Glass Works

SATURDAY **FEBRUARY 18, 2017** 8:00

BMOP

Glass Works

SATURDAY **FEBRUARY 18, 2017** 8:00
JORDAN HALL AT NEW ENGLAND CONSERVATORY
Pre-concert talk, hosted by Robert Kirzinger at 7:00

BENJAMIN PARK The Dwarf Planets (2014/2017)
WINNER OF THE 2017 BMOP/NEC COMPOSITION COMPETITION
WORLD PREMIERE

I. Pluto, Ruler of the Underworld
II. Ceres, Goddess of Agriculture
III. Makemake, Creator of Humanity
IV. Haumea, Goddess of Childbirth
V. Eris, Goddess of Chaos

PHILIP GLASS Tirol Concerto (2000)
BOSTON PREMIERE

Movement I
Movement II
Movement III

Anton Batagov, piano

INTERMISSION

PHILIP GLASS Symphony No. 2 (1994)
BOSTON PREMIERE

Movement I
Movement II
Movement III

GIL ROSE, conductor

CLIVE GRAINGER

TONIGHT'S PERFORMERS

FLUTE
Sarah Brady (piccolo)
Ashley Addington
Jessica Lizak

OBOE
Jennifer Slowik (English horn)
Catherine Weinfield

CLARINET
Michael Norsworthy (E-flat clarinet)
Jan Halloran
Gary Gorczyca
Amy Advocat (bass clarinet, contrabass clarinet)

BASSOON
Jensen Ling
Greg Newton

HORN
Alyssa Daly
Neil Godwin
Nick Auer
Alex Stening

TRUMPET
Richard Kelley
Dana Oakes
Tony Gimenez

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Hans Bohn
Robert Hoveland

BASS TROMBONE
Chris Beaudry

TUBA
Kenneth Amis

PERCUSSION
Robert Schulz
Nicholas Tolle (timpani)
Matt Sharrock
Jonathan Hess

HARP
Ina Zdorovetchi
Franziska Huhn

PIANO/CELESTA
Linda Osborn

VIOLIN I
Gabriela Diaz
Megumi Stohs Lewis
Piotr Buczek
Yumi Okada
MaeLynn Arnold
Sonia Deng
Gabriel Boyers
Nicole Parks
Heather Braun
Sarita Uranovsky

VIOLIN II
Heidi Braun-Hill
Colleen Brannen
Julia Cash
Judith Lee
Micah Brightwell
Annegret Klaua
Lilit Hartunian
Nivedita Sarnath
Sean Larkin
Lisa Goddard

VIOLA
Joan Ellersick
Peter Sulski
Nathaniel Farny
David Feltner
Emily Rideout
Lauren Nelson
Dimitar Petkov
Emily Rome

CELLO
David Russell
Nicole Cariglia
Katherine Kayaian
Miriam Bolkosky
Velleda Miragias
Ariel Friedman

BASS
Bebo Shiu
Scot Fitzsimmons
Robert Lynam
Brian Thacker

PROGRAM NOTES

By Robert Kirzinger

New England Conservatory doctoral candidate Benjamin Park, a Boston-area native, is the winner of this year's BMOP/NEC Composition Competition for his orchestral suite *The Dwarf Planets*. He shares a program with New Yorker Philip Glass, a towering icon of American music of the past half-century whose orchestral works, nonetheless, are less familiar than his works for stage and screen and the classic repertoire he composed for his own Glass Ensemble. The music world is celebrating Philip Glass's 80th birthday this year: he hit that milestone two weeks ago, on January 31.

BENJAMIN PARK (b.1987)
The Dwarf Planets (2014/2017)

NILE SCOTT SHOTS

Benjamin Park began his musical training on piano as a child and began playing horn in high school. He began writing music on his own, starting with piano pieces and graduating to a brief overture for chamber orchestra for a high school play. His earliest influences in composition were film soundtracks. Park's interest in science led him to enroll at the Massachusetts Institute of Technology for a degree in physics, but while pursuing that course he also began taking music classes, eventually declaring a double major. He took composition classes with Keeril Makan and Peter Child and theory with Charles Shadle, also becoming involved in the school's musical life as both composer and performer. After receiving his Bachelor of Science degrees in both music and physics in 2010, he shifted his academic focus exclusively to music, attending the Hartt School at the University of Hartford. He earned both his master's degree and an Artist Diploma at Hartt, working with Larry Alan Smith, Robert Carl, David McBride, and Ken Steen. While in Hartford his orchestral *Daydream Suite* was performed by the Hartt Symphony and he wrote incidental music for the school's production of Molière's *Tartuffe*. He was also commissioned to write a choral work for Connecticut Choral Artists, and his *The Lady or the Tiger?* was premiered by Capitol Winds, in which he performed as a horn player. At the New England Conservatory, he is in his final year of classwork in the DMA program, studying with Kati Agócs. He participates in NEC's Board-Student Mentor Program with composer Thomas Oboe Lee, and through Lee has taught in the Boston College music department. Eminent plans include the role of composer in residence with the new Flatirons Chamber Music Festival in Boulder, CO; a new orchestral work for the NEC reading sessions, and his DMA recital this coming April, where his *Memories of Impermanence*, *Postcards*, and new works will be performed by his NEC colleagues.

Park has worked prolifically in a variety of media, and since his undergraduate years he has made the most of opportunities to write for orchestra. To date he has some half a dozen full-orchestra and several chamber-orchestra works, including a half-hour symphony and a concerto for violin and chamber orchestra. He began his suite *The Dwarf Planets* while in Hartford for a reading session with the Hartford Independent Chamber Orchestra.

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He revised the score this year. The piece is, transparently, a kind of supplement to Gustav Holst's *The Planets*. The composer writes,

> *The (former) planet Pluto was discovered in 1930, some fourteen years after Gustav Holst completed his seven-movement suite* The Planets. *Subsequently, there was a small inconsistency between one of Holst's signature works and the roster of planets in our Solar System for 76 years. This discrepancy was resolved in 2006 when the International Astronomical Union (IAU) "demoted" Pluto to the newly coined status of "dwarf planet." Nevertheless, Pluto remained without its own movement, a problem that* The Dwarf Planets *fixes. This suite contains miniatures for each of the five dwarf planets recognized by the IAU (as of 2014; astronomers estimate that there are at least hundreds—if not thousands—of others in our solar system). Each movement is inspired by the mythological counterpoint of a dwarf planet, evoking Holst's own approach. The opening movement serves as a double entendre of sorts, acting both as a portrait of the mythological Pluto and also as a quasi-funeral march for the "passing" of Pluto's status as a planet. May Pluto—and Ceres, Makemake, Haumea, and Eris—all orbit in peace.*

Although logistics played a part in the work's dwarf dimensions, both in the length of its movements and the size of its ensemble, because of its subject matter Park has resisted the temptation to make *The Dwarf Planets* a bigger work. He tackled Pluto first, finishing the suite with the raucous movement depicting Eris. (Note that the planets and Pluto are named for Roman gods; the naming conventions for other bodies, including the dwarf planets, mix and match other mythologies.) "Pluto" hints at a funeral march without ever completely becoming one; the triplet gestures of that mode are repurposed to motivic ends to create a descending figure of stark finality. "Ceres" in Roman mythology was the goddess of the harvest and fertility (as well as Pluto's mother-in-law, so to speak; her daughter Proserpina was abducted by Pluto and became the Queen of the Underworld). Hence this movement's bucolic temperament and transparent harmonies. Park's interest in classical minimalism is clear in repeating patterns of the strings. The dwarf planet Makemake was named for a god of Easter Island origin, the creator of mankind, who is characterized with more patterns, and interplay between winds and strings, and a brief solo for muted trumpet. Also Polynesian, Haumea is the Hawaiian goddess of fertility and childbirth. Her movement is calm, chorale-like, and open. The finale depicts Eris, the goddess of strife and purportedly the instigator of the Trojan War. Park depicts her with chaotic layers of sound, including brief quotations (some more audible than others) from each of Holst's eight movements, ending with a bang.

PHILIP GLASS (b.1937)
TIROL CONCERTO (2000)
SYMPHONY NO. 2 (1994)

An observer of Philip Glass's early training might well have predicted that he would become one of the great American symphonists. The times and his own predilections led him elsewhere, to immense success in a number of other (including some self-invented) genres; still, for a bit over a quarter-century now Glass has engaged in this most central of orchestral challenges with energy, imagination, and sheer quantity. A little over two weeks

ago his Symphony No. 11 was premiered by the Bruckner Orchester Linz at a Carnegie Hall concert on his 80th birthday, January 31, 2017.

Born in Baltimore, Glass was a brilliant student, beginning on violin as a boy and later also studying flute and piano. He entered the University of Chicago at age fifteen, receiving his undergraduate degree at age nineteen, and then attended the Juilliard School for his master's degree in composition, working with William Bergsma (who wrote a couple of symphonies) and Vincent Persichetti (who wrote a bunch). He was enormously prolific at Juilliard, and along with concert music wrote for the dance program. In 1963 he went to Paris on a Fulbright grant to study with Nadia Boulanger, erstwhile teacher of Copland and Carter and the doyenne of erudite classicism.

Glass's path toward what would become his mature style was in part a rejection of the then-current, arguably nihilistic state of the avant-garde, helped along by his discovery of Indian music, an influence that has remained central to both his music and to his personal philosophy. He traveled in Africa and India, and in the late 1960s began performing with Steve Reich, who was experimenting with phase-process works. Writing music that was not yet accepted in most traditional concert halls, both Reich and Glass formed their own ensembles, performing in galleries and other non-traditional spaces. (The Glass Ensemble continues to tour worldwide to this day.) The music Glass was writing, strongly influenced by both Indian and African music as well as by progressive rock, used strong rhythmic pulses in varied periodic cycles, articulated via a highly constrained harmonic world. His works for the Glass Ensemble in the first half of the 1970s developed within the unique timbral world of his amplified, rock-group-like ensemble, while at the same time he continually worked across disciplinary boundaries with visual and performing artists from other artistic worlds. (During this period he worked also as a cab driver and a plumber to supplement his musical income.) His four-hour *Music in Twelve Parts* was the culmination of this first period of maturity.

In 1976, Glass's monumental, genre-smashing *Einstein on the Beach*, created in collaboration with the multimedia artist and director Robert Wilson, achieved immediate and lasting fame upon its American premiere at the Metropolitan Opera. It was not produced by the Met, however, Glass having hired the venue himself in true DIY style. (This almost certainly couldn't happen today.) This was the first in a trilogy of operas including *Satyagraha* and *Akhnaten*, which occupied the composer for the most part until 1983. It was thus he became established as the single most important opera composer of his era (to be rivaled later by John Adams). Other collaborations with Wilson followed, and he also received invitations to compose music for major film scores, among them *Koyaanisqatsi*, *Mishima*, *Hamburger Hill*, and Errol Morris's *The Thin Blue Line* in the 1980s; Martin Scorcese's *Kundun*; Peter Weir's *The Truman Show*, and, more recently, Andrey Zvyagintsev's *Leviathan*. He has earned three Oscar nominations, including one for *The Hours*. Beyond opera, he has composed music for myriad mixed-genre stage productions such as *Hydrogen Jukebox*, a collaboration with Allen Ginsberg. Glass is today an internationally known superstar in a field where such celebrity is mighty scarce. Along with the symphony, he has also created a body of work for the chamber-music staple of the string quartet.

Philip Glass began writing symphonies through a back door of sorts—his first, composed in 1991, was a multi-movement orchestral meditation on David Bowie and Brian Eno's experimental 1977 album *Low*. The symphony was commissioned by the Brooklyn Philharmonic at the request of Dennis Russell Davies, who has been the main instigator and champion of Glass's orchestral works. It was Davies who earlier nudged Glass to compose, of all things, a Violin Concerto (1987). Coming after the Bowie-based *Low* Symphony, the Symphony No. 2 was Glass's first fully abstract, from-scratch symphony; the ensuing nine have varied widely in scope and approach, from the chamber symphony No. 3 to its polar opposite, the 100-minute No. 5 for chorus and full orchestra. If not in style, then in variety, scope, and boldness of statement, Glass's symphony cycle is a clear descendent of Dmitri Shostakovich's; he also cites Mahler as an important predecessor.

Glass wrote the Symphony No. 2 on commission from the Brooklyn Academy of Music for the Brooklyn Philharmonic Orchestra, who premiered it under Dennis Russell Davies's direction on October 15, 1994. The composer looks back on it as one of the best of the cycle, a work that successfully explores ideas he would return to later. Although in Glass's music one doesn't find the kind of door-rattling opening statement that Shostakovich delivers at the opening of his Fifth Symphony, for example, there is a very symphonic use of thematic material and working-out of motivic ideas that parallels the work of earlier composers; it's essentially, too, the procedure he used with Bowie/Eno's music in the *Low* Symphony but here taking a more tightly structured, classical approach. There are three movements. The "theme" of the first is the oboe's simple opening melody over the arpeggiated C-minor patterns of harp and strings. This core idea is expanded upon in the manner of a theme-and-variations, changing in color and growing in intensity through the movement. The chord progressions remain basically stable, but the shifting textures and added percussion create an evolving affect, growing from the suspenseful calm of the opening. A syncopated brass fanfare over sweeping scales recurs as a transition between sections. The slow middle movement opens with very quiet rustling strings punctuated by a low brass chord, to which is added a rising scale in high woodwinds. This alternates with a syncopated, brass-heavy burst of energy, and both ideas transform upon their recurrence, as well as in combination.

The finale begins with a *Petrushka*-esque oscillation of strings, with asymmetrical combinations of meters and an out-of-phase trombone fragment creating a halting, chaotic motion. Also Stravinskian are the quick-cut shifts from one texture to another, generating yet more energy. Although delivered in short phrases, the scale melody in the strings, which follows the opening as the main linear idea, develops over a surprisingly long span. The overall pattern of returns and transformations suggests sonata form as a structural model, indicating another level of connection to the big symphonic tradition that Glass was starting to embrace.

The concerto genre has not figured quite as prominently in Glass's output as symphonies or stage works, but in the past thirty years he has written half a dozen works for both standard and unusual solo instruments and solo groups—saxophone quartet, two concertos for cello, a concerto for two timpanists, one for harpsichord, a double concerto for violin and cello, the present *Tirol Concerto* for piano and strings, a concerto for piano with standard (Mozart-sized) orchestra, and, most recently, a two-piano concerto for the Labèque sisters and the Los Angeles Philharmonic, premiered in 2015.

The *Tirol Concerto* was commissioned by the Festival Klangspuren with support from the Tyrol Tourist Board and the Stuttgart Chamber Orchestra. Dennis Russell Davies was both soloist and conductor for the premiere, given by the Stuttgart Chamber Orchestra at the Tyrol Festival "Klangspuren" in Jenbach, Austria in September 2000. Glass, unusually

in his practice, used folk music from the Tyrol region. Opening with solo piano, the first of the three movements is a bright, cheerful one, sometimes almost Mozartian in its textures and variety, but featuring many of Glass's signature gestures. The second movement—which is also somewhat fast—interweaves scale and arpeggio in a repeated eight-chord progression, with two passages of three-against-four pulsing chords in the middle and at the end of the movement. The jazzy, delightful finale opens with a quick 7/8 meter and moves among a variety of square and asymmetrical rhythmic groups in perpetual motion.

©Robert Kirzinger 2017. *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

ANTON BATAGOV (PIANO)

Russian composer and pianist Anton Batagov is one of the most influential Russian musicians of our time. As a performer, Batagov introduced the music of John Cage, Morton Feldman, Steve Reich, and Philip Glass to Russian audiences. His 1990 debut CD, a 160-minute recording of Olivier Messiaen's *Vingt regards sur l'enfant-Jésus*, became a major sensation. Three years later, Richard Kostelanetz characterized his 1993 recording of Bach's *The Art of the Fugue* as "the most stunning interpretation of Bach since Glenn Gould." In 1997 Batagov stopped performing live, and began focusing on studio recordings.

As a composer, Batagov has his own unique voice. The post-minimalist language of his compositions is rooted in the harmonic and rhythmic patterns of Russian church bells and folk songs seamlessly mixed with the spirit of Buddhist philosophy and the dynamic pulse of the early Soviet avant-garde. His discography includes over 30 CD releases. Batagov is the composer of several movie soundtracks and a huge number of tunes for the major Russian TV channels.

In 2009, after twelve years of seclusion, Mr. Batagov returned to live performances. Critics have called his recent recitals "a revelation." The premiere of his evening-length piano cycle *Selected Letters of Sergei Rachmaninoff* (2013) was characterized by top Russian critics as "the most significant musical event on the year, a landmark work that changed the coordinate system of the classical music scene" (*Vedomosti*). In 2015 his CD *I Fear No More*, a symphonic/rock vocal cycle performed by the Russian State Symphony Orchestra and conducted by Vladimir Jurowski, was nominated for an International Classical Music Award.

Anton Batagov has been performing works of Philip Glass for over 25 years. He has the complete Etudes in his repertoire as well as earlier solo piano works. In addition, he plays piano arrangements of other compositions such as *The Hours*. His recent release *Prophecies* contains his piano arrangements of scenes from *Einstein on the Beach* and K*oyaanisqatsi* (Orange Mountain Music, 2016).

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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