
Swedish	Jag ropar till dig, o Herre, jag saeger: "Du aer min tillflykt, min del i de levandes land. Akta pa mitt rop."
Czech	K tobe volam, Hospidine, rikaje: "Ty jsi doufani me a dil muj v zemi zivych. Pozorujz volani meho."

IV. Billy

When the wind and snowstorm struck,
Our teacher dismissed the school
And told us to go home.
My older brother and I
Started out on our horse,
But the snow was so blinding
We soon were lost. We let the horse
Loose, taking the blanket with us,
And walked with the wind, hoping
To find some sort of shelter.
We finally had to dig
Down into a drift, wrapping
the blanket around us. Billy
died in the night. I thought he
was only asleep. At dawn,
I dug out, finding that we
Were in sight of the home place.

V. I Never See a Sunflower

I was an Ohio girl
Who taught in a country school.
How I remember that day!...
Toward the evening, our fuel was gone,
So we set out walking,
Holding each other's hands.
It was impossible to see,
But we followed a row
Of dead sunflower stalks
All the way to a nearby farm.
I never see a sunflower now
That I don't thank my lucky stars.

VI. All Night the Wind Moaned

All night the wind moaned and cried,
But we were safe by the stove,
My Otto, who was seven, my Laurie, who was five,
And my little Susan, just three.

by Thomas Dekker
Golden slumber kiss your eyes,
Smiles await you when you rise.
Sleep, pretty baby,
Do not cry,
And I'll sing a lullaby.

VII. Lois Mae Royce

Lois Mae Royce was teaching
Near Plainview, Nebraska.
Nine pupils were there
In the morning, but six went home
At noon and didn't return,
Due to the looks of the sky.

After the storm was upon them,
The teacher realized
There was not enough fuel
For the night, so she set out
With the three small children
To walk the two hundred yards
North to her boarding place.

There was Peter Poggensee,
Twelve years old, and Otto Rosberg, nine,
and Hattie Rosberg, just six.
They were soon lost
In the whirling winds and snow
And sank down in the lee
Of a straw stack to rest.

Before dawn the three children
Were dead, huddled beside
Their young teacher, who lived...

VIII. Fare Thee Well, Mother

traditional
Bluebells, cockleshells,
Fare thee well, my mother,
Bury me out
In the old church-yard
Beside my younger brother,
My coffin shall be white,
With angels white to guard me;
Two to watch and two to pray,
And two to carry my soul away.

IX. Telegraph

The storm front moved
Southeasterly, sweeping
The storm front moved
Southeasterly, sweeping
The blizzard before it.
The mercury plummeted—
Sixty degrees at some stations.
Railroad travel was blocked,
And telegraph clerks
Sitting in boxcars rocked by wind
On the sidetracks tapped out
The news. The tight wires whined
Along the tracks past schoolyards
Where children played, black clouds
Piling over their shoulders.

X. Minnie Freeman

Minnie Mae Freeman was
A girl in her teens who taught school
In a soddy near Ord.
When the wind came up that day,
It blew in the door, then ripped off
A good part of the roof.
Minnie lined up the children
And led them out into the storm
Hand-in-hand, sixteen of them.
They reached a house a half-mile off,
And were saved.

[Minnie's song]
Of all the children saved,
And there were many, the papers chose
My school to make a story of.
I was embarrassed all right!
Besides, the papers, looking
For romance, wrote of a man,
Supposed to be my fiancé,
That I hardly knew. The Bee,
Our paper in Ord,
Sold pictures of the old school
For a dollar apiece,
And people from everywhere
Sent me letters and cards
And told me their troubles.

XI. My Sister Was Born

On the night
That the big storm struck, we burned
The floorboards from the side-porch
And some of the furniture
Because we couldn't reach the barn
For fuel. My sister was born
About two in the morning
With my grandmother tending
My mother. We pinned quilts
And sheets along the walls
And over the bed to keep the snow
Off Mother and the baby.

XII. In the Morning

In the morning we found
The wind had packed the snow so hard
Our horses could walk on it
Without breaking the crust.
The drifts were there till June.

XIII. Light the Fire

traditional
Light the fire, mother
Show a pretty light;
Home come your children
All dressed in white.
Wipe your tears, mother,
Keep the lamp aglow;
Here come your babies,
Home through the snow.

XIV. The Searching Parties

The searching parties started out
Early the following day,
For fear that the prairie wolves
Would get to the bodies first
And disfigure their faces.
We found one of our neighbors
Caught up in a barbwire fence
Only a few yards from his barn.
He'd been too weak from the cold,
(Or so we guessed,) to pull free,
And was covered with ice.
We had to cut through the wire
To pull his body loose.
One man who was lost that day
Had been shelling corn, and had gone
To a neighbor's to borrow
A grain scoop. Halfway home,
He was caught in by the storm,
(And he left the scoop in the snow
Near the road.) He wandered
Ahead of the wind and was found
That spring when it thawed, twelve miles
Southeast of his home.

They found my Uncle Silas
Frozen standing upright
Between two of his horses.

Early in the morning
Of February the fourth,
A fellow came to the door
To tell us somebody'd found
The body of my cousin.
A pitchfork handle and his cap
Were sticking out of the snow.
It was no small job
Digging him out. The snow
Was packed around him hard.
We did the job of digging
By the light of a lantern,
And got the body home
A little after sunrise.
He was twenty years old.

XV. In Remembrance

by Mary Frye
Do not stand at my grave and weep,
I am not there, I do not sleep.
I am a thousand winds that blow:
I am the diamond glints on snow.
I am the sunlight on ripened grain;
I am the gentle autumn's rain.
When you awaken in the morning's hush,
I am the swift uplifting rush
Of quiet birds in circled flight.
I am the soft star that shines at night.

XVI. Epilogue

So go the old stories,
Like wind in the long grass,
Loose wind singing in fences,
Wind like the white wolf
Moving in over the snow.
Nobody knows now
How many died…
Few records were kept;
The dead were buried at home,
In poorly marked graves
In the corners of fields.

All that was long ago,
But the wind in the hedgerow,
The wind lifting the dust
In the empty schoolyards,
The wind which in the tin fan
Of the windmill catches,
Turning the wheel to the north—
That wind remembers their names.

Poetry reproduced from The Blizzard Voices *by Ted Kooser by permission of the University of Nebraska Press. Copyright 1986 by Theodore J. Kooser.*

GUEST ARTISTS

EDWIN BARKER (bass)

Edwin Barker is recognized as one of the most gifted bassists on the American concert scene. Acknowledged as an accomplished solo and ensemble player, Mr. Barker has concertized in North America, South America, Europe, and the Far East.

As principal double bass of the Boston Symphony Orchestra, Mr. Barker has performed and recorded extensively with the Boston Symphony and the Boston Symphony Chamber Players. He has also performed and recorded with Collage, a Boston-based contemporary music ensemble, and is a frequent guest performer with the Boston Chamber Music Society. Mr. Barker gave the world premieres of James Yannatos's Concerto for Contrabass and Chamber Orchestra and of Theodore Antoniou's Concertino for Contrabass and Chamber Orchestra. He was the featured soloist in the New England premiere of Gunther Schuller's Concerto for Double Bass and Chamber Orchestra, conducted by the composer, with The Pro Arte Chamber Orchestra.

Mr. Barker graduated with honors from the New England Conservatory in 1976, where he studied double bass with Henry Portnoi. That same year, while a member of the Chicago Symphony, he was appointed at age 22 to the position of principal double bass of the Boston Symphony Orchestra. His other double bass teachers included Peter Mercurio, Richard Stephan, Angelo LaMariana, and David Perleman.

Mr. Barker was invited to inaugurate the 100th anniversary season of the Boston Symphony Orchestra with a solo performance of the Koussevitzky Bass Concerto. Other solo engagements have included appearances at Ozawa Hall (Tanglewood), Carnegie Recital Hall's "Sweet and Low" series, and at major universities and conferences throughout the world, as well as concerto performances with the Boston Classical Orchestra, the Athens State Orchestra (Greece), and with the Boston Symphony Orchestra in Boston and Europe. He was a featured premiere soloist, with the Boston Symphony, of John Harbison's Concerto for Bass Viol and Orchestra at Tanglewood's 2007 Festival of Contemporary Music.

Mr. Barker is an Associate Professor at the Boston University College of Fine Arts where he teaches double bass, orchestral techniques, and chamber music. His other major teaching affiliations include the Boston Symphony Orchestra's Tanglewood Music Center, where he was Chairman of Instrumental and Orchestral Studies from 2004 to 2012.

Edwin Barker's solo CD recordings include *Three Sonatas for Double Bass*, on Boston Records, James Yannatos's Variations for Solo Contrabass, on Albany Records, and *Concerti for Double Bass*, on GM Recordings, which includes bass concerti by Gunther Schuller and Theodore Antoniou. *Concerti for Contrabass* also includes his highly praised performance of Tom Johnson's *Failing*, which was recorded live at Harvard University's Sanders Theater. Mr. Barker's other performances on CD include a recently released performance of James Yannatos's Concerto for Contrabass, with Collage, and chamber music recordings of Michael Gandolfi's *Plain Song* and *Fantastic Dances,* and Henri Dutilleux's *Les Citations*, with the Boston Symphony Chamber Players.

TESS STEINKOLK

EMILY PULLEY (soprano)

Emily is pleased to be making her debut with BMOP. Boston audiences may remember her from her first collaboration with Maestro Rose, as Agathe in Opera Boston's production of *Der Freischütz*, and she has also appeared with Boston Lyric Opera as the Governess in *The Turn of the Screw*. In addition to her thirteen seasons as a principal artist with the Metropolitan Opera, where she sang the international broadcasts of roles as diverse as Valencienne in *The Merry Widow,* Marguerite in *Faust*, and Gerhilde in *Die Walküre,* Emily has appeared with opera companies and symphonies across the country, including Seattle Opera, Portland Opera, Los Angeles Opera, Opera Colorado, Minnesota Opera, Atlanta Opera, and Houston Grand Opera; and around the world, ranging from the Royal Opera House Covent Garden to the International Opera Festival of Miskolc, Hungary, to the National Symphony of Taiwan. She is especially well known for her work with modern composers, with award-winning portrayals of the title role in Carlisle Floyd's *Susannah* with Wexford Festival Opera and of Lavinia Mannon in NYCO's production of Marvin David Levy's *Mourning Becomes Electra*, and she has sung the title role in the world premieres of HGO's production of Mark Adamo's *Lysistrata*, later reprised at New York City Opera, and, most recently, *Alice, in the Time of the Jabberwock* with UrbanArias. She can be heard on the Naxos recording of Adamo's *Late Victorians*.

ARIELLE DONESON

DEBORAH SELIG (soprano)

Soprano Deborah Selig's voice has been described by the press as "radiant," "beautifully rich," "capable of any emotional nuance," and "impressively nimble." During recent seasons, Ms. Selig has appeared as Pamina in *The Magic Flute* with Boston Lyric Opera; Musetta in *La bohème* and Zerlina in *Don Giovanni* with Central City Opera; Pamina in *The Magic Flute,* Rose in *Street Scene,* Mary Warren in *The Crucible*, and Marion in *The Music Man,* all with Chautauqua Opera; Curley's Wife in Carlisle Floyd's *Of Mice and Me*n and Donna Elvira in *Don Giovanni* with Kentucky Opera; and Bella in Tippett's *A Midsummer Marriage* with Boston Modern Orchestra Project.

A striking and versatile artist on the concert stage, Ms. Selig has sung with orchestras and choruses across the United States. Some recent highlights include Mahler's Symphony No. 4 with Asheville Symphony, Rossini's *Petite Messe Solenelle* with both Brown University and Harvard-Radcliffe Choruses, Brahms's Requiem with Dayton Philharmonic, Bach's Cantatas 37, 92, and 97 with the Handel and Haydn Society, Orff's *Carmina Burana* with Greater Bridgeport Symphony and Fairbanks Symphony (upcoming), Haydn's *Creation* with the Harvard University Choirs, Gorecki's Symphony No. 3 with Kentucky Symphony, Bach's *St. Matthew Passion* with Masterworks Chorale, Mendelssohn's *Elijah* with Nashoba Valley Chorale, and Handel's *Messiah* with the Rhode Island Philharmonic.

Recordings include Marcia Kraus's *Three Fairy Tales* for Soprano, Oboe and Piano on Centaur Records and Virgil Thomson's *Four Saints in Three Acts* with the Boston Modern Orchestra Project on BMOP/sound, both to be released in 2015.

Ms. Selig earned an Artist Diploma and Master of Music from Cincinnati College-Conservatory of Music and a summa cum laude BM/BA in Voice and English from the University of Michigan. She spent two seasons each as an apprentice artist with Chautauqua Opera, Santa Fe Opera, and Pittsburgh Opera; was a fellow at both the Ravinia Festival Steans Institute for Singers and the Tanglewood Music Center, and studied at the Accademia Musicale Chigiana in Siena and Istituto il David in Florence. www.deborahselig.com

LUTZ EDELHOFF

ERICA BROOKHYSER (mezzo-soprano)

American mezzo Erica Brookhyser began the 2014-15 Season in her role debut as Brigitta in *Die Tote Stadt* in concert with Boston's Odyssey Opera, and then joined Opera Colorado in the role of Suzuki in *Madama Butterfly.* Recent successes include her return to Los Angeles Opera as Meg Page in *Falstaff* and song recitals with the Newport Symphony. At Spoleto Festival USA her performance in a fully-staged production of *El Niño* by John Adams garnered excellent notices. She also received acclaim for her role debut as Brangäne in *Tristan und Isolde* with Staatstheater Darmstadt.

A major European highlight of Erica's career came when in 2012 she won "Open Opera: Who will become Carmen?", a reality talent-search television show broadcast on ARTE-TV. The series, which aired in Germany and France, followed artists as they auditioned for the title role and prepared for the production, with music in the original French and dialogue in German. Erica's live performances as Carmen took place at the Berlin Seefestspiele.

Miss Brookhyser spent two years in Los Angeles Opera's Domingo-Thornton Young Artist Programme, and then travelled to Germany to begin a four-year tenure as principal mezzo at Staatstheater Darmstadt. Her extensive repertoire there included Didon in *Les Troyens*; Fenena in *Nabucco*; Cherubino in *Le Nozze di Figaro*; Orfeo in *Orfeo ed Euridice*; Second Lady in *Die Zauberflöte*; Muse/Nicklausse in *Les Contes d'Hoffmann*; Emilia in *Otello*; Page in *Salome*; Preziosilla in *La Forza del Destino*; Lola in *Cavalleria Rusticana*; Blumenmädchen in *Parsifal*, and Wellgunde, Waltraute, and Second Norn in *Der Ring des Nibelungen*.

JONATHAN HARTT

MATTHEW DIBATTISTA (tenor)

Matthew DiBattista's engagements this season include Camille Raquin in Picker's *Thérèse Raquin* (Long Beach Opera and Chicago Opera Theater); Curley in Floyd's *Of Mice and Men* (Tulsa Opera); Britten's *War Requiem* (Dayton Philharmonic Orchestra), and the servant in *Capriccio* (Lyric Opera of Chicago). Last season's engagements include his Lyric Opera of Chicago debut in *Parsifal*; Eddie Fisslinger in *Elmer Gantry* (Tulsa Opera), and Monastatos in *Magic Flute* (Opera Theatre of St. Louis). Recently he sang Steve Hubble in *A Streetcar Named Desire* (Virginia Opera); Beppe in *I Pagliacci* and Tinka in *Il tabarro* (Opera Theatre of St. Louis), and Jack in Tippett's *Midsummer Marriage* (Boston Modern Orchestra Project). Career highlights include Jasper Vanderbilt in Kirke Mechem's *The Rivals* (world premiere, Skylight Opera Theatre); roles in Unsuk Chin's *Alice in Wonderland* (American premiere, Opera Theatre of Saint Louis); Stage Manager

in Rorem's *Our Town* (Monadnock Music Festival); Flute in *A Midsummer Night's Dream* (Boston Lyric Opera); Molqi in *The Death of Klinghoffer* and Bégearss in *The Ghosts of Versailles* (Opera Theatre of St. Louis); David in *Die Meistersinger von Nurnberg* (Boston Symphony Orchestra); Flavio in *Norma* (Tanglewood, Charles Dutoit conducting); the title role in *The Good Soldier Schweik* (Long Beach Opera); Yarzhkin in *The Nose* (Opera Boston); Jack O'Brien in *The Rise and Fall of the City of Mahagonny* and Louis in Eötvös's *Angels in America* (North American premiere, both with Opera Boston); Martin in Copland's *The Tender Land* (PBS's "Great Performances"), and Pedrillo in *Die Entführung aus dem Serail* (Glimmerglass Opera).

CHRISTIAN STEINER

DAVID KRAVITZ (baritone)

David Kravitz's 2014-2015 season includes a company debut with Palm Beach Opera, as the Rabbi in the world premiere of *Enemies, A Love Story.* Continuing his commitment to new music, he appears in the workshop and world premiere of Matthew Aucoin's *Crossing: A New American Opera* with American Repertory Theater. Additionally he returns to Boston Lyric Opera as the Baron Duphol in *La Traviata*, and sings Britten's *War Requiem* at Symphony Hall with Boston University.

Last season brought a company debut with Dallas Opera to reprise the role of United Nations in *Death and the Powers*, the role of Frederik in Sondheim's *A Little Night Music* with Emmanuel Music, as well as performances with Boston Lyric Opera as both the Speaker in *Die Zauberflöte* and Marullo in *Rigoletto*. His concert performances included Mohammed Fairouz's Symphony No. 3 (*Poems and Prayers*), with the UCLA Philharmonic, and *A Sea Symphony*, with the Pioneer Valley Symphony Orchestra. He closed the season as La Rocca in *Un giorno di Regno* with Odyssey Opera in its inaugural season, followed by debuting the role of Tevye in *Fiddler on the Roof* with Ash Lawn Opera.

Mr. Kravitz has also recently appeared with Washington National Opera, Boston Symphony Orchestra, The English Concert, Lyric Opera of Kansas City, Chautauqua Opera, Florentine Opera, Atlanta Opera, Opera Memphis, and New York City Opera. He appears as a featured soloist on several recently released commercial recordings, including Mohammed Fairouz's *For Victims* (Naxos) and *Poems and Prayers* (Sono Luminus), and Peter Ash's *The Golden Ticket* (Albany Records.)

TESS STEINKOLK

DAVID CUSHING (bass-baritone)

David Cushing is earning sensational acclaim in his young career. His versatile bass-baritone range is effortlessly demonstrated in a variety of roles including recent appearances in the title roles of *Don Pasquale* and *Le nozze di Figaro*, Frère Laurence in *Roméo et Juliette,* and Bottom in *A Midsummer Night's Dream*. Of a recent performance, the *Boston Herald* exclaimed, "his portrayal of hoodwinked old Pasquale, filled with pathos and un-self-conscious humor, was a revelation. He could easily specialize in Italian opera's wealth of foolish-old-man roles and become the basso buffo of his generation."

Highlights from last season include Sarastro in *Die Zauberflöte* and Count Monterone in *Rigoletto* with Boston Lyric Opera, Angelotti in *Tosca* with Mill City Summer Opera, and Verdi's Requiem with the Harvard Radcliffe Orchestra. This season marks a return to Boston Lyric Opera to perform Dr. Grenvil in *La traviata*, Masetto in *Don Giovanni*, an exciting staging of Frank Martin's *Le vin herbé*, and Sparafucile and Count Monterone in *Rigoletto* at Opera Tampa.

Notable engagements include Tom in *Un ballo in maschera* with Opera Tampa, Nourabad in *Les pêcheurs des perles* and Count Horn/Tom in *Un ballo in maschera* with Opera Colorado, Sarastro in *Die Zauberflöte* with Florentine Opera, Leporello in *Don Giovanni* at Syracuse Opera, Colline in *La bohème* with Opera Columbus, Alidoro in *La Cenerentola* with Lake George Opera, Dr. Dulcamara in *L'elisir d'amore*, Mephistopheles in *Faust* with Baltimore Concert Opera, and Maometto in Rossini's *L'assedio di corinto* alongside renowned soprano Elizabeth Futral with the Baltimore Opera.

NEW ENGLAND CONSERVATORY CONCERT CHOIR

ERICA WASHBURN (Director of Choral Activities)

The NEC Concert Choir is the Conservatory's resident symphonic choir. Ranging from 85 to 115 members strong, this ensemble offers undergraduate vocal performance, piano performance, guitar performance, and composition students the opportunity to perform music from all styles and periods of choral literature, extending beyond traditional Western masterpieces to the music of non-European cultures. While the choir will perform occasional choral octavos, selected repertoire typically focuses on large choral/orchestral and *a cappella* works. Recent performances include Brahms's *Ein Deutsches Requiem*, Beethoven's Symphony No. 9, Shostakovich's Symphony No. 2 ("To October"), Honegger's *King David*, Rachmaninoff's *All-Night Vigil*, op. 37, and Saint-Säens's *Oratorio de Noël*, op. 12.

Conductor and mezzo-soprano Erica Washburn is NEC's Director of Choral Activities. Prior to her appointment at NEC, Washburn was an instructor of voice and member of the conducting faculty at the Greatbatch School of Music of Houghton College, Houghton, NY. She has also served on the faculty for the New York State Summer School for the Arts School of Choral Studies, and as conductor of the East Carolina Women's Choir, Assistant Conductor of the Eastman Women's Chorale, and instructor of secondary voice while matriculated at East Carolina University and the Eastman School of Music. While residing in Rochester, NY, Washburn was featured on the Eastman-St. Michael's Recital

ANDREW HURLBUT

Series, performing selections of Mahler's *Des Knaben Wunderhorn* with the Eastman School Symphony Orchestra, Vaughan Williams's *Serenade to Music* with the Rochester Philharmonic Orchestra, and Vivaldi's *Gloria* with the Genesee Valley Orchestra and Chorus. Other stage performance credits include Ravel's *Shéhérazade*, Toensing's *Night Songs* and *Evening Prayers,* Madame Lidoine in Poulenc's *Dialogues of the Carmelites*, Rebecca Nurse in Robert Ward's *The Crucible*, Aminta in Mozart's *Il re pastore*, and Mother/Allison in the premiere of Lee Hoiby's *This is the Rill Speaking*.

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 and earned the orchestra fifteen ASCAP awards for adventurous programming as well as the John S. Edwards Award for Strongest Commitment to New American Music.

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.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. In September 2013 he introduced Odyssey Opera, a company dedicated to eclectic and underperformed operatic repertoire, with a concert production of Wagner's *Rienzi*. Odyssey Opera continued to unanimous critical praise with a June festival of fully staged Italian operas, a September 2014 concert production of Korngold's *Die tote Stadt,* and a November double bill of operas by Dominick Argento. Formerly, 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*, 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*, 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*.

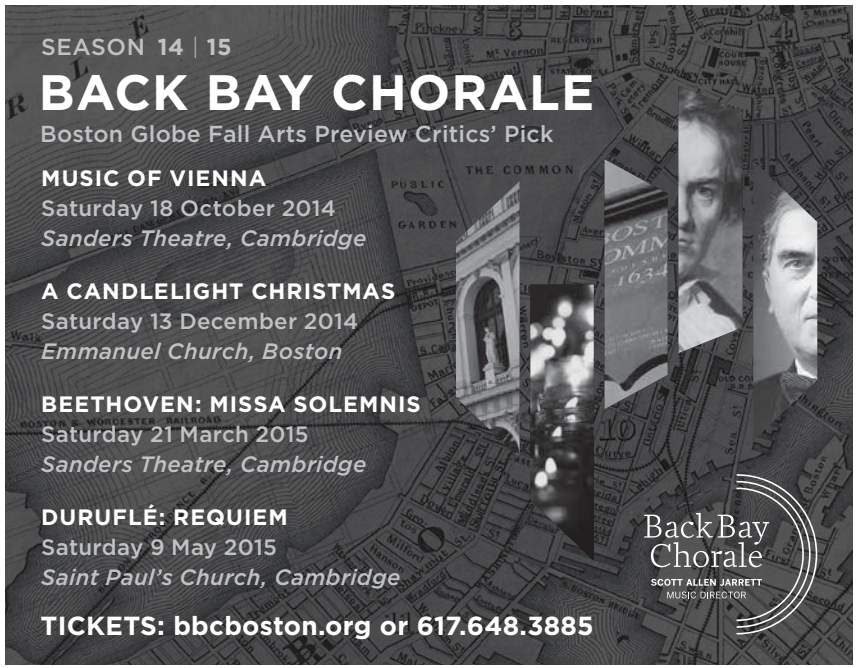
Mr. Rose and BMOP recently partnered with the American Repertory Theater, Chicago Opera Theater, and the MIT Media Lab to create the world premiere of composer Tod Machover's *Death and the Powers* (a runner-up for the 2012 Pulitzer Prize in Music). He conducted this seminal multimedia work at its world 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. A 2015 release of the opera on BMOP/sound is impending.

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 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 returned to his alma mater Carnegie Mellon University to lead the Opera Studio in a revival of Copland's *The Tender Land*. 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.



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Music Director

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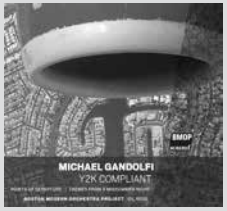
[1001]

JOHN HARBISON ULYSSES

COMPLETE BALLET

Best of 2008 TIME OUT NEW YORK

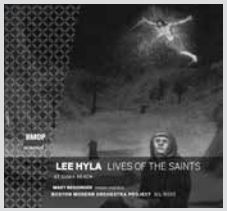


[1002]

MICHAEL GANDOLFI Y2K COMPLIANT

POINTS OF DEPARTURE |
THEMES FROM A MIDSUMMER NIGHT

Best of 2008 THE NEW YORK TIMES



[1003]

LEE HYLA LIVES OF THE SAINTS

AT SUMA BEACH
Mary Nessinger mezzo-soprano

Best of 2008 THE BOSTON GLOBE

[1004]

GUNTHER SCHULLER JOURNEY INTO JAZZ

VARIANTS | CONCERTINO
Gunther Schuller narrator

Best of 2008 DOWNBEAT MAGAZINE, NATIONAL PUBLIC RADIO, AMERICAN RECORD GUIDE

[1005]

CHARLES FUSSELL WILDE

HIGH BRIDGE PRELUDE
Sanford Sylvan baritone

2009 Grammy Award Nominee

[1006] 2-DISC

ERIC SAWYER OUR AMERICAN COUSIN

LIBRETTO BY JOHN SHOPTAW

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[1007] SACD

LUKAS FOSS THE PRAIRIE

POEM BY CARL SANDBURG
Providence Singers
Boston Modern Orchestra Project
Andrew Clark conductor

"A beautiful work, excellently performed here."
AMERICAN RECORD GUIDE

[1008] SACD

DEREK BERMEL VOICES

DUST DANCES | THRACIAN ECHOES | ELIXIR
Derek Bermel clarinet

2010 Grammy Award Nominee

[1009]

DAVID RAKOWSKI WINGED CONTRAPTION

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Marilyn Nonken piano and toy piano

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[1010]

JOHN HARBISON FULL MOON IN MARCH

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mezzo-soprano
Anne Harley soprano
Frank Kelley tenor
James Maddalena baritone
Janna Baty mezzo-soprano

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CLASSICAL VOICE OF NEW ENGLAND

[1011]

LOUIS ANDRIESSEN LA PASSIONE

BELLS FOR HAARLEM | LETTER FROM CATHY
PASSEGGIATA IN TRAM IN AMERICA E RITORNO
Cristina Zavalloni mezzo-soprano
Monica Germino violin

"Exacting and engaged performances." THE BOSTON GLOBE

[1012] SACD

JOHN CAGE SIXTEEN DANCES

"BMOP and Gil Rose gave performances that were skilled, exacting, and humane." THE BOSTON GLOBE

[1013]

ELLIOTT SCHWARTZ
CHAMBER CONCERTOS I-VI

"[The] most impressive feature is the spiky coloring...Schwartz gets through the skillful deployment of a small group of players."
THE BOSTON GLOBE

[1014]

KEN UENO TALUS

ON A SUFFICIENT CONDITION FOR THE EXISTENCE OF MOST SPECIFIC HYPOTHESIS | KAZE-NO-OKA

Wendy Richman viola
Kifu Mitsuhashi shakuhachi
Yukio Tanaka biwa
Ken Ueno overtone singer

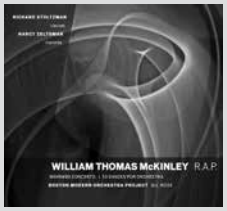
"An engaging collection." SEQUENZA 21

[1015] SACD

DOMINICK ARGENTO JONAH AND THE WHALE

Thomas Oakes narrator
Daniel Norman tenor
Daniel Cole bass
Providence Singers
Boston Modern Orchestra Project
Andrew Clark conductor

"A coup for the Boston ensemble, whose players are vivid and subtle." GRAMOPHONE



[1016]

WILLIAM THOMAS McKINLEY R.A.P.

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[1018]

VIRGIL THOMSON THREE PICTURES

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THE FEAST OF LOVE | COLLECTED POEMS
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Thomas Meglioranza baritone
Kristen Watson soprano

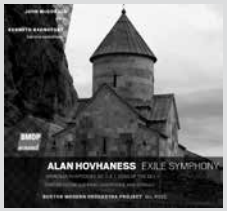
"Played with devotion." AUDIOPHILE AUDITION

[1019]

STEVEN MACKEY DREAMHOUSE

Rinde Eckert The Architect
Catch Electric Guitar Quartet
Synergy Vocals

2011 Grammy Award nominee



[1020]

ALAN HOVHANESS EXILE SYMPHONY

ARMENIAN RHAPSODIES 1-3 | SONG OF THE SEA
CONCERTO FOR SOPRANO SAXOPHONE AND STRINGS

Kenneth Radnofsky soprano saxophone
John McDonald piano

"Complex, deliberate, ultimately captivating grandeur." THE BOSTON GLOBE

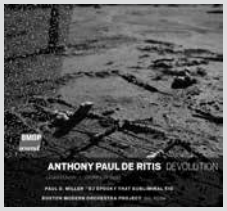
[1021]

ERIC MOE KICK & RIDE

EIGHT POINT TURN | SUPERHERO

Robert Schulz drumset

"Percussionist Robert Schulz drove the piece forward with muscular rhythms." THE BOSTON GLOBE



[1022] SACD

ANTHONY PAUL DE RITIS DEVOLUTION

LEGERDEMAIN | CHORDS OF DUST

Paul D. Miller / DJ Spooky That Subliminal Kid turntables

"Flashy in its mash-up of styles." THE BOSTON GLOBE

[1023] 2-DISC

JOHN HARBISON WINTER'S TALE

David Kravitz baritone
Janna Baty mezzo-soprano
Anne Harley soprano
Matthew Anderson tenor
Pamela Dellal mezzo-soprano
Dana Whiteside bass
Christian Figueroa tenor
Paul Guttry bass
Aaron Engebreth baritone
Jeramie Hammond bass

"Gil Rose conducted with conviction and precision." THE BOSTON GLOBE

[1024] SACD

PAUL MORAVEC NORTHERN LIGHTS ELECTRIC

CLARINET CONCERTO | SEMPRE DIRITTO! | MONTSERRAT: CONCERTO FOR CELLO AND ORCHESTRA

David Krakauer clarinet
Matt Haimovitz cello

[1025] 2-DISC

THOMAS OBOE LEE SIX CONCERTOS

FLAUTA CARIOCA | ... BISBIGLIANDO ... | VIOLIN CONCERTO | MOZARTIANA | PERSEPHONE AND THE FOUR SEASONS | EURYDICE

Sarah Brady flute
Robert Levin piano
Irina Muresanu violin
Rafael Popper-Keizer cello
Jennifer Slowik oboe
Ina Zdorovetchi harp

[1026]

REZA VALI TOWARD THAT ENDLESS PLAIN

FOLK SONGS, SET NO. 8 | FOLK SONGS, SET NO. 14
Janna Baty mezzo-soprano **Khosrow Soltani** Persian ney

"The piece is resourcefully made and compelling in effect" THE BOSTON GLOBE
Best of 2013 NATIONAL PUBLIC RADIO

[1027]

MARTIN BOYKAN ORCHESTRAL WORKS

CONCERTO FOR VIOLIN AND ORCHESTRA | SYMPHONY FOR ORCHESTRA
Curtis Macomber violin **Sanford Sylvan** baritone

"... an engrossing, evolving thicket of vaulting lines" THE BOSTON GLOBE
"... displayed the utmost compositional craft and maturity" THE BOSTON MUSICAL INTELLIGENCER

[1028] SACD

MICHAEL GANDOLFI FROM THE INSTITUTES OF GROOVE

FANTASIA FOR ALTO SAXOPHONE AND ORCHESTRA | CONCERTO FOR BASSOON AND ORCHESTRA
Kenneth Radnofsky alto saxophone
Angel Subero bass trombone
Richard Svoboda bassoon

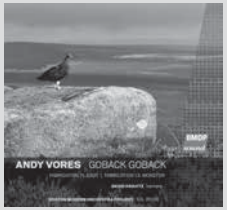
"It's an ingenious musical study in rhythmic patterns." THE BOSTON GLOBE
Best of 2013 THE BOSTON GLOBE

[1029]

JACOB DRUCKMAN LAMIA

THAT QUICKENING PULSE | DELIZIE CONTENTE CHE L'ALME BEATE | NOR SPELL NOR CHARM | SUITE FROM MÉDEÉ
Lucy Shelton soprano

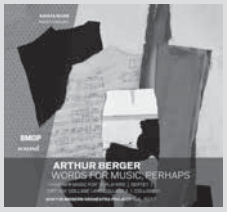
"...the magnificent Lucy Shelton...is at her pristine best in Lamia's most harrowing moments." THE ARTS FUSE
Best of 2013 SEQUENZA 21



[1030]

ANDY VORES GOBACK GOBACK

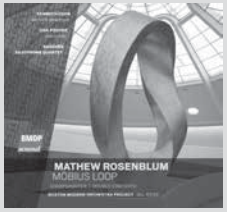
FABRICATION 11: CAST | FABRICATION 13: MONSTER
David Kravitz baritone



[1031]

ARTHUR BERGER WORDS FOR MUSIC, PERHAPS

CHAMBER MUSIC FOR THIRTEEN PLAYERS | SEPTET | DIPTYCH: COLLAGES I AND II | COLLAGE III
Krista River mezzo-soprano



[1032]

MATHEW ROSENBLUM MÖBIUS LOOP

SHARPSHOOTER | DOUBLE CONCERTO FOR BARITONE SAX AND PERCUSSION | MÖBIUS LOOP (QUARTET VERSION AND VERSION FOR QUARTET AND ORCHESTRA)
Kenneth Coon baritone saxophone
Lisa Pegher percussion
Raschèr Saxophone Quartet

"...an ear-buzzing flood of sound, rich in unusual overtones." THE BOSTON GLOBE
Best of 2013 NEWMUSICBOX

[1033] SACD

GEORGE ANTHEIL BALLET MÉCANIQUE (ORIG. VERSION, 1924)

A JAZZ SYMPHONY

"...digital technology as midwife to outrageous analog dreams." THE BOSTON GLOBE

[1034]

MILTON BABBITT ALL SET

COMPOSITION FOR TWELVE INSTRUMENTS | CORRESPONDENCES | PARAPHRASES | THE CROWDED AIR | FROM THE PSALTER
Lucy Shelton soprano

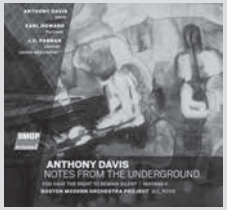
"...a charm bracelet of concentrated fragments." THE BOSTON GLOBE

[1035]

LEWIS SPRATLAN APOLLO AND DAPHNE VARIATIONS

A SUMMER'S DAY | CONCERTO FOR SAXOPHONE AND ORCHESTRA
Eliot Gattegno soprano and tenor saxophones

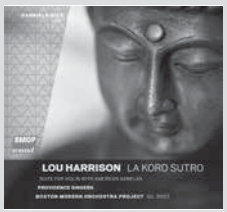
"...rich textures and unexpected narrative turns" BOSTON PHOENIX



[1036]

ANTHONY DAVIS NOTES FROM THE UNDERGROUND

WAYANG V | YOU HAVE THE RIGHT TO REMAIN SILENT
Anthony Davis piano **J.D. Parran** clarinet and contra-alto clarinet
Earl Howard Kurzweil



[1037]

LOU HARRISON LA KORO SUTRO

SUITE FOR VIOLIN WITH AMERICAN GAMELAN
Providence Singers **Gabriela Diaz** violin

"...a dense sonic halo, as if created by some vast cosmic vibraphone." THE BOSTON GLOBE

[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]

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

Upcoming from BMOP/sound

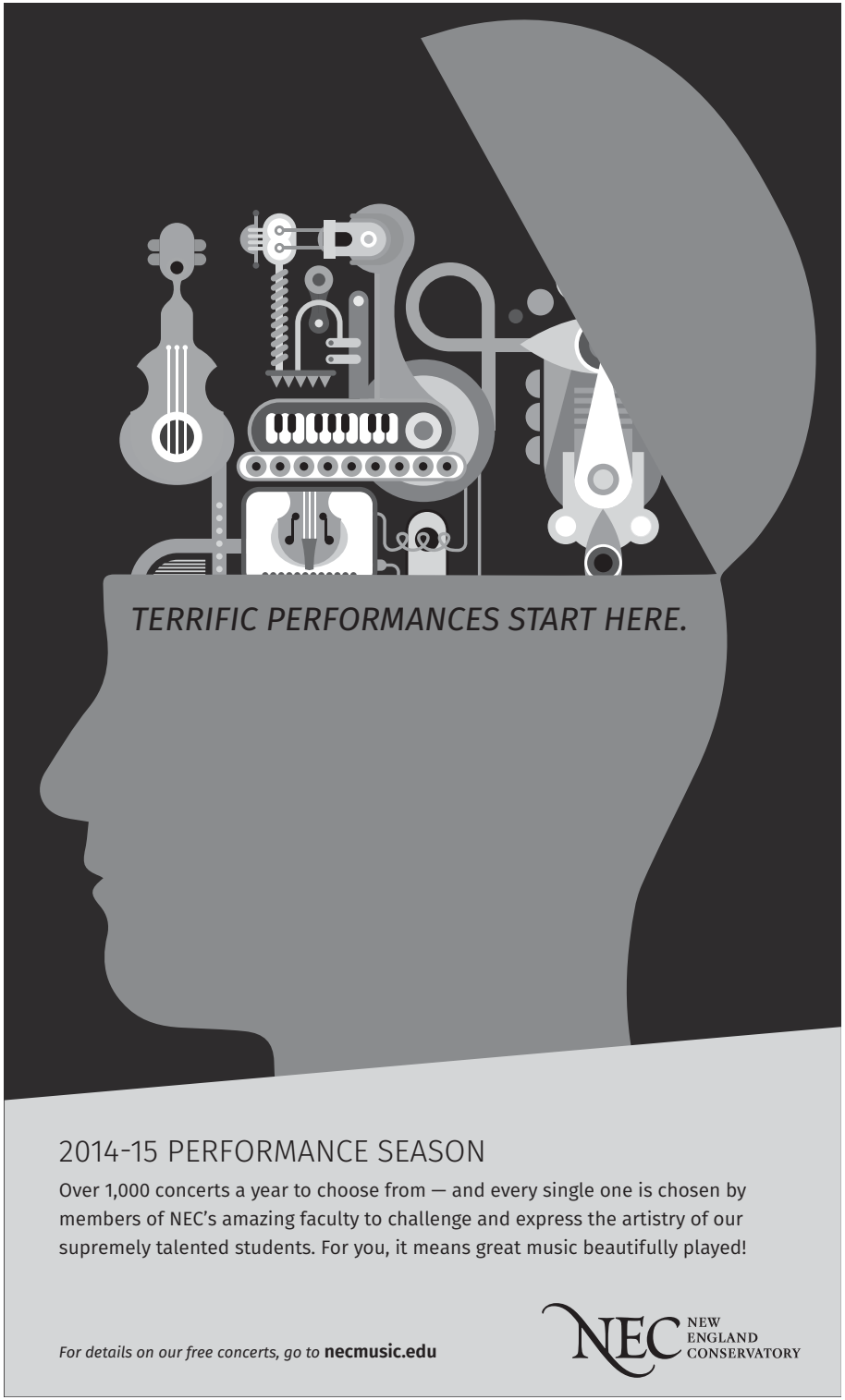
[1042]

DONALD CROCKETT BLUE EARTH

WEDGE | VIOLA CONCERTO

Kate Vincent viola

"complex and inventive" THE BOSTON GLOBE



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Maurice Ravel *Le Tombeau de Couperin* for wind quintet
George Crumb *Apparition* for soprano & piano
George Rochberg *Contra Mortem et Tempus*
Louis Vierne Piano Quintet in c minor, Op. 42 (1917)

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Sunday, May 17, 2015, 4 PM
Goethe-Institut, Boston

Leos Janacek Sonata for violin & piano, JW 7/7
Bernard Rands *...sans voix parmi les voix...* for flute, viola & harp
Igor Stravinsky *Histoire du Soldat,* Suite for clarinet, violin & piano
Clint Needham *Axioms* for flute, clarinet, strings, piano & percussion
Johannes Brahms Piano Trio No. 2 in C Major, Op. 87

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