BMOP

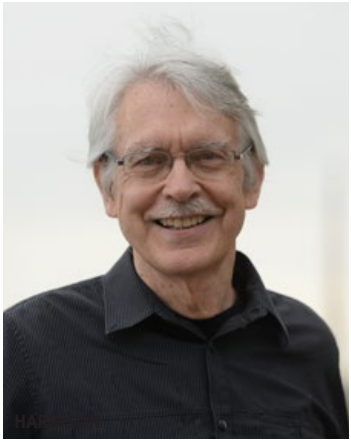
GIL ROSE,
ARTISTIC DIRECTOR

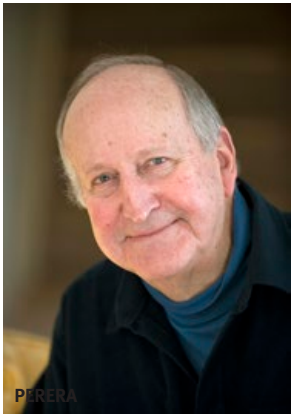
Boston Accent

MARCH 31, 2017

ORCHESTRAL SERIES

SANFORD





PERERA

BMOP2016|2017

JORDAN HALL AT NEW ENGLAND CONSERVATORY

COMING UP NEXT:

HARVARD-RADCLIFFE COLLEGIUM MUSICUM

As the Spirit Moves

SATURDAY, APRIL 22 — 8PM [SANDERS THEATRE]

FEATURING THE HARVARD CHORUSES,
ANDREW CLARK, DIRECTOR

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

Boston Accent

FRIDAY **MARCH 31, 2017** 8:00

BMOP

Boston Accent

FRIDAY **MARCH 31, 2017** 8:00
JORDAN HALL AT NEW ENGLAND CONSERVATORY
Pre-concert talk, hosted by Robert Kirzinger at 7:00

DAVID SANFORD Black Noise (2017)

JOHN HARBISON Double Concerto for Violin, Cello, and Orchestra (2009)

I. Affetuoso, poco inquieto

II. Notturno: Adagio

III. Tempo giusto

Miranda Cuckson, violin
Julia Bruskin, cello

INTERMISSION

ERIC SAWYER Fantasy Concerto: Concord Conversations (2013)

I. The Eyeball—The Dial

II. The Question—The Quest

Miranda Cuckson, violin
Julia Bruskin, cello
Andrea Lam, piano

RONALD PERERA The Saints (1990)

I. Choirs

II. Joyful Noise

III. Marching In

GIL ROSE, conductor

CLIVE GRAINGER

TONIGHT'S PERFORMERS

FLUTE
Sarah Brady
Jessica Lizak (piccolo)

OBOE
Nancy Dimock
Catherine Weinfield (English horn)

CLARINET
Michael Norsworthy
Gary Gorczyca (bass clarinet)

BASSOON
Jensen Ling
Margaret Phillips (contrabassoon)

SOPRANO SAXOPHONE
Michael Norsworthy

ALTO SAXOPHONE
Philipp Stäudlin

TENOR/BARITONE SAXOPHONES
Sean Mix

FRENCH HORN
Alyssa Daly
Neil Godwin
Nick Auer
Alex Stening

TRUMPET
Eric Berlin
Joseph Foley

TROMBONE
Robert Hoveland
Victoria Garcia-Daskalova

TUBA
Kenneth Amis

TIMPANI
Craig McNutt

PERCUSSION
Robert Schulz

HARP
Ina Zdorovetchi

PIANO
Linda Osborn

VIOLIN I
Omar Guey
Piotr Buczek
Sonia Deng
Sean Larkin
Nicole Parks
Breana Bauman
Ethan Wood
Alyssa Wang

VIOLIN II
Colleen Brannen
Annegret Klaua
Nivedita Sarnath
Kay Rooney-Matthews
Mina Lavcheva
Natalie Calma
Tera Gorsett
David Rubin

VIOLA
Nathaniel Farny
Dimitar Petkov
Emily Rome
Ashleigh Gordon
Sam Kelder
Amelia Hollander Ames

CELLO
Nicole Cariglia
Miriam Bolkosky
Velleda Miragias
Ariel Friedman

BASS
Scot Fitzsimmons
Reginald Lamb

PROGRAM NOTES

By Robert Kirzinger

BMOP's "Boston Accent" concerts showcase a small cross-section of the wealth of our region's musical life, which in these concerts extends to west-central Massachusetts and its many excellent institutions of higher learning. Three of our four composers—MIT's John Harbison being the exception—teach or taught at one of the Five Colleges along the Connecticut River. All four—each with his distinctive voice—have been active in Boston's musical life for many years. The music on this program covers nearly thirty years, from Ronald Perera's *The Saints* of 1990 to a world premiere, David Sanford's *Black Noise*. Those two works are for orchestra alone (although Perera's piece comes with a disclaimer), while the Harbison and Sawyer works are both multi-soloist concertos with strong circumstantial links to Boston. The entire program repeats, fittingly, in Amherst.

DAVID SANFORD (b.1963)
Black Noise (2017)

David Sanford is a longtime faculty member of Mt. Holyoke College in South Hadley, MA, where he teaches music composition and a variety of other courses including jazz history and music and film. He holds the position of Elizabeth T. Kennan Professor of Music. Sanford was originally a native of Pittsburgh, PA, a distinction he shares with BMOP conductor Gil Rose, and he maintains strong ties to that city. In 2003, following a year in Italy as a fellow of the American Academy in Rome, he formed the innovative third-stream big band The Pittsburgh Collective, which has served as a crucible for many of his pieces and his ideas about music generally.

Sanford grew up musical in a musical family, and much of his work retains the influences of styles he encountered in his childhood, especially R&B. At eleven he moved with his family to Colorado Springs, where he played trombone in marching band and later drum and bugle corps. It was in Colorado that jazz, particularly big band, started to have a real impact, and he became familiar with the standard classical repertoire in high school. He had started composing big band charts as a teenager and went on to major in composition and theory at the University of Northern Colorado in Greeley, where he also played trombone in wind and symphony ensembles. After graduating he gravitated back East, where he attended the New England Conservatory. He was drawn to the jazz program that Gunther Schuller had established, but ended up studying with the rigorous Second Viennese School classicist Arthur Berger. Although Sanford essentially stopped writing jazz while in graduate school, he was still inspired by concerts by George Russell, Ran Blake, and others, as well as his fellow students. He earned master's degrees in both composition and theory at NEC before continuing his education at Princeton, where he earned another master's degree as well as his Ph.D.

As a composer, Sanford has kept in touch with both the progressive jazz-funk and classical worlds, sometimes blending the two, sometimes writing pieces more clearly in one camp than the other. In addition to the Pittsburgh Collective, he has written for groups as diverse as River City Brass (*Monangahela 1971*, to celebrate Pittsburgh's 250th anniversary),

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the Detroit Symphony Orchestra, the Chamber Music Society of Lincoln Center, Speculum Musicae, and San Francisco Contemporary Music Players, among many others. He has also enjoyed fruitful collaboration with the cellist Matt Haimovitz. Along with the Rome Prize, Sanford was recently a Fellow of the Radcliffe Institute, where among other things he worked on composing *Black Noise*, and he has received commissions and recognitions from organizations including the Koussevitzky Foundation, the American Academy of Arts and Letters, and the Guggenheim Foundations. His music has been recorded on the CRI, Channel Classics, and Oxingale labels.

Black Noise (aka *Schwarzes Rauschen*), completed this year, is a testimony to the continual expansion of Sanford's compositional range. His new piece acknowledges the subtleties of articulation and the expanded palette of instrumental possibility that have become very much a part of the toolkit of the progressive concert composer. This is in part due to the awareness that instrumental sound as actually played is immensely more complex that what has traditionally been notated in scores, and the past couple of generations have grappled with ways of making these nuances of performance part of the structural/gestural concerns of notated music, at the same time expanding what's considered "normal" practice on a given instrument. *Black Noise* explores how these individually exacting approaches can create a wide variety of ensemble colors, ranging from a sustained, noise-like scrim, through gestures that hover between texture and figure, to sharply etched figures heard in an extended pointillistic episode, and finally to massive orchestral aggregates of such figures merging once again to rich and complex "noise."

David Sanford's own comments on his piece follow.

I had planned to undertake a fully-composed (with no improvisation) piece for my large jazz ensemble the Pittsburgh Collective in which—primarily—the listener would experience a sense of immersion in a fertile, vivid, intoxicating atmosphere akin to the filmic art of the director Wong Kar-Wai and his cinematographer Chris Doyle. In light of my increased familiarity with the works of a number of European composers—most prominently Saariaho, Pintscher, and Romitelli—who regularly evoke the visual and the cinematographic, my conception of the music has expanded accordingly to a larger timbral palette. In spite of the title, which is taken from Tricia Rose's groundbreaking book on rap and black culture, there are no overt hip-hop references in the piece.

A part of my appreciation of Wong is his and Doyle's rendering of the most squalid and dank conditions bucolic, exotic, and even luxuriant. A primary reason for my naming my ensemble after that city was that it reflects a subjective (and widely rejected) notion of beauty where the glowing smoke and fires of the steel mills against the dark rivers and the hazy polluted skies at night became a muse for a number of visual artists. The challenge/obstruction becomes to render a painterly soundscape that revels in its stasis, but not at the expense of "dialogue," which might very well be anathema to Doyle's work. To that end, the music seeks to blur the distinction between "foreground" and "background," and the materials that constitute them. Musical antecedents abound in the polyphony of the sixteenth and eighteenth centuries where, to my ear, the music "underlying" successive fugal subject entries and various cantus firmi is worthy of equal attention.

The work was commissioned by Gil Rose and the Boston Modern Orchestra Project. This piece was made possible by a grant from the Fromm Music Foundation.

JOHN HARBISON (b.1938)

Double Concerto for Violin, Violoncello, and Orchestra (2009)

John Harbison was born in Orange, New Jersey, and grew up in Princeton, where among his mentors was the great Roger Sessions. As a teenager he was an excellent jazz pianist, a career that he veered away from only as a matter of chance. He arrived in the Boston area to matriculate at Harvard in the late 1950s and essentially never left. He was also a student at Tanglewood as a conductor, a career he honed over the course of the 1960s with particular attention to the works of J.S. Bach. In 1969 he began his long teaching career at the Massachusetts Institute of Technology, where he holds the position of Institute Professor. He co-founded Emmanuel Music with Craig Smith in 1970 and served as its acting director from 2007 to 2009. Harbison has had a particularly close relationship with the Boston Symphony Orchestra, which commissioned his Symphony No. 1 for its centennial and has since commissioned two further symphonies, his Requiem, and many other works. He has been a faculty member of the Boston Symphony Orchestra's Tanglewood Music Center on many occasions, and led the composition department there between 2006 and 2015.

Harbison's 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. That opera was produced at the Chicago Lyric Opera and revived at the Met, which released a CD of the performance. Emmanuel Music performed a concert version of the piece in Boston and at Tanglewood, and a new production premiered at Dresden's Semperoper in 2015. A revival of that production takes place this coming May and June. Harbison's earlier operas are *Winter's Tale*, based on Shakespeare, and *Full Moon in March*, on a Yeats play, both recorded by the Boston Modern Orchestra Project. BMOP also recorded the composer's ballet *Ulysses*. Harbison won the Pulitzer Prize in Music in 1987 for his "sacred ricercar" *The Flight Into Egypt*, composed for Boston's Cantata Singers.

John Harbison wrote the Double Concerto for Violin, Violoncello, and Orchestra for violinist Mira Wang, cellist Jan Vogler, and the Boston Symphony Orchestra, James Levine, Music Director. The impetus for the piece was a commission from the Friends of Dresden Music Foundation in honor of the great violinist and teacher Roman Totenberg, who was Mira Wang's mentor and teacher and who for many years lived in the Boston area.

The obvious, indeed unavoidable, historical precedent for this piece is Brahms's Double Concerto for violin and cello, but Harbison himself had written a double concerto of a very different stripe in the mid-1980s, a work for oboe, clarinet, and orchestra, and felt the need to try something different this time. He writes, "Many years ago I wrote a double concerto (for oboe and clarinet) in which the soloists were pitted against each other, and against the orchestra, in a contentious, dramatic struggle. It was important to do something very different this time—to work with musical questions that don't come up in that more traditional, public, concerto mode. ... A composer might be like a builder who on one occasion makes a twenty-room mansion for players to roam around in, and on another occasion makes a small modern house with irregular rooms, secret compartments and fake doors. Above all he might say let's build this house not one like you've already done, that you are too sure will work out."

Harbison's Double Concerto is in three movements, which is a traditional form for a concerto, and is about 23 minutes long. The harmony tends to be tonal, but with instability and slipperiness derived from major/minor ambiguities, which the composer calls "misunderstandings" introduced by the soloists in imitative counterpoint in the first movement, Affetuoso, poco inquieto (meaning "Tender, a little restless"). In the second movement, marked Notturno: Adagio, "the soloists begin to mirror each other, revealing how differently things can look in mirrors of a certain design." The movement marking is a nod to Mahler's two *Nachtmusik* movements in his Symphony No. 7, which was programmed by the BSO on the same concerts as the concerto's premiere. Again, the contrapuntal devices of canon and mirror-canon tie the two solo parts closely together. Both players take on multi-stops of two- and three-note chords, and Harbison also begins to play with simultaneous instances of 6/8 and 2/4 meter (à la Brahms, perhaps). In the dancing finale, "The soloists aspire to simply play a theme together in octaves, something the orchestra achieves near the outset of this movement. Their eventual realization of this objective signals the conclusion."

ERIC SAWYER (b.1962)

Fantasy Concerto: Concord Conversations (2013)

Eric Sawyer has taught locally at Wellesley College, the Massachusetts Institute of Technology, and the Longy School of Music in Cambridge, where he was head of the composition and theory department for four years before taking up his current position at Amherst College nearly fifteen years ago. Born in Brookhaven on Long Island, he grew up in Southern California. He studied piano, on which he continues to perform as both soloist and chamber musician, and attended Harvard University as an undergraduate, where he studied with Leon Kirchner. He received his master's degree from Columbia University and his doctorate from the University of California, Davis. He worked with composers Andrew Imbrie and Ross Bauer, and was a Fellow of the Tanglewood Music Center.

Sawyer has been especially prolific as a chamber music composer, with more than sixty works to his credit for chamber groups and solo instruments. His String Quartets nos. 2 and 3 and Bagatelles for cello and piano were recorded for the Albany label. His orchestral works, including several concertos, span his career, as does his output of choral and vocal music. More recently, his innate lyricism and sense of musical drama led to his turning to opera. His first, *Our American Cousin*, about the assassination of Abraham Lincoln, underwent a decade-long gestation, including a concert performance by the Boston Modern Orchestra Project, before its stage premiere in June 2008. A recording was released that year on the BMOP/sound label. He has composed two additional operas—*The Garden of Martyrs* in 2013, about early 19th-century Irish immigrants caught up in xenophobic hysteria in Western Massachusetts, and *The Scarlet Professor*, about a Smith College professor persecuted for his sexual orientation in the early 1960s. The first professional production of *The Scarlet Professor* will take place this coming September at Smith College's Mendenhall Center for the Arts.

A significant thread in Sawyer's work, present in the operas as well as in several instrumental and vocal works, is an interest in American history. His cantata *The Humble Heart* is a setting of Shaker texts commissioned and recorded by New England Voices;

Itasca is an unusual quasi-theatrical work about the exploration of the Mississippi River in the 1830s, based on a text by the *Our American Cousin* librettist John Shoptaw. The *Fantasy Concerto: Concord Conversations* for piano, violin, cello, and orchestra is a kind of dramatization of the interplay of brilliant thinkers involved in the Transcendentalist movement centered on Concord, Massachusetts, in the mid-19th century. His new piece *Civil Disobedience*, for narrator and orchestra, was composed for the bicentennial of the birth of Henry David Thoreau on commission from the Concord Orchestra, which also commissioned his *Fantasy Concerto*. By a quirk of fate, *Civil Disobedience* is being premiered in Concord the same evening (Friday)—but fortunately will be repeated there on Saturday night.

Fantasy Concerto: Concord Conversations was written for the established piano trio Triple Helix—Lois Shapiro, piano; Bayla Keyes, violin, and Rhonda Rider, cello—who premiered the piece with the Concord Orchestra and Richard Pittman in October 2013. As the composer explains, the soloists to some degree represent the personalities of three major figures of Transcendentalism—the piano, often complex and dominating, the philosopher Ralph Waldo Emerson; the cello the boisterous dreamer Amos Bronson Alcott, and the violin the forceful, pragmatic, but idealistic Margaret Fuller. The first movement introduces these in a triple exposition, with each musical character informing and moving the others. The second movement is almost entirely canonic, suggesting that while everyone is thinking along the same lines, ultimately they remain independent. The narrative content of the piece naturally suggested a few reference points for Sawyer, though these—a hint of the "Alcotts" movement from Ives's *Concord Sonata*, suggestions of 19th-century German Romanticism—are absorbed into the larger argument.

Eric Sawyer's own comments on his piece follow.

In Fantasy Concerto: Concord Conversations *the personalities of the solo instruments: piano, violin, and cello, come together in a "Transcendentalist conversation," inspired by the personalities and biographies of three figures central to the formation of Concord's Transcendentalist movement in the late 1830s and 1840s. Ralph Waldo Emerson, Margaret Fuller, and Bronson Alcott were friends and mutual influences, while of greatly different temperaments and life trajectories. Loosely speaking, the piano represents Emerson, the violin Fuller, and the cello Alcott, while the orchestra in the manner of concertos alternately extends the soloists' thoughts and conducts battle against them. The work is in two movements, each divided in two sections. "The Eyeball—The Dial" refers to Emerson's image in the essay "Nature," a founding text of Transcendentalist thought, of the ecstatic sensation of individual consciousness dissolving into an all-seeing perception.* The Dial *refers to the journal titled by Alcott, edited by Fuller at Emerson's request, that sought to bring together and promote their shared beliefs.*

The second movement, "The Question—The Quest" has in mind the divergent yet entwined destinies of the three. The Question might be: how does one put beliefs into real-life practice? Like most quests, those of the Transcendentalists had their quixotic side, and real-life applications often proved a mixture of tragedy and comedy. Still, this moment of synergy in Concord and its aftermath shook conventional American thought, with a legacy that remains with us today.

RONALD PERERA (b.1941)

The Saints, Three Pieces for Orchestra with Audience Participation (1990)

Ronald Perera was a longtime faculty member of Smith College, 1971-2002, and lives in the Northampton village of Leeds, Massachusetts. He is well-known to Boston's musicians. South Mountain Concerts in Pittsfield commissioned his String Quartet for the Boston-based Muir String Quartet; Boston Musica Viva commissioned and premiered his Three Poems of Günter Grass and *Crossing the Meridian*; ALEA III, together with the Empire Brass Quintet, commissioned his Chamber Concerto, and Harvard University commissioned his *The Light Here Kindled* for baritone, chorus, and ensemble for the school's 350th anniversary. Works for chorus figure prominently in his output. One of his larger concert works is *The Outermost House*, a forty-minute work for narrator, soprano, chorus, and ensemble commissioned by Chatham Chorale, which also recorded it along with his *The Canticle of the Sun*. He has also written several operas. *The Yellow Wallpaper*, based on Charlotte Perkins Gilman's classic short story, was premiered at Smith College in 1989 and has received several subsequent performances. The two-act opera *S.* is based on John Updike's novel by the same name, and the children's opera *The Araboolies of Liberty Street*, commissioned by the Manhattan School of Music, has been produced a number of times. His vocal music has been performed by such artists as Sanford Sylvan, Marni Nixon, and Phyllis Bryn-Julson.

Perera was born in Boston and graduated from Harvard, where he studied with Leon Kirchner. He also worked with two of the greats of electronic music: Mario Davidovsky and at the University of Utrecht with Gottfried Michael Koenig. With Jon Appleton he wrote *The Development and Practice of Electronic Music*, published in 1975, and has worked extensively with electronics in his music. A monograph disc of his chamber music, "Crossing the Meridian," was released by CRI. His work has been recognized by the Bogliasco Foundation, Meet the Composer, ASCAP, the Goethe Institute, and many other organizations.

The Saints was commissioned by the 92nd Street Y in New York City. The three-movement piece is a romp that brings to the concert stage the sense of communal joy in music-making—combining the late 20th-century predilection toward theatricality in orchestral concert music with a familiar vernacular. The composer writes, "*The Saints* is based on *When the Saints Go Marching In*, a Dixieland classic that tradition holds was played at funerals in New Orleans around 1900—slowly on the way to the cemetery and quickly coming back. Each of the three pieces in *The Saints* is designed to explore and illustrate a musical idea. The opening piece, *Choirs*, shows off the musical families of the orchestra. The second, *Joyful Noise,* presents many extended instrumental sounds and special effects. The third, *Marching In*, evokes the slow march to the cemetery and the jazzed-up procession home."

© 2017 Robert Kirzinger. *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

BEOWULF SHEEHAN

MIRANDA CUCKSON (VIOLIN) Violinist Miranda Cuckson is in great demand for her performances of repertoire ranging from classical works to the most current creations. *Downbeat* magazine recently stated that she "reaffirms her standing as one of the most sensitive and electric interpreters of new music." She performs as soloist and chamber musician at venues including the Berlin Philharmonie, Carnegie Hall, Teatro Colón, 92nd Street Y, Guggenheim Museum, Monday Evening Concerts in LA, and the Marlboro, Bard, Lincoln Center, Bridgehampton, Music Mountain, Portland and Bodensee festivals.

She made her Carnegie Hall debut playing Piston's concerto with the American Symphony Orchestra. Her upcoming performances include the world premiere of a concerto by Georg Friedrich Haas in Tokyo, the New York premiere of Michael Hersch's concerto, and solo and chamber music at the West Cork Festival in Ireland. Recent recital appearances include the Metropolitan Museum, Miller Theatre, Strathmore, and St. Paul Chamber Orchestra's Liquid Music. Miranda has collaborated with an array of composers including Dutilleux, Carter, Adès, Boulez, Hyla, Crumb, Iyer, Saariaho, Davidovsky, Ran, Bermel, Wyner, Murail, Wuorinen, and Currier. The Library of Congress commissioned a work for her by Harold Meltzer.

Her new album of Wolpe, Carter, and Ferneyhough adds to her adventurous discography. Her first album for ECM—sonatas by Bartók, Schnittke, and Lutoslawski—was released in 2016, and her recording of Nono's *La lontananza nostalgica utopica futura* was named a Best Classical Recording of 2012 by *The New York Times*. Her eleven albums also feature the Korngold and Ponce concertos and solo and duo music by Finney, Shapey, Martino, Sessions, Eckardt, Hersch, Xenakis, Glass, Mumford, and Fujikura. She is director of Nunc, a member of counter)induction, and a curator at National Sawdust. She studied at Juilliard, where she received her doctorate and won the Presser Award. She teaches at Mannes School of Music.

MERRI CYR

JULIA BRUSKIN (CELLO) Since her concerto debut with the Boston Symphony Orchestra at age 17, cellist Julia Bruskin has established herself as one of the premiere cellists of her generation. She performed Samuel Barber's Cello Concerto with conductor Jahja Ling at Avery Fisher Hall and has also been soloist with the Nashville Symphony, Utah Symphony, Virginia Symphony, and Pacific Symphony among others. Her recent CD of music by Beethoven, Brahms, and Dohnanyi was praised by *Fanfare* magazine for its "exquisite beauty of sound and expression."

A founding member of the critically acclaimed Claremont Trio, Ms. Bruskin won first prize in the 2001 Young Concert Artists International Auditions and was awarded the first

ever Kalichestein-Laredo-Robinson International Trio Award. The trio tours extensively, including recent concerts at the Library of Congress, the Smithsonian Museum, and Boston's Isabella Stewart Gardner Museum. Bridge Records released the Claremont Trio's recording of Beethoven's Triple Concerto with the San Francisco Ballet Orchestra and Beethoven's Trio Op. 1 No. 1 to rave reviews.

Ms. Bruskin plays frequent solo recitals with her husband, Aaron Wunsch, and together they are joint artistic directors of the Skaneateles Festival in the Finger Lakes region of New York. A frequent guest at summer music festivals, Ms. Bruskin has performed at La Jolla Summerfest, Mostly Mozart, Caramoor, Saratoga, Bard, and Norfolk, and toured with the Musicians from Ravinia. Ms. Bruskin has taught at Juilliard Pre-College and Queens College, and given master classes at the Eastman School of Music, the Peabody Conservatory, the Boston Conservatory, and Duke University. Born in Boston, Massachusetts, her teachers have included Timothy Eddy, Joel Krosnick, Andres Diaz, Norman Fischer, and Nancy Hair. She completed the five-year double degree program at Juilliard and Columbia University. Ms. Bruskin also plays with the Metropolitan Opera Orchestra.

VANESSA BRICENO

ANDREA LAM (PIANO) Pronounced a "real talent" by the *Wall Street Journal*, pianist Andrea Lam is earning consistent acclaim as a soloist, recitalist, and chamber musician for her "great style and thrilling virtuosity" (*Sydney Morning Herald*). A frequent guest at venues from New York's Carnegie Hall and Lincoln Center to Australia's Sydney Opera House, Andrea's performances are noted internationally for her "melting lyricism, filigree touch and spirited eloquence" (*The Australian*).

Andrea Lam made her orchestral debut at age 13 with the Sydney Symphony Orchestra, and since then she has given over 80 performances with orchestras in Australia, New Zealand, the United States, Japan, and Hong Kong. ABC Classics recently released her soloist recordings of two Mozart Concertos with the Tasmanian Symphony Orchestra and Nicholas Milton. A regular guest of festivals such as Musica Viva's Huntington Estate and Sydney Festival in Australia, and the Yellow Barn, Skaneateles, Norfolk, and Great Lakes Chamber Music Festival in America, she has collaborated with artists including the Takacs Quartet, Ani Kavafian, Misha Amory, and the Australian String Quartet. A keen chamber musician, Andrea is pianist of the Claremont Trio, described by *Strad* magazine as "one of America's finest young chamber groups." Deeply committed to commissioning composers of their generation, they have premiered works by Sean Shepherd, Helen Grime, Gabriela Lena Frank, and Judd Greenstein.

Andrea was a Semifinalist in the 2009 Van Cliburn Competition, where she was praised for her "audience savvy, superb technique, and innate musical instincts." She holds degrees from the Yale School of Music and the Manhattan School of Music. A native of Sydney, Australia, Andrea was featured in two nationally televised programs, including "Andrea's Concerto," documenting her life as a young pianist and her performance of Tchaikovsky's Concerto No. 1 with the Queensland Symphony Orchestra. www.andrealam.com.

ARTISTIC DIRECTOR

LIZ LINDER

GIL ROSE is a conductor helping to shape the future of classical music. His dynamic performances and many recordings have garnered international critical praise.

In 1996, Mr. Rose founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording symphonic music of the twentieth and twenty-first centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim.

As a guest conductor on both the opera and symphonic platforms, he made his Tanglewood debut in 2002 and in 2003 debuted with the Netherlands Radio Symphony at the Holland Festival. He has led the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of the Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana, and the National Orchestra of Porto .In 2015, he made his Japanese debut substituting for Seiji Ozawa at the Matsumoto Festival conducting Berlioz's *Béatrice et Bénédict*, and in March 2016 made his debut with New York City Opera at the Appel Room at Jazz at Lincoln Center.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. He recently announced the formation of Odyssey Opera, an inventive company dedicated to presenting eclectic operatic repertoire in a variety of formats. The company debuted in September 2013 to critical acclaim with a 6-hour concert production of Wagner's *Rienzi*, and has continued on to great success with masterworks in concert, an annual fully-staged festival, and contemporary and family-friendly operas. Prior to founding Odyssey Opera he led Opera Boston as its Music Director starting in 2003, and in 2010 was appointed the company's first Artistic Director. Mr. Rose led Opera Boston in several American and New England premieres including Shostakovich's *The Nose*, Donizetti's *Maria Padilla*, Hindemith's *Cardillac*, and Peter Eötvös's *Angels in America*. In 2009, Mr. Rose led the world premiere of Zhou Long's *Madame White Snake*, which won the Pulitzer Prize for Music in 2011.

Mr. Rose and BMOP recently partnered with the American Repertory Theater, Chicago Opera Theater, and the MIT Media Lab to create the world premiere of composer Tod Machover's *Death and the Powers* (a runner-up for the 2012 Pulitzer Prize in Music). He conducted this seminal multimedia work at its world premiere at the Opera Garnier in Monte Carlo, Monaco, in September 2010, and also led its United States premiere in Boston and a subsequent performance at Chicago Opera Theater.

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

He has led the longstanding Monadnock Music Festival in historic Peterborough, NH, since his appointment as Artistic Director in 2012, conducting several premieres and making his opera stage directing debut in two revivals of operas by Dominick Argento, as well as conducting, directing and producing the world premier recording of Ned Rorem's opera *Our Town*.

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

In 2007, Mr. Rose was awarded Columbia University's prestigious Ditson Award as well as an ASCAP Concert Music Award for his exemplary commitment to new American music. He is a three-time Grammy Award nominee.

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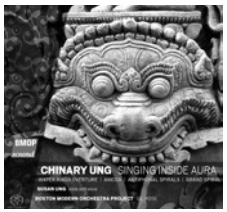

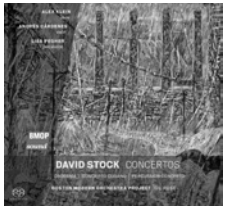

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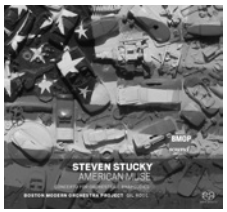

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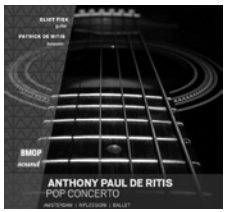

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