Boston ConNECtion

FRIDAY **MARCH 28, 2014** 8:00

BMOP

Boston ConNECtion

FRIDAY **MARCH 28, 2014** 8:00
JORDAN HALL AT NEW ENGLAND CONSERVATORY
Pre-concert talk with the composers – 7:00

BINNA KIM Accumulated Traces (2013)
Winner of the 2013-14 BMOP/NEC Composition Competition

DONALD CROCKETT Blue Earth (2002)

I. Homing
II. The Four Winds
III. Tomorrow the Sea
IV. Lament: The Blue Earth
V. To What Listens

INTERMISSION

LEI LIANG Xiaoxiang, Concerto for Saxophone and Orchestra (2009)
U.S. premiere
Chien-Kwan Lin, alto saxophone
Slowly and Intensely—With Momentum—Mysteriously

STEVEN STUCKY Concerto for Orchestra (1987)

I. Allegro
II. Adagio
III. Comodo

GIL ROSE, Conductor

This concert is made possible in part through the support of Davis, Malm, & D'Agostine, P.C.

TINA TALLON

TONIGHT'S PERFORMERS

FLUTE
Sarah Brady
Rachel Braude (piccolo, alto flute)
Jessica Lizak

OBOE
Jennifer Slowik
Laura Shamu

ENGLISH HORN
Laura Pardee Schaefer

CLARINET
Jan Halloran
Amy Advocat

BASS CLARINET
Gary Gorczyca

BASSOON
Ronald Haroutunian
Adrian Morejon

CONTRABASSOON
Margaret Phillips

HORN
Whitacre Hill
Lee Wadenpfuhl
Clark Matthews
Alyssa Daly

TRUMPET
Terry Everson
Richard Watson
Dana Oakes
Joseph Foley

TROMBONE
Hans Bohn
Alexei Doohovskoy

BASS TROMBONE
Chris Beaudry

TUBA
Takatsugu Hagiwara

TIMPANI
Craig McNutt

PERCUSSION
Robert Schulz
Craig McNutt
Jonathan Hess
Aaron Trant

PIANO
Linda Osborn

HARP
Ina Zdorovetchi

VIOLIN I
Katherine Winterstein
Heidi Braun-Hill
Shaw Pong Liu
Sarita Uranovsky
Ethan Wood
Deborah Boykan
Yumi Okada
Lilit Hartunian
Tudor Dornescu
Sean Larkin
Sue Faux
Kay Rooney Matthews

VIOLIN II
Colleen Brannen
Piotr Buczek
Julia Cash
Mina Lavcheva
Annegret Klaua
Beth Abbate
Tera Gorsett
Amy Rawstron Watson
Rebecca Katsenes
Aleksandra Labinska

VIOLA
Joan Ellersick
Noriko Herndon
David Feltner
Emily Rideout
Dimitar Petkov
Emily Rome
Adrienne Elisha
Alexander Vavilov
Willine Thoe
Kim Lehmann

CELLO
Rafael Popper-Keizer
Nicole Cariglia
Holgen Gjoni
Katherine Kayaian
Miriam Bolkosky
Ariana Falk
Brandon Brooks
Ming-Hui Lin

BASS
Anthony D'Amico
Scot Fitzsimmons
Robert Lynam
Michael Hartery
Kate Foss

PROGRAM NOTES

By Robert Kirzinger

The Boston Modern Orchestra Project's fifteenth annual "Boston ConNECtion" concert celebrates its longstanding association with the New England Conservatory and its great concert venue, Jordan Hall. This has typically involved introducing either a young student composer or student performer to BMOP audiences as part of an annual competition: this year's winner is Korean-born composer and current NEC doctoral candidate Binna Kim, whose composition *Accumulated Traces* opens the concert. Also on the program are works by American composers Donald Crockett, in residence as a visiting NEC faculty member this week, and Steven Stucky, both of whom have strong ties to Boston's musical community. The Chinese-born composer Lei Liang received his bachelor's and master's degrees from the New England Conservatory, and spent further time in the Boston area working toward his Ph.D. at Harvard University. The soloist for Lei Liang's saxophone concerto is Singapore-born NEC alumnus Chien-Kwan Lin, himself a former winner of the BMOP/NEC Concerto Competition.

BINNA KIM (b. 1983)
Accumulated Traces (2013)

Binna Kim is a DMA candidate in composition at the New England Conservatory, where she works with Michael Gandolfi. She grew up in Seoul, Korea, where her parents were culturally inquisitive and musical, but not professional musicians; much of her exposure to music was through her church. Kim had piano lessons, then took up the clarinet. She began studying composition formally in high school, and continued at the Seoul National University. Although intending to continue performing as a clarinetist, she quickly realized her interest in composing had become dominant. Like her early piano lessons, her composition training was initially highly conservative and rigorous, impatient with experiment. Most of her teachers were European-trained and focused on a conservative modernist outlook and as a result her early music was characterized by precise, highly formal approaches. Her principal teacher at the University was Chang Cheung Iek, but she was also able to work with visiting composers Michael Finnissy, Martin Bresnick, and Simon Bainbridge.

Kim applied to graduate programs in the United States to continue her studies and ultimately chose Carnegie Mellon University in Pittsburgh, where she spent two years earning her master's degree under Leonardo Balada, and a third year studying privately with him. Last summer she attended the Aspen Music Festival, where she participated in master classes with Steven Stucky, John Corigliano, John Harbison, Stephen Hartke, and George Tsontakis. Chosen for the Pittsburgh Symphony Orchestra's Reading Session last year, she recently received a commission from the Seattle Metropolitan Chamber Orchestra to be premiered later this year.

As happens sometimes, after leaving home Kim began to be more interested in her own country's musical heritage. In Balada she found a sympathetic ear: the Barcelona-born composer had come to the U.S. to attend the Juilliard School, worked through avant-garde and modernist trends, and arrived at a rich, stylistically varied musical language

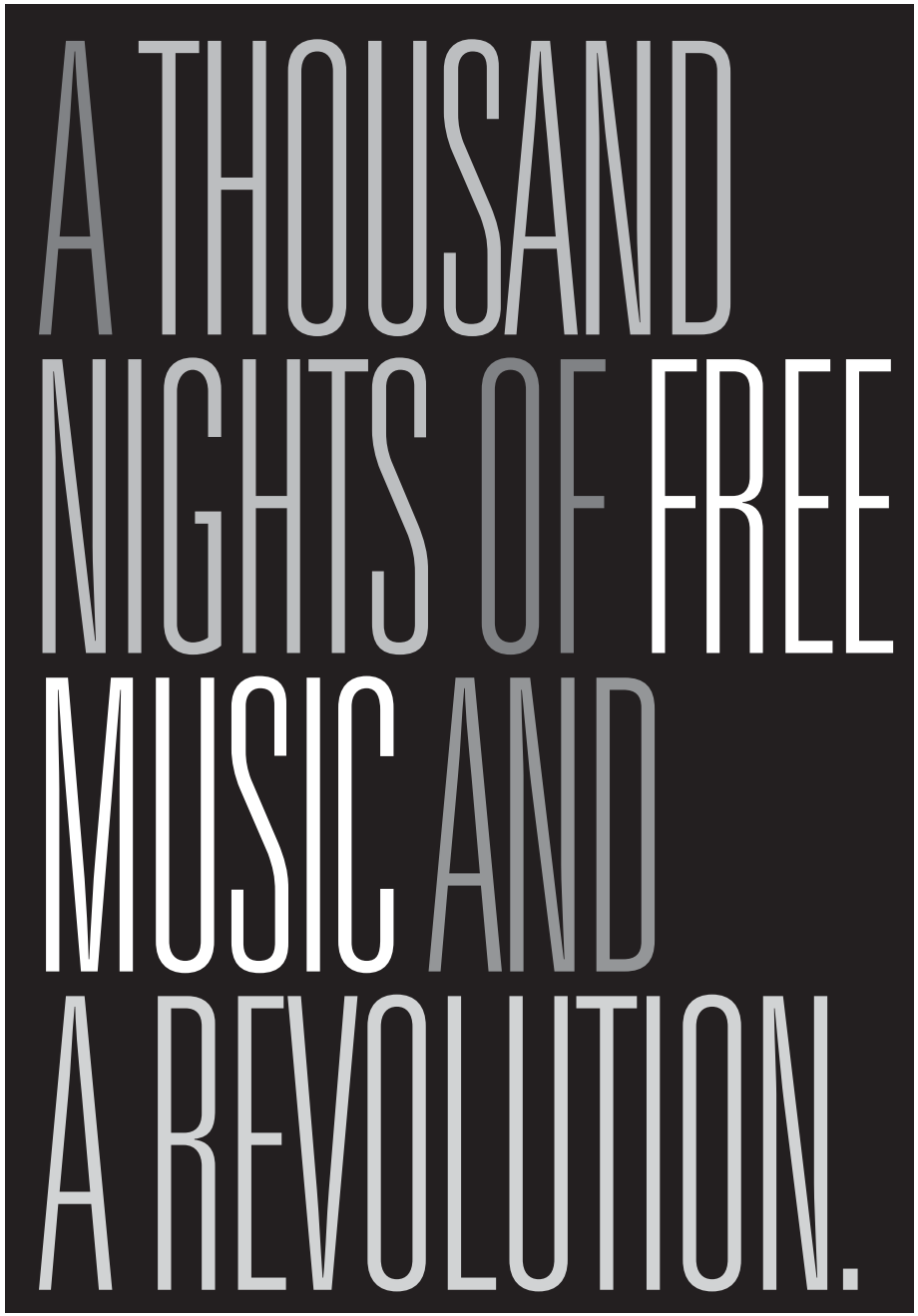
that frequently incorporates audible Spanish elements, particularly in his stage works. Kim had had courses in Korean music and had performed mainstream arrangements of Korean folksong, but since arriving in the U.S. has put time into the study of traditional Korean classical and ritual music. Balada also encouraged her to explore expanded formal and instrumental techniques, more accurately to capture the expressive sounds in her imagination. In her most recent music, including the single-movement orchestral work *Accumulated Traces*, intricate textures and a complex harmonic language are combined in dynamic ways with folksong melody and other Korean elements. In *Accumulated Traces*, the accelerating percussion motif that recurs throughout the piece is inspired by Samul nori, the percussion ensemble of Korean traditional dance. Other details, such as the slides in the strings within linear fragments and the stately sense of forward motion, may also arise, albeit more subtly, from Korean models. Kim gives further details in her own comments on the piece:

> Accumulated Traces *is based on a traditional Korean folk tune that my grandmother sang to me when I was a child. For my grandmother, this tune recalled the nostalgia associated with her childhood during the Korean War. For me at the time, it was just a story. As I listen to it now, I hear it with my grandmother's ear, and my mind twists the rhythm in a way that expresses both my feelings as well as my grandmother's about the war. The result is a clash of emotions that I felt as a child and now as an adult. Because there is still conflict in Korea today it creates an overlap between the new and the old.* Accumulated Traces *transcends time because it carries its origins in the war-torn period of my grandmother's childhood, as well as in my own conception of the war, past and present.*
>
> *This piece is dedicated to the innocent victims of the Korean War. This war started on June 25, 1950, and ended with a ceasefire agreement on July 27, 1953. During this time many human lives were lost and devastating consequences that are affecting the two Korean countries to this day.*

DONALD CROCKETT (b. 1951)

Blue Earth, Sinfonia Concertante for Orchestra (2002)

California composer Donald Crockett has spent a good deal of time on this coast as well: for over a decade, he has been Senior Composer-in-Residence with the Chamber Music Conference and Composers' Forum of the East in Bennington, Vermont. He has worked with several local ensembles including Collage New Music and the Firebird Ensemble. The latter group, which has shared a number of members with BMOP, was the primary ensemble for *Night Scenes*, a CD of Crockett's chamber music. The group was founded by the violist Kate Vincent, who is now the composer's wife; it was for her that Crockett wrote his Viola Concerto, premiered by Ms. Vincent and BMOP last year. The Firebird Ensemble and Gil Rose premiered Crockett's innovative chamber opera *The Face* in 2012 in California, followed by concert performances of the piece in Boston. Also involved in the performances was L.A.-based guitarist Brian Head, with whom Crockett has worked for years, and for whom the composer has written some genuinely hefty solo works, including *Winter Variations* and the forty-minute *Falcon's Eye*, as well as the concerto *En el tierra* (2011).



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Crockett was born in Pasadena, California, and has spent most of his career in the Los Angeles area. He attended the University of Southern California for both his undergraduate and master's degrees, and earned his doctorate from UC Santa Barbara. He returned to USC's Thornton School of Music as a faculty member: he is currently chair of the composition department. As a performer, he is an accomplished classical singer, guitarist, and conductor, working with the flexible L.A.-based Xtet ensemble, the Los Angeles Chamber Orchestra, and the Thornton School's contemporary ensemble. He has written music on commission from such ensembles as the Kronos Quartet, Los Angeles Philharmonic, Hilliard Ensemble, Pittsburgh New Music Ensemble, 21st Century Consort, and many others. USC commissioned Crockett's Capriccio for piano and orchestra in celebration of the university's 125th anniversary. His *Dance Concerto* for clarinet and eight instruments was premiered by the 21st Century Consort at the Smithsonian Museum of American Art in April 2013.

Crockett has written more than a dozen works for orchestra with or without soloist. *Blue Earth*, which has the unusual subtitle Sinfonia Concertante for Orchestra, is among his larger pieces, in five movements lasting about twenty-five minutes. It was commissioned by the Charlotte Symphony Orchestra and is dedicated to the ensemble's then-music director Christof Perick, who had been music director of the Los Angeles Chamber Orchestra when Crockett was composer-in-residence with that group. (Crockett began the piece while at the Copland House, a residency program for composers; coincidentally, more than ten years later, BMOP is recording *Blue Earth* this week with support from the Aaron Copland Fund for Music.) Perick led the CSO in the premiere on September 27, 2002, in Charlotte.

A "sinfonia concertante," in general terms, refers to a Classical-era concerto with more than one soloist, such as those of Mozart; it's almost synonymous with the Baroque term "concerto grosso," although the sinfonia concertante adheres to formal expectations of the Classical concerto, especially regarding the much more balanced and flexible presentation of materials by the soloists and orchestra compared to its Baroque predecessor. Donald Crockett's piece highlights seven solo players within the orchestral sections—solo violin and cello; flute, oboe, clarinet, and bassoon; and timpani. Their roles are far less persistently soloistic than in a standard concerto. (In a Concerto for Orchestra, a genre invented in the 20th century, exemplified in Bartók's famous 1944 piece, and also including Steven Stucky's example on this program, virtuosity and character are explored section-by-section, rather than via solo players.) *Blue Earth* is characteristic of Crockett's exquisitely idiomatic approach to instrumental writing, which even in large ensemble works verges on the soloistic, allowing, indeed requiring, each player to project personality and style. Here, the seven soloists are firsts among equals in a highly fluid, ever-changing orchestral texture.

The five movements, played without pause, of *Blue Earth* are each based on earth-event ideas: Homing (as in migration); The Four Winds (also referring to the prominent woodwind quartet); Tomorrow the Sea (a quote from Nobel-winning poet Derek Walcott); Lament: The Blue Earth; and To What Listens (quoting the Kentucky farmer-poet-conservator Wendell Berry). The odd-numbered movements are fast, so the whole structure has a symmetrical arch. Each movement, too—but in particular the third and fifth—has a feeling of motion, even of dance.

In Homing, the solo instruments have melodic and cadenza-like figures with a canonic or imitative relationship, contrasting with rhythmic, groove-based licks in the orchestra.

The colors and textures of these ensemble events vary greatly; later in the movement they're punctuated by little fireworks-like explosions in the percussion (cowbells and woodblocks). Events frequently recur, but their durations and onsets, as well as other details, aren't predictable, a situation that obtains throughout the piece. The composer frequently uses metrical sleight-of-hand to shift our assumptions of downbeat and even basic pulse. This is especially true in the scherzo-like third movement, Tomorrow the Sea, possibly an analogy to the overlapping rhythmic events of ocean waves. Crockett revisits ideas from one movement to the next: the "windy" rising scales of the second movement are echoed in the third; the finale borrows melodic ideas from the Lament and rhythmic ones from Homing and Tomorrow the Sea. These references (explicit to various degrees) create long-term connections, metaphorically showing us the earth and its processes as a single, variegated whole.

LEI LIANG (b. 1972)

Xiaoxiang (Concerto for Alto Saxophone and Orchestra, 2009, revised 2014)

Lei Liang's saxophone concerto *Xiaoxiang* is a kind of double act of translation: based on the true story of a woman's revenge, the music re-expresses the complexity of her loss. The orchestral version of the piece translates the saxophone-and-electronics original, which included human vocal sounds as well as abstract, atmospheric ones as orchestral instruments. This process of translation or transmutation isn't unique to this piece but suffuses Lei Liang's approach as a whole. Each element of the underlying impulse is examined, reforged, and transformed into musical expression, both on a sonic level and on a physical one—the act of performance is deeply embedded in the music. A further detail is Liang's concern that each musical gesture, each note, be multi-dimensional, with a vivid and changing life within that gesture. To that end, the performer is frequently called upon to change articulation and pitch subtly or boldly, even within an ostensibly irreducible musical event. The result, as in the *Xiaoxiang* concerto, is a work alive with intricately animated moments reflecting the very nature of human activity.

Lei Liang was born in Tianjin, a large coastal city in northern China, near Beijing. His parents were musicologists, and he was given piano lessons beginning at age four. From age six, his piano teacher also encouraged him to compose freely, without limiting him to traditional models. He was recognized as a major talent in China before his teens: music he wrote as a child has been included in mandatory repertoire of the Xinghai Cup Piano Competition. Following the protests and massacre in Tiananmen Square in 1989, Liang, then sixteen, was encouraged by his family to move to the United States, which he did in 1990. He furthered his studies at the New England Conservatory under Robert Cogan and Lee Hyla, receiving his bachelor's and master's degrees and earning the George Whitefield Chadwick Medal. Earning his Ph.D. at Harvard, he worked with Bernard Rands, Harrison Birtwistle, Joshua Fineberg, Elliott Gyger, and others; he also participated in the courses at Darmstadt. He is Associate Professor of Music at the University of San Diego, and became an American citizen in 2006.

In addition to his composing life, Lei Liang is an active musicologist and writer. Recognition for his accomplishments as a composer include the Rome Prize residency

at the American Academy in Rome, a Guggenheim Fellowship, and commissions from the Callithumpian Consort, Fromm Foundation, pianist Stephen Drury, the Heidelberg Philharmonic, the New York Philharmonic, and percussionist Steven Schick, who premiered his *Trans* for solo percussionist and audience on a concert at New York's Miller Theatre celebrating Schick's 60th birthday. Liang's *Luminous*, a chamber concerto for double bass and ensemble, will be premiered by double bassist Mark Dresser with Schick and the San Francisco Contemporary Music Players next season as part of Project TenFourteen.

Lei Liang provides this context for *Xiaoxiang*:

Xiaoxiang refers to the region in Hunan Province, China where the rivers Xiao and Xiang intersect. A tragic event took place in that region during the Chinese Cultural Revolution: a woman's husband was killed by a local official. Without the means to seek justice, she decided to take revenge on the official by wailing like a ghost in the forest behind the official's residence every evening. Months later, both the official and herself went insane.

I composed Memories of Xiaoxiang *(for alto saxophone and electronics, 2003) to commemorate this story through the use of electronically transformed sounds. The Concerto re-synthesizes the electronic sounds through the means of an orchestra.*

Instead of displaying technical virtuosity, the soloist in this piece portrays the protagonist's inability to articulate or deliver an utterance; in that sense, the composition may be perceived as an anti-concerto.

Xiaoxiang *was commissioned by Chien-Kwan Lin, who gave its premiere at the World Saxophone Congress XV in Bangkok with the Thailand Philharmonic Orchestra and conductor Allan McMurray. It is dedicated to Chien-Kwan Lin and the College of Music, Mahidol University.*

STEVEN STUCKY (B. 1949)
CONCERTO FOR ORCHESTRA (1987)

The American composer Steven Stucky won the Pulitzer Prize for his *Second* Concerto for Orchestra, composed for the Los Angeles Philharmonic, with which he has had a long and fruitful relationship. He was composer-in-residence with that orchestra for four seasons beginning in 1988 at André Previn's invitation, and following Esa-Pekka Salonen's arrival as music director, he remained as New Music Advisor. In addition to the Second Concerto, he wrote a number of other pieces for the LA Phil, including *Radical Light* and *Angelus*, the latter commissioned by Carnegie Hall for its centennial. These high-profile works have resulted in Stucky's reputation as a consummate orchestral composer. The Boston Modern Orchestra Project performed Stucky's orchestral song *American Muse* in 2010 with baritone Sanford Sylvan. Other orchestral commissions include those from the Baltimore Symphony, Minnesota Orchestra, and the New York Philharmonic, which premiered his *Rhapsodies* in 2008. His evening-length concert drama *August 4, 1964*, was premiered by the Dallas Symphony Orchestra.

Much of Stucky's music reveals his preoccupation with American subject matter, and in spite of certain European models, his work remains fundamentally American in sound and philosophy. Born in Kansas, he attended Baylor University in Texas and Cornell in Ithaca, New York, where he has taught since 1980. Also a musical scholar, he wrote a definitive

monograph on the music of Witold Lutosławski, for which he won the ASCAP Deems Taylor Award. Lutosławski's approach to orchestral writing, which is characterized by brilliantly detailed instrumental writing within a highly dynamic and organic formal architecture, has been a strong influence on Stucky. Among his contemporaries he also sees kindred spirits in Esa-Pekka Salonen (as composer), Magnus Lindberg, John (Coolidge) Adams, and others, as well as Sibelius.

It seems the "Concerto for Orchestra" genre was first explicitly named by Goffredo Petrassi, an Italian modernist, in the early 1930s (he briefly conducted the Boston Pops, pre-Fiedler). It was an idea waiting to happen. The most famous manifestation remains Bartók's, but Lutosławski (following Bartók's lead) wrote a well-known example in 1954; there is also Elliott Carter's from 1969, to name only some of the best-known. It's an opportunity for a composer to revel in the virtuosity of his or her own compositional skill and, of course, to highlight orchestral players, and has thus become one of the most popular orchestral genres in recent music. Few composers, though, have written more than one; twenty years before his Pulitzer-winner piece, Stucky embarked on his first foray on a commission from the Philadelphia Orchestra. He wrote the following note about his original Concerto for Orchestra.

My Concerto for Orchestra was commissioned by the Philadelphia Orchestra, with the generous assistance of Johnson and Higgins, in celebration of the bicentennial of the United States Constitution. It was composed in London between September 1986 and April 1987. The work was made possible both by the Constitutional Commission and by a Guggenheim Fellowship. The first performance was given by the Philadelphia Orchestra, Riccardo Muti conducting, on 27 October 1988. The same performers gave the New York premiere in Avery Fisher Hall on 2 November 1988. The West Coast premiere was given by André Previn and the Los Angeles Philharmonic in April 1989.

My largest composition to date, this concerto falls in a period of intense involvement with orchestras and orchestral music: in 1986 Dreamwaltzes, *commissioned by the Minnesota Orchestra; then the concerto;* Son et lumière *for the Baltimore Symphony (1988);* Angelus, *written for the Los Angeles Philharmonic to celebrate the centennial of Carnegie Hall (1990); and* Impromptus, *commissioned by the Saint Louis Symphony (1991).*

The work is a "concerto" principally in that the scoring relies heavily on soloists from within the orchestra and on various small combinations of instruments. Two sorts of musical construction, the continuous and the discontinuous, are at work. The first movement is essentially discontinuous*, juxtaposing many short, contrasting ideas, each defined above all by its instrumentation for a small group of soloists or several small groups in combination—three oboes against the double basses, three quartets of solo strings, a horn quartet against a pizzicato backdrop. All is statement and juxtaposition; nothing is developed nor even continued for long. The recurring, fanfarish ritornello music on the brasses emphasizes further the sectional, even "modular" character of the movement. Later there comes an attempt to combine all the first movement's themes and thereby to reach a dramatic climax and a conventional, affirmative ending. At the last moment, though, the attempt fails, collapses onto the second movement.*

The second movement is music of the other sort, essentially continuous *and monothematic. The three waves of cantilena—low strings, later very high violins, finally chorale-like brass—all develop the same very simple motivic idea, as indeed does much of the rest of the movement. The slow movement does have in common with the first, though, its inability to sustain a climactic moment and arrive at a conclusion. Once again there is a collapse, now onto a long, static, open-ended coda leading to the third movement.*

The third movement picks up the unfinished business of the first. Now the fragmentary themes introduced earlier become the basis for a series of group cadenzas: low brasses, again the oboe trio, again the horn quartet, and so on. As before, the accumulation of these multifarious materials leads to a climax and, this time, a conclusion. I think of movements I and III as constituting, in effect, a single movement interrupted by II. (As it happens, the outer movements together equal in duration the slow movement, about fourteen minutes.)

© Robert Kirzinger 2014. *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

FLORENT MILHAUD

CHIEN-KWAN LIN, alto saxophone

Chien-Kwan Lin (b. 1972, Singapore) has appeared as soloist and guest artist with the United States Navy Band, the Eastman Wind Ensemble, the Boston Modern Orchestra Project, the Tanglewood Festival Orchestra, the New World Symphony, and the Portland (ME) Symphony, as well as the philharmonic and chamber orchestras of Boston, Rochester, Sichuan and Thailand. Lin's performances have garnered excellent reviews by critics in New York and Boston. His critically-acclaimed Carnegie Hall recital prompted *New York Concert Review* to portray him as a performer "who has the passion and restraint and beautiful sense of line to take melody where it wants to go, fully and generously," while the *Boston Globe* has lauded him for "displaying chops," and has described his playing as "polished," "charismatic," and "appealing."

Lin's recent appearances have included the World Saxophone Congress, North American Saxophone Alliance, Selmer Showroom (Paris), Steinway Hall (NYC), New England Saxophone Symposium, Texas Tech University International Saxophone Artists Series, U.S. Navy Band International Saxophone Symposium, Saxorama Festival (Canada), Fromm Players of Harvard University, and the Formosa Chamber Music Society of New York. He has presented master classes across the U.S. and internationally, including at the Paris Conservatory (CNSMDP), National Taipei University for the Arts, Mahidol University (Thailand), as well as the Shenyang, Sichuan and Central (Beijing) Conservatories in China.

Lin's recording of Lei Liang's *Memories of Xiaoxiang for Alto Saxophone and Tape* (Mode Records) was included in Amazon.com's "Best 20th/21st Century Classical of 2009," and his recording of David Liptak's *Serenade for Alto Saxophone and String Orchestra*, which John Pitcher of the *Rochester Democrat and Chronicle* called "brilliantly recorded," is available on Bridge Records.

Since winning top prizes in Singapore's National Music Competition four consecutive times (violin category), Lin has enjoyed a multi-faceted career. He won a Best Conductor Award at Singapore's National Band Leaders Festival, and also worked for several years as a jazz violinist. In addition, he has appeared as orchestral violinist with the New Hampshire Symphony, the Indian Hill Symphony, and the Hannover (NH) Chamber Orchestra.

Lin is currently Associate Professor of Saxophone at the Eastman School of Music, where members of his studio have been frequent prizewinners at some of the nation's most prestigious competitions. He is the founder and director of the Eastman Saxophone Project (ESP), as well as the recipient of the 2012-2013 Eisenhart Award for Excellence in Teaching. Mr. Lin is an artist and clinician for Selmer and Vandoren companies, and performs exclusively on these products. He holds degrees from the New England Conservatory (BM, MM) and Eastman (Performer's Certificate, DMA). His teachers have included Ken Radnofsky and Ramon Ricker.

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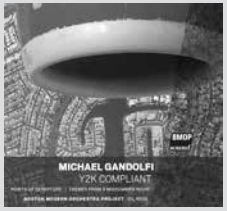

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MICHAEL GANDOLFI Y2K COMPLIANT

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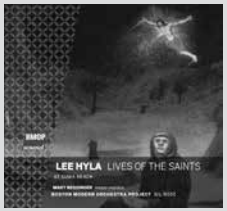

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LEE HYLA LIVES OF THE SAINTS

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[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

"One of the freshest, most ambitious new American operas." FANFARE

[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

PERSISTENT MEMORY | PIANO CONCERTO
Marilyn Nonken piano and toy piano

"Expertly played and vividly recorded disc." AMERICAN RECORD GUIDE

[1010]

JOHN HARBISON FULL MOON IN MARCH

MIRABAI SONGS | EXEQUIEN FOR CALVIN SIMMONS
Lorraine DiSimone
mezzo-soprano
Anne Harley soprano
Frank Kelley tenor
James Maddalena baritone
Janna Baty mezzo-soprano

"Produced and managed with great expertise and brilliancy."
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
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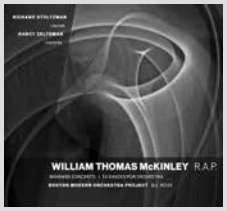
Andrew Clark conductor

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



[1016]

WILLIAM THOMAS McKINLEY R.A.P.

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13 DANCES FOR ORCHESTRA

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Nancy Zeltsman marimba

"A hugely entertaining romp." FANFARE

[1017] 2-DISC (ONE DISC SACD)

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Colin Jacobsen violin
Lisa Bielawa soprano

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[1018]

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THE FEAST OF LOVE | COLLECTED POEMS
FIVE SONGS FROM WILLIAM BLAKE

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Kristen Watson soprano

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[1019]

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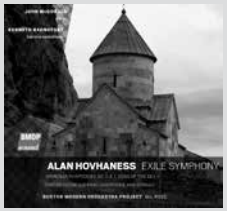
Rinde Eckert The Architect
Catch Electric Guitar Quartet
Synergy Vocals

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

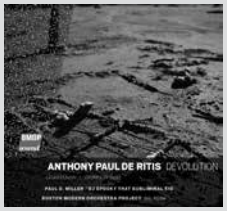
[1021]

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

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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
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[1027]

MARTIN BOYKAN ORCHESTRAL WORKS

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Curtis Macomber violin **Sanford Sylvan** baritone

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"... 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

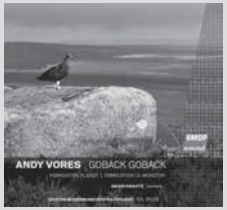
"It's an ingenious musical study in rhythmic patterns." THE BOSTON GLOBE
Best of 2013 THE BOSTON GLOBE

[1029]

JACOB DRUCKMAN LAMIA

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

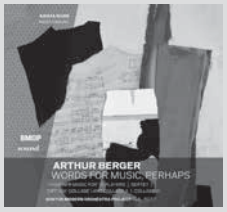
"...the magnificent Lucy Shelton...is at her pristine best in Lamia's most harrowing moments." THE ARTS FUSE
Best of 2013 SEQUENZA 21



[1030]

ANDY VORES GOBACK GOBACK

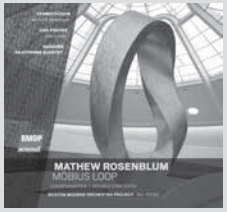
FABRICATION 11: CAST | FABRICATION 13: MONSTER
David Kravitz baritone



[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

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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)

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[1034]

MILTON BABBITT ALL SET

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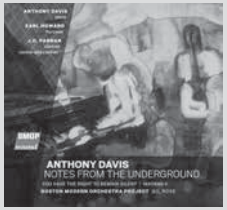
[1035]

LEWIS SPRATLAN APOLLO AND DAPHNE VARIATIONS

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

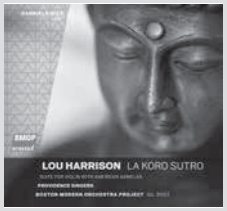
"...rich textures and unexpected narrative turns" BOSTON PHOENIX



[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] SACD

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 SKY ABOVE CLOUDS

LADDER TO THE MOON | SUMMER DAYS | CLOUD ATLAS | SHIMMER | VOCALISSIMUS

Jennifer Kloetzel, cello

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

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 fourteen 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. 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 to critical acclaim with a concert production of Wagner's *Rienzi*. Prior to 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*, 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 Ades'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. Next fall, he will lead its South American premiere in Rio de Janeiro, Brazil.

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.

In 2012 he was appointed Artistic Director of the Monadnock Music Festival in historic Peterborough, NH, and led this longstanding summer festival through its 47th and 48th seasons 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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