Magyar Madness

MUSIC OF HUNGARIAN COMPOSERS PAST AND PRESENT

SATURDAY **JANUARY 24, 2015** 8:00

BMOP

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JORDAN HALL AT NEW ENGLAND CONSERVATORY

Pre-concert talk with Ms. Agócs and Mr. Karosi, 7:00

BÁLINT KAROSI Existentia—in memory of Sándor Weöres (2014)

WORLD PREMIERE

I. Prae-Existentia
II. Existentia
III. Post-Existentia

GYÖRGY LIGETI Violin Concerto (1992)

Gabriela Diaz, violin (Cadenza by Ms. Diaz)

I. Praeludium: Vivacissimo luminoso
II. Aria, Hoquetus, Choral: Andante con moto
III. Intermezzo: Presto fluido
IV. Passacaglia: Lento intenso
V. Appassionato: Agitato molto

INTERMISSION

BÉLA BARTÓK Three Village Scenes (1926)

I. Lakodalom (Wedding)
II. Bölcsődal (Lullaby)
III. Legénytánc (Lads' Dance)

Lorelei Ensemble

KATI AGÓCS The Debrecen Passion (2015)

WORLD PREMIERE

Lorelei Ensemble

GIL ROSE, Conductor

The Debrecen Passion *was commissioned by the Jebediah Foundation New Music Commissioning Program.*

TONIGHT'S PERFORMERS

FLUTE
Sarah Brady
Rachel Braude

OBOE
Jennifer Slowik

CLARINET
Michael Norsworthy
Amy Advocat

BASSOON
Margaret Phillips

HORN
Whitacre Hill
Alyssa Daly

TRUMPET
Terry Everson

TROMBONE
Hans Bohn

BASS TROMBONE
Christopher Beaudry

PERCUSSION
Robert Schulz
Craig McNutt
Nicholas Tolle
Jonathan Hess

PIANO
Linda Osborn

HARP
Ina Zdorovetchi

VIOLIN
Heidi Braun-Hill
Megumi Stohs
Annie Rabbat
Colleen Brannen
Piotr Buczek
Julia Cash

VIOLA
Nathaniel Farny
Noriko Herndon
Dimitar Petkov

CELLO
Rafael Popper-Keizer
David Russell
Katherine Kayaian

BASS
Anthony D'Amico
Scot Fitzsimmons
Robert Lynam
Bebo Shiu

LORELEI ENSEMBLE
Beth Willer, Artistic Director

Rebekah Alexander
Carrie Cheron*
Emily Culler*
Christina English*
Stephanie Kacoyanis*
Margaret Lias
Emily Marvosh*
Clare McNamara*
Sarah Moyer
Margot Rood*
Sonja Tengblad*†
Brenna Wells

* *Three Village Scenes*
† soprano solo, *Existentia*

PROGRAM NOTES

By Robert Kirzinger

"Magyar" designates both the country of Hungary and the people the English-speaking world (mostly) calls Hungarian. Hungary, given its central European location, is a crossroads, exhibiting the influences of both Eastern and Western Europe. In the 16th and 17th centuries Hungary was the frontier of Ottoman expansion into Europe. One result of this was that the development of its educational infrastructure for music didn't parallel that of, say, Germany or France, and, adding to that the uniqueness of the spoken language, the region remained isolated from its immediate neighbors. In its musical styles we find not only indigenous characteristics but blends of German/Austrian, Turkish, Slavic, and Gypsy colors—not that those styles are so readily delineated either. The best-known Hungarian musician remains Franz Liszt, who succeeded in part because of his embrace of a cosmopolitan approach. As a performer he played German, French, and Italian music as frequently as his own, and his *Hungarian Rhapsodies*, for all their virtuosic fire, are arguably more gentrified than the German Brahms's Hungarian Dances. In the 20th century, though, Hungary's greatest composers made much of the region's eclecticism: Béla Bartók and Zoltán Kodály spent years collecting and compiling folk music of the region, which in turn they folded into their own works with varying levels of abstraction. György Ligeti carried on this legacy mostly at the beginning and end of his career, in the middle carving out a unique space within the modernist avant-garde. For a younger generation, represented here by two Boston-based composers—Kati Agócs and Bálint Karosi—Hungary and its musical history still exert an undeniable pull.

BALINT KAROSI (b. 1979)
Existentia (2014; world premiere)

Bálint Karosi has established an international reputation as a virtuoso organist, performing throughout Europe and the United States. Winner of the Leipzig International Bach Festival as well as numerous other competitions, he has been organist of the First Lutheran Church in Boston for the past several years. He also performs as a harpsichordist and conductor.

Karosi was born in Budapest and studied keyboard and improvisation at the Liszt Academy, as well as at the Conservatoire Supérieur de Genève, Switzerland. In the U.S. he attended Oberlin Conservatory and the Yale School of Music, where he is pursuing his doctorate in composition. He has worked with Aaron Jay Kernis, Christopher Theofanidis, and Martin Bresnick. Although he wrote music all along, he didn't really consider himself a composer until he arrived in the U.S., where the variety and freedom of styles encouraged him to seek his own personal voice. In the past ten years he has assembled a solid catalog of works ranging from solo organ to orchestra. His *Consonances*, Concerto for Organ and Symphony Orchestra, was commissioned for the opening of the Bartók Béla National Concert Hall, and was premiered there by the composer in 2007; his *Dancescapes*, composed for the Yale Philharmonia, was premiered in 2013. The same year he wrote the

cantata *Words of Beginning* in collaboration with poet Kai Hoffman-Krull for the 175th anniversary of First Lutheran Church. Krull also wrote the text for Karosi's *Lines of a Page* for soprano, chorus, and chamber orchestra, which was written for the 2014 Norfolk Festival. Current projects include a concerto for cimbalom, guitar, harp, and chamber ensemble for the Budapest-based Musiciens Libres, scheduled for later this spring.

Existentia was conceived as a memoriam to the great Hungarian poet Sándor Weöres (1913–89), whose work virtually everyone in Hungary encounters already in childhood. Like E.E. Cummings or Maurice Sendak, Weöres created work that appeals both to children and adults. He lived most of his life in Budapest, enduring the political and artistic oppression of the Communist era, during which time he wrote children's verse and was a prolific translator of Chinese and Japanese texts. His interest in Eastern philosophy appears in his poetry, including the texts that inspired Bálint Karosi's piece. Of the three sections, only the final brief section is sung; the other episodes are instrumental responses to the words. In addition to the tribute to Weöres, *Existentia* is a tribute to Hungary more generally, made clear in the use of the peculiarly Hungarian cimbalom as well as a folk melody. The use of folk music details is also, more obliquely, tribute to Ligeti and Bartók, and there is a direct quote (albeit perhaps obscure) of Franz Liszt.

The three movements represent pre-birth, life, and death. Cimbalom, vibraphone, harp, and celesta form a kind of percussion continuo whose almost constant presence lends a distinctive sound to the orchestra. The first movement is a sustained, shimmering sonic field, with slowly cycling lines and harmonies and much tremolo. The second (representing life) features a constant pulse and dancing energy. A folk melody that Karosi encountered on Hungarian radio is introduced here but remains incomplete until the last movement. The finale refers directly to the start of Franz Liszt's beautiful late tone poem *From the Cradle to the Grave*. Suggesting that full knowledge of life comes after death, the folk tune is heard in full, and Weöres's words (from "Post-Existentia") are finally heard out loud.

GYÖRGY LIGETI (1923–2006)

Violin Concerto (1990/92)

Cadenza by Gabriela Diaz

György Ligeti was one of the great composers of history: forever delving into new techniques of expression, exquisite in his craft, writing music of immediate impact. Born into a family of Hungarian Jews in a primarily Romanian-speaking town, he ultimately had to move to Budapest for his education. This was interrupted by World War II, where he and his family faced horrors; he managed to escape his conscription by the German army but many family members died. His career falls roughly into three phases. The first period was strongly influenced by Bartók; Ligeti's public works were folk-influenced, in compliance with the new communist government's official strictures, but his private works were somewhat exploratory. The second, following his flight from Hungary to Vienna in 1956, was radically avant-garde and eclectic, including such pieces as *Aventures* and the Requiem and culminating in the opera *Le Grande Macabre* in the mid-1970s. The third, beginning about 1980, has as its twin focus the first book of his Piano Etudes and his Horn Trio, elements of which are to be found in virtually every other work he completed in the final quarter-century of his life.

To better understand these three phases, we can also look more directly at Ligeti's style. His work, various as it is, can nevertheless be read as a composer's exploration of a relatively few sonic, cultural, and constructive ideas whose expressive ramifications, in the pieces themselves, are expanded to their limits. Put simplistically, Ligeti had a "motoric" mode, a "theatrical" mode, and an "amorphous" mode. The latter was most clearly rendered in his early and influential *Atmosphères* for orchestra. Its sound-world was dubbed the "Ligeti effect": audiences experienced this music in Stanley Kubrick's *2001: A Space Odyssey*, for which Kubrick, without the composer's knowledge, used excerpts from *Atmosphères*, *Lux Aeterna*, the Requiem, and *Aventures*. (Kubrick also used Ligeti's music later in *The Shining* and *Eyes Wide Shut*, with permission. According to his biographer Richard Steinitz, Ligeti made out well on the royalties for the *2001* soundtrack, even if he didn't get paid for his music's use in the film.) The theatrical, absurdist mode is found in *Aventures* and *Nouvelles Aventures* for voices, and shows up again in *Le Grand Macabre* in spades. His motoric mode, in which intricate rhythmic patterns are presented in conflicting and interlocking phases-patterns, shows up in early works such as the *Musica Ricercata* for solo piano, is found in the Chamber Concerto and the solo organ *Continuum*, and becomes one of the central tenets of the late music, especially the Piano Etudes.

In the late 1970s, Ligeti made an intense study of African rhythmic polyphony and the player piano works of Conlon Nancarrow; he was also influenced by the American minimalists, Steve Reich in particular. In his Piano Etudes, he synthesized a new musical language that relied heavily on the illusion of shifting simultaneous tempos and combinations of diatonic scales. He also applied these ideas to his 1982 Horn Trio (*Homage à Brahms*), which went further by incorporating harmonic worlds based on the natural overtone series. The Horn Trio was to become the wellspring for the three concertos Ligeti wrote in the last phase of his career: one each for piano (1988), violin (1992), and horn (the *Hamburg* Concerto, 1999/2003). Each essentially creates a new gloss on the musical worlds of the Trio.

Ligeti wrote his five-movement Violin Concerto for the German violinist Saschko Gawriloff. The original version from 1990 was a three-movement piece, but it was revised heavily and expanded in 1992 and finalized the following year. The orchestra employs some retuned instruments as well as ocarinas (clay flutes) to expand upon the overtone series, the pitches of which lie outside the well-tempered system—one hears areas of these "out-of-tune" pitches in several places in the concerto. The five movements of the piece tap into Ligeti's various compositional "modes." An atmospheric, gossamer first movement grows out of high harmonics in the violin, with single pitches emphasized to create lines in multiple tempos in the orchestra, which settle into a varied ostinato rhythm. The second movement begins on an aria that Ligeti stole from his own *Musica Ricercata* (and Six Bagatelles for wind quintet) dating from the early 1950s. Ocarinas and instruments playing notes from the overtone series add an unfamiliar cast to the harmony. The movement works both as a kind of canon and a theme-and-variations based on Ligeti's old tune.

The third movement Intermezzo is the work's shortest, featuring an unsettled, high melodic line with increasingly agitated accompaniment. The fourth is a passacaglia, with a recurring bass line (as in the finale of Brahms's Fourth Symphony, although not quite so audible): sustained harmonies are rudely but briefly overwhelmed by aggressive, truncated versions of the progression idea, while the violin floats above. The wide-ranging finale

collects together several strands. It begins with an accompaniment in lament style (hear also the sixth Piano Etude), with seemingly unrelated outbursts from the soloist and other orchestral sections. The E-flat clarinet introduces a Hungarian folk tune, another reference to Ligeti's early years, before a brass-and-percussion outburst leads to a return to the lament, begun by the soloist. The descending chromatic lines accumulate and generate energy, and the whole piece is then gathered up in Gabriela Diaz's new cadenza, written for this performance, which refers virtuosically to ideas from throughout the concerto. The orchestra's return at the end is brief and somehow equivocal, as though the soloist's last word was enough.

BÉLA BARTÓK (1881–1945)

Falun (Three Village Scenes) (1926)

Béla Bartók was, by the 1930s, simultaneously nationalist Hungarian composer and cosmopolitan musician. He had spent many years researching the folk music of his native country, and since the 1920s was also known throughout Europe and even in the United States as a first-rate pianist. The works we hear most often today include six string quartets spanning his career and the stage pieces of the 1910s—*The Wooden Prince*, *Bluebeard's Castle*, and *The Miraculous Mandarin* (although *The Wooden Prince* remains pretty rare)—but for the most part the Bartók we know is from the last two decades of his life: the three piano concertos, the Concerto for Orchestra, the Second Violin Concerto, and the Music for Strings, Percussion, and Celesta. Prior to his necessary emigration to the U.S. before World War II, he had earned an income from being his own best interpreter of his first two piano concertos as well as in concerts of his own chamber music with piano, including the two violin sonatas, the two rhapsodies for violin and piano, and the Sonata for Two Pianos and Percussion.

Bartók was Hungarian through-and-through, and incorporated the music of his own region into his musical thinking, either explicitly or abstractly. He was also fascinated with the esoteric constructivist techniques of the Renaissance composers, Bach, and even such moderns as Schoenberg, although he never adopted the twelve-tone system *per se*. Early on, his major interest lay in the collection and cataloguing of folk music, not only Hungarian but music from throughout the region. Among this collection were some 2500 melodies of Slovak origin, which he compiled for publication during the middle 1920s and which evidently led to the seven settings of the Village Scenes for piano and chorus. He arranged the last three of these pieces for chamber orchestra around the same time. The first of the three is the lively "Wedding," which alternates wild orchestral outbursts (a little reminiscent of *Miraculous Mandarin*) with the folk song; tempos are flexible, slow or fast, along the lines of the "dumka" pattern. The middle movement is "Lullaby," which features passages for solo voice and haunting instrumental touches. The finale, "Lads' Dance," is heavy with brass and includes almost improvisatory woodwind passages, especially clarinet. It echoes and balances the "Wedding" movement in its flexible, changing tempos. Serge Koussevitzky led the first performance of the Three Village Scenes in New York City in 1926.

KATI AGÓCS (b.1975)

The Debrecen Passion (2015; world premiere)

Kati Agócs was born to an American mother and Hungarian father in Windsor, Canada, across the border from Detroit, and has been a resident of the Boston area since 2008, when she joined the composition faculty of the New England Conservatory. From an early age she has had broad artistic and intellectual interests including not only music but also visual art and literature, pursuits encouraged by her parents. (Her brother Peter, who collaborated with her in translating the texts for *The Debrecen Passion*, is a classics scholar.) She began her college education as a visual artist, but after switching to music in her junior year, went on to the Juilliard School for her master's and doctoral degrees in music composition. She worked primarily with Milton Babbitt. Agócs also participated in the Dartington, Aspen, and Tanglewood music festivals. She has been recognized with the 2014 Arts and Letters Award from the American Academy of Arts and Letters, a 2013 Guggenheim Fellowship, a Brother Thomas Fellowship from the Boston Foundation, a Charles Ives Fellowship, and numerous other awards.

Agócs spent a year in Hungary as a recipient of a Fulbright Fellowship to study at the Liszt Academy in Budapest, and also organized an exchange program between that school and Juilliard. She maintains close professional ties to Canada; her *Requiem Fragments*, a work with autobiographical underpinnings related to her Canadian childhood, was premiered by the CBC Radio Orchestra in November 2008, her *Perpetual Summer* was premiered in summer 2010 at the National Arts Centre in Ottawa, and *Elysium* was premiered at the 2010 Winter Olympics in Vancouver. Her concert opener for orchestra *Shenanigan* was commissioned for and premiered by the Hamilton (Ontario) Symphony Orchestra, led by its music director James Sommerville. Sommerville, principal horn of the Boston Symphony Orchestra, performed the February 2014 premiere of her *Devotion* for horn, harp, and string quartet, a BSO commission for the fiftieth anniversary of the Boston Symphony Chamber Players. She has also written works for the American Composers Orchestra, St. Luke's Chamber Ensemble, Albany Symphony, and Metropolis Ensemble, among others; eighth blackbird added her *Immutable Dreams* to their tour repertoire.

Although she is fluent in a variety of media, in recent years she has concentrated on works for orchestra. The Boston Modern Orchestra Project and Gil Rose have performed four other of her large ensemble works: *By the Streams of Babylon* for two sopranos and chamber orchestra; *Requiem Fragments*; *…like treasure hidden in a field*, and *Vessel* for three voices and seven instrumentalists. These works and *The Debrecen Passion* are scheduled for CD release on the BMOP/sound label late this year.

The Debrecen Passion, commissioned by the Jebediah Foundation for BMOP and the Lorelei Ensemble, is Agócs's largest work to date (lasting about twenty-two minutes, played without pause) and represents the coming-together of several artistic and cultural concerns, including her Hungarian heritage; the art of raising her daughter, and various musical ideas, which extend back through the polytextual motet *Vessel* to *By the Streams of Babylon*. *The Debrecen Passion* expands upon her earlier works in scope, breadth of character, and emotional intensity.

The title refers both to the generic definition of "passion" and specifically to the Christian Passion—the story of the persecution and death of Christ—and to its musical settings, some of which (particularly those by Bach) are among the most important works

in music history. Debrecen is Hungary's second largest city and the home city of the poet Szilárd Borbély, whose humanist-Christian poems are the foundation of Agócs's setting. Borbély (1963–2014) was one of the most significant Hungarian poets and essayists of the present era. Interspersed with Borbély's poetry are religious texts from ancient Christian (Latin, Hungarian, and Georgian) and Jewish traditions, which expand Borbély's poems to the realm of the universal. Each of the poems and religious texts speaks of a different kind of love and devotion, individual or transcendent, personal or collective. Ultimately Agócs's *Passion* has little direct connection to the oratorio Passions of the German Baroque; there are no corresponding individual roles (Evangelist, Christ, and so forth) among the voices, no explicit storytelling narrative, although the emotional trajectory, corresponding to the arrangement of the poetry, is clear. Agócs employs particular singers for continuity across texts: for example, the first soprano (Sonja Tengblad in this instance) begins the piece, and returns as the voice of the lamenting mother.

The Debrecen Passion begins with Borbély's "If I could," on the fragility of love and its expression. A gradual vocalized gathering of energy, expanding in small, rising scalar motives in layers, precedes the setting of the text proper in imitative phrases. Agócs sometimes blurs the distinction between the vocal group and the instrumental ensemble, employing subsets of singers to increase the textural and harmonic richness of the accompaniment. The text of the second section is a parody of the familiar Stabat Mater text, which is the Virgin Mary's lament at seeing her son on the cross. The parody text reverses the tone and intention of the original, focuses on the intense, even painful love the mother experiences in being with her newborn baby. The setting begins in unison before dividing into individual parts; the mood is joyous with dancing rhythms and leads to an ecstatic climax. This is followed by a vocalise building up a pointedly rhythmic fabric.

Borbély's "I can't...", fragments of Ferenc Molnár's modern Hungarian version of the Lamentations of Mary (originally in old Hungarian, the oldest extant Hungarian poem), and the millennia-old Kabbalistic prayer "Ana B'choach" are set as a trio of vocal lines in overlapping contrapuntal phrases, sparsely accompanied; we hear the distinctive sound of the cimbalom particularly clearly. The second half of "Ana B'choach" is set as a powerful unison chant with significantly increased orchestral presence. The final phrase, "Blessed is your glorious name...", is spoken, with members of the orchestra joining in. Borbély's "Aeternitas" is a highly melismatic setting beginning with three contrapuntal voices and expanding to the rest of the ensemble. The return of a particular motive refers back to the opening of the piece. At its intense and unison climax, the Georgian "Thou Art a Vineyard" interrupts in a majestic chorale with a solo violin descant. The broad chorale gives way to a passage for orchestra alone. Voices rejoin for a great, glowing concluding chord.

©Robert Kirzinger 2015. Composer and writer Robert Kirzinger has been the primary annotator for the Boston Modern Orchestra Project since 2006. He is on the staff of the Boston Symphony Orchestra as a writer, editor, and lecturer, and has taught writing at Northeastern University. He holds degrees in music composition from Carnegie Mellon University and the New England Conservatory.

BÁLINT KAROSI

Existentia—in memory of Sándor Weöres

Existentia

by Sándor Weöres

I. Prae-Existentia

Isten gondol öröktől fogva téged, elméjében léted mint szikla áll. Mi ehhez mérve habfodornyi élted? És mit változtat rajtad a halál?

To God you are a thought for eternity, your existence a steady rock. But here your life is like the sea foam. What could death then bring you?

II. Existentia

Felébredek: nem az vagyok, ki voltam. Elalszom: holnap megint más leszek. De élve, holtan, utcán, kriptaboltban én emlékezem és én feledek.

I wake up, I am not who I was. I fall asleep, tomorrow I will be different/someone else. But alive, dead, on the streets and in the crypt, I remember and I forget.

III. Post-Existentia

Nem nyughatsz addig, se halva, se élve, míg át nem szőtted árnyad és szined a szerelem végtelen szőttesébe, a béke aztán lesz csak a tied.

You will not rest, dead or alive until you saw your shade and color into the eternal homespun of love. Peace will only be with you then.

English translations: Bálint Karosi

BÉLA BARTÓK

Falun

Three Village Scenes
(based on Slovak folk songs; Hungarian translation by Viktor Lányi)

Lakodalom

Ancsurka, a ládád
már szekérre rakták,
vánkosod föltették:
Megva a kelengyéd.
Hi-ji-ji-ji-ji-ji-ji-ji-ji-ji!

Ebből a faluból
másikba kell menni,
sógorral, komával
öszszeismerkedni.

Ládád jávorfából,
vánkosod pehelyből;
helyre lány vagy, Ancsa,
mégsincs szeretőd.
Hi-ji-ji-ji-ji-ji-ji-ji-ji-ji!

Szeretőd ha nincs is,
hites urad lészen,
nem fogsz elhervadni,
mint rózsa a réten.

Rózsa vagyok, rózsa,
amig nincsen uram;
ha már uram lészen,
rózsa lehull rólam.

Isten veled, Ancsa!
Ezt se hitted volna:
Mi innét elmegyünk
s itt hagyunk magadba.
Hojže hoja hoj,
Heja hoja hojže hoj, etc.

Wedding

Annie, in your boxes,
on the wagon carried,
there's fine clothes and bedding:
all for when you're married.
Ai-ya-ya-ya-ya-ya-ya-ya-ya-ya-ya!

To the bridegroom's village,
fast as we are able,
there we'll drive, see his place,
get to know his people.

Finest maple casket,
pillow stuffed with feather,
Annie, pretty maiden,
now you have no lover.
Ai-ya-ya-ya-ya-ya-ya-ya-ya-ya-ya!

Now she has a husband,
though she's lost a lover,
she shall not, like a rose,
fade away and wither.

I'm a rose, a rose,
but only when I'm single.
When I have a husband,
petals drop and shrivel.

Say farewell, dear Annie,
say farewell and leave them:
off they go, full of joy,
you must not go with them.
Hey ahoy aho,
Ohey, heya hoya, ho, etc.

Bölcsődal

Beli fiam, beli,
aludj fiam lelkem!
Fogsze majd gondozni,
hej, mikor megöre – egszem?

Foglak, anyám, foglak,
amig legény leszek;
ha meghásasodom,
hej, tetőled elme – egyek.

Mmm, aludjál, aludjál,
engem békén hagyjál!
Amig békén nem hagysz,
mmm, addig el nem alhatsz.

Mmm, zöld erdőbe menj el,
fehér inged vedd fel;
ingecskéd fehérlik,
mmm, a zöld erdőn végig.

Mmm, fehér ingecskédet
Maris varrta néked,
zöldelő berekbe
mmm, selyemmel himezte.

Beli fiam, beli,
fehérszárnyú tünder!
A fekete földbe,
hej, csak el ne repü – ülnél!

Beli, kicsi fiam, beli...

Lullaby

Darling, slumber, slumber,
darling little baby!
When your mother grows old,
will you then take care of her?

I will take care of you, mother,
while I'm single;
but when I am married,
soon I'll go off and leave you.

Slumber, slumber, darling,
don't give me more trouble,
soon you'll quietly slumber,
mmm, darling, keep quiet, be still.

Mmm, go into the greenwood,
wear your white shirt,
let your little white shirt twinkle,
mmm, through the dark green branches.

Mmm, your white shirt that twinkles,
our old Mary sewed it
for you in the green fields.
Mmm, she embroidered it with silk.

Darling, slumber, slumber,
baby, wee white angel,
don't you ever leave me,
darling, never fly away!

Slumber, slumber, darling baby...

Legénytánc

Tölgyes bucka, tövibe,
gyere pajtás izibe!
Tölgyes buckan iszalag,
táncolj, amig legény vagy!

Három kecske meg egy bak,
szökj fel pajtás, szökj fel csak!
Szöknék biz én jó nagyot,
de a lábam megbotlott.

Hopsza pajtás, pattanj fel!
A kecskét ki hajtja el?
Én bizony elhajtanám,
csak ne lesne farkas rám.

Lads' Dance

Little oak tree grow up strong,
dance, young fellow, dance along!
Little oak tree breaks in two,
dance, while life is free and new!

Hey, old goat, old Billy dance,
if you can, stand up and prance!
I tried prancing ere I could,
tripped and tumbl'd, 'twas no good.

Now, my lad, the time has come,
get the goats and drive them home!
Yes, I'd gladly drive them if
old wolf hadn't scared me stiff.

English translation © 1954 by Boosey & Hawkes Inc., New York

KATI AGÓCS

The Debrecen Passion

Ha el tudnám...

by Szilárd Borbély

Ha el tudnám azt mondani neked
hogy szívem elől is elrejtek
mindazt amit csak rejteni lehet
a szépségből magányba elvezet
a titkokat miket nem ismerek
szavakba rejt a szívbe mit keres
arról miről még beszélni lehet
hogy van magány amit nem is merek

hasonlítani mert szavam nem lehet
a szépségé amely ha elveszett
nem hasonlít azt látni elfeled
a rózsa titkát magába temet
úgy rejtelek mint el a szívemet.

If I could…

If I could tell you
that I hide even from my own heart
everything that can possibly be hidden
out of beauty it leads into solitude
the secrets that I do not know
in words hides into the heart what it seeks[1]
about that which one can still speak
that there is a solitude which I don't even
dare to
compare because I have no right to speak[2]
that[3] of the beauty which if it's lost
it doesn't compare to see that it forgets
the secret of the rose it entombs in itself
I hide you as I hide my heart.

[1] No break occurs here in the poem
[2] or: "I can have no words/language with which to say..."
[3] (the solitude)

Stabat Mater Speciosa

Medieval Latin Sequence (fragments)

Stabat Mater speciosa / iuxta foenum gaudiosa / dum iacebat parvulus	The beautiful mother was standing joyously at the manger where her little one lay
Cuius animam gaudentem / laetabundam et ferventem / pertransivit iubilus	Whose exultant soul, overflowing with happiness, was stabbed[4] through with a cry of joy
Quis est homo qui non gauderet, / Christi matrem si videret / in tanto solacio?	Who is he that would not be glad with her, if he saw the mother of Christ in such consolation?[5]
Quis non posset collaetari, / piam matrem contemplari / ludentem cum filio?	Who would be so hard-hearted so as to not rejoice with her, seeing the devoted mother as she plays with her son?
Eia Mater, fons amoris / me sentire vim ardoris / fac, ut tecum sentiam.	Oh Mother, fountain of love, make it possible for me to know the burning force of passionate ardor, so that I may feel it together with you.

[4] The poem is a medieval parody of the more famous *Stabat Mater Dolorosa* ascribed to Jacopo da Todi (ca. 1230–1306). This line is a direct parallel with the line in that poem which speaks of a sword stabbing through her heart.

[5] The original text has *"quis est homo qui non fleret,"* "who is so hard-hearted that he would not weep." "Consolation" in the sense of soothing one's pain (again, a direct parallel with the corresponding line in the *Dolorosa* which has *in tanto supplicio,* "in such torture"): the parody here foreshadows the pain that she will feel at the time of the Passion (and the consolation Christ's death will bring to sinners).

Én nem tudok...

by Szilárd Borbély

Én nem tudok szeretni nem szeretni
a szeretetet is csak elfeledni
a feledéstől félni és szeretni
mert nincsen bennem szeretet mint érzés
az érzésekben annyi van mi fáj
én nem tudok mert annyi ami fájhat
a szeretet csak része annyi másnak
ami mint fájdalom majd visszatér
míg egyikét a másikában látja

mindent megért mi érthető mi nem

és megbocsát és meg sose bocsátja.

I can't…

I can't love not love[6]
I only know how to forget love
from forgetting to fear and to love
because love as a feeling isn't in me
in feelings there is so much that hurts
I can't[7] because so much which can hurt
love is only part of so much else
which will return later as pain
while it sees one part of itself in another part of itself
it understands everything which is understandable which isn't
and forgives and never forgives.[8]

[6] or: "I don't know how to love not to love"

[7] or: "I don't know how…"

[8] *meg sose bocsátja*: "forgives it/you/that thing" – an object is implied, but not stated

Lamentations of Mary

Medieval Hungarian lyric poem[9] (fragments)
Modern Hungarian version by Ferenc Molnár

Nem ismertem a siralmat, Most siralom sebez, Fájdalom gyötör, epeszt.	I did not know lamentation yet, Now lament wounds, Pain tortures, shrivels
Elválasztanak világosságomtól, Zsidó fiamtól, Édes örömemtől.	They separate me from my light, from my Jewish son, from my sweet delight.
Szememből könny árad, Szívem kíntól fárad, Te véred hullása, Szívem alélása.	From my eyes tears are flooding, My heart tires from torment, The falling of your blood, The languishing of my heart.
Világ világa, virágnak virága, Végy halál engemet, Egyetlenem éljen, Kit a világ féljen!	Light of the world, Flower of the flower, Take me, death Let my only one live Whom the world should fear!

[9] The oldest extant Hungarian poem (dates to some time before 1300)

Ana B'choach

Kabbalistic Prayer attributed to first-century sage Rabbi Nechunyah Ben HaKana

אָנָּא בְּכֹחַ גְּדֻלַּת יְמִינְךָ תַּתִּיר צְרוּרָה
קַבֵּל רִנַּת עַמְּךָ שַׂגְּבֵנוּ טַהֲרֵנוּ נוֹרָא
נָא גִבּוֹר דּוֹרְשֵׁי יִחוּדֶךָ כְּבָבַת שָׁמְרֵם
בָּרְכֵם טַהֲרֵם רַחֲמֵי צִדְקָתְךָ תָּמִיד גָּמְלֵם
חָסִין קָדוֹשׁ בְּרוֹב טוּבְךָ נַהֵל עֲדָתֶךָ
יָחִיד גֵּאֶה לְעַמְּךָ פְּנֵה זוֹכְרֵי קְדֻשָּׁתֶךָ
שַׁוְּעָתֵנוּ קַבֵּל וּשְׁמַע צַעֲקָתֵנוּ יוֹדֵעַ תַּעֲלוּמוֹת
בָּרוּךְ שֵׁם כְּבוֹד מַלְכוּתוֹ לְעוֹלָם וָעֶד

Ana b'choach g'dulat y'mincha tatir tz'rurah.

Kabeil rinat amcha sagveinu tahareinu nora.
Na gibor dorshei yichud'cha k'vavat shomreim.

Bar'cheim tahareim rachamei tzidkat'cha tamid gomleim.

Chasin kadosh b'rov tuv'cha naheil adatecha.
Yachid gei-eh l'amcha p'neih zochrei k'dushatecha.
Shavateinu kabeil ush'ma tza-akateinu yodei-a ta-alumot.
Baruch sheim k'vod malchuto l'olam va-ed!

Please with the strength and greatness of thy right arm-Untangle (our knotted fate).
Accept the chanting of your nation, lift us high and purify us Awesome One.
Please heroic one, those who seek your unity — guard them as the pupil of an eye.
Bless them, purify them, may your righteous mercy always redeem (reward) them.
Impenetrable and Holy One, with your abundant goodness guide your people.
Unique and proud to your people, turn to them who remembers your holiness.
Accept our pleas and hear our cries, Knower of Secrets
Blessed is your glorious name, your realm is for ever and ever.

Aeternitas (1)

by Szilárd Borbély

Az örökké–valóság
hideg, mint a véső,
amellyel faragták
Jézusunknak arcát.
Az örökké–valóság
merül, mint a kavics,
nézed a folyót, hát
nyugodt újra a víz.
Az örökké–valóság
ugrik, mint a bolha,
mire odakapnál
már vagy a pokolba'.
Az örökké–valóság
mély, akár az elme,
amelyben lakozik
Krisztusunk kegyelme.
Az örökké–valóság
ketyeg, mint az óra,
néha mégis kihagy,
mondjuk, virradóra.
Az örökké–valóság
vékony, mint a penge,
amelyet a Halál
csempész a szívedbe.
Az örökké–valóság
rövid, mint az élet,
hirtelen ér véget,
mire elmeséled.

Eternity
is cold like the chisel
with which they carved
our Jesus's face.
Eternity
sinks like a pebble,
you watch the flowing river, well then
the water's already calm again.
Eternity
jumps like the flea,
you go to grab it
and you're already in hell.
Eternity
is deep like the mind,
wherein dwells
Christ our Lord's mercy.[10]
Eternity
ticks like the clock,
but sometimes still it stops,
say, as dawn comes up.
Eternity
is thin like the blade,
which Death
smuggles into your heart.
Eternity
is short like life,
it ends suddenly,
just when you're ready to tell it.

[10] Or: "grace"

Thou Art a Vineyard

Medieval Georgian hymn; text attributed to King Demetrius I of Georgia

შენ ხარ ვენახი, ახლად აყვავებული
ნორჩი კეთილი, ედემს შინა ნერგული

ალვა სურნელი, სამოთხეს ამოსული
ღმერთმან შეგამკო, ვერვინა გჯობს ქებული

და თავით თვისით მზე ხარ გაბრწყინვებული

shen khar venakhi, akhlad akvavebuli	You are a vineyard, newly blossomed.
norchi ketili, edems shina nerguli	Young, beautiful, growing in Eden.
alva surneli, samotkhes amosuli	(A fragrant poplar sapling in Paradise).
gmertman shegamko, vervina gjobs qebuli	(May God adorn you. No one is more worthy of praise.)
da tavit tvisit mze khar gabrtskinvebuli	You yourself are the sun, shining brilliantly.

English Translations: Kati Agócs, Peter Agócs, and Yelena Beriyeva.

GUEST ARTISTS

EMMA DODGE HANSON

GABRIELA DIAZ (violin)

Georgia native Gabriela Diaz began her musical training at the age of five, studying piano with her mother, and the next year, violin with her father. Gabriela graduated with honors from New England Conservatory, receiving Bachelor's and Master's degrees in violin as a student of James Buswell; at NEC, she received the George W. Chadwick Medal, the highest undergraduate award, and the John Cage Award for commitment to contemporary music. As a cancer survivor, Gabriela is committed to supporting cancer research and treatment in her capacity as a musician. In 2004, she was a recipient of a grant from the Albert Schweitzer Foundation, an award that enabled her to create and direct the Boston Hope Ensemble. A firm believer in the healing properties of music, Gabriela and her colleagues have performed in cancer units in Boston hospitals and presented benefit concerts for cancer research organizations in numerous venues.

A fierce champion of contemporary music, Gabriela has been fortunate to work closely with many significant living composers on their own compositions, namely Pierre Boulez, Magnus Lindberg, Frederic Rzewski, Alvin Lucier, John Zorn, Roger Reynolds, Steve Reich, Brian Ferneyhough, and Helmut Lachenmann. Gabriela is a member of several Boston-area contemporary music groups, including Sound Icon, Ludovico Ensemble, Dinosuar Annex, Firebird Ensemble, Boston Musica Viva, and Callithumpian Consort. She also plays regularly with Winsor Music, Mistral Music, Radius, and Emmanuel Music. In 2012 she joined the violin faculty of Wellesley College.

Critics have acclaimed Gabriela as "a young violin master," and "one of Boston's most valuable players." Lloyd Schwartz described "...Gabriela Diaz in a bewitching performance of Pierre Boulez's 1991 *Anthèmes*. The come-hither meow of Diaz's upward slides and her sustained pianissimo fade-out were miracles of color, texture, and feeling." Others have remarked on her "indefatigably expressive" playing, "polished technique," and "vivid and elegant playing."

Highlights of the 2014-15 season include recording Roger Reynolds's solo work *Kokoro*, a premiere of a new concerto by Ken Ueno with the San Francisco Contemporary Music Players, and recitals at the National Gallery in Washington, D.C. Gabriela can be heard on New World, Centaur, BMOP/sound, Mode, Naxos, and Tzadik records. She plays on a Vuillaume violin generously on loan from Mark Ptashne and a viola made by her father, Manuel Diaz.

LORELEI ENSEMBLE
BETH WILLER, ARTISTIC DIRECTOR

Focused on the performance of new and early music for women's voices, Lorelei Ensemble is quickly becoming recognized as "a source of some of the most innovative and inventive programming" in the Boston Area. Premiering more than thirty new works since its founding in 2007 by Artistic Director Beth Willer, Lorelei collaborates with established and emerging composers from the United States and abroad while continuing to highlight standard and lesser-known works of the Medieval, Renaissance and early Baroque periods. An active member of the Boston music scene, Lorelei hosts both private and public performances, collaborating with ensembles such as the Boston Modern Orchestra Project and

Juventas New Music Ensemble to deliver innovative programming to a broad audience. In addition to its annual concert season, Lorelei seeks outside performance opportunities throughout New England and the United States. Appearances include a performance at the Monadnock Music Festival in August 2012, and a residency at Macalester College in St. Paul, Minnesota in February 2014.

Consisting of nine professional musicians whose expertise ranges from early to contemporary repertoire, Lorelei's members perform with Boston's greatest ensembles, gracing many of the city's stages as well as national and international venues. Lorelei performs both as a full ensemble of eight independent voices, and as a combination of smaller chamber ensembles (solo, duet, trio, quartet). Repertoire performed includes works for a cappella, accompanied, and amplified voices. Lorelei is currently in residence at Boston University's Marsh Chapel and with the Harvard Holden Choruses.

GIL ROSE, ARTISTIC DIRECTOR

LIZ LINDER

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

In 1996, Mr. Rose founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording symphonic music of the twentieth and twenty-first centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim and earned the orchestra fifteen ASCAP awards for adventurous programming as well as the John S. Edwards Award for Strongest Commitment to New American Music.

Mr. Rose maintains a busy schedule as a guest conductor on both the opera and symphonic platforms. He made his Tanglewood debut in 2002 and in 2003 he debuted with the Netherlands Radio Symphony at the Holland Festival. He has led the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of the Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana, and National Orchestra of Porto.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. In September 2013 he introduced Odyssey Opera, a company dedicated to eclectic and underperformed operatic repertoire, with a concert production of Wagner's *Rienzi*. Odyssey Opera continued to unanimous critical praise with a June festival of fully staged Italian operas, a September 2014 concert production of Korngold's *Die tote Stadt,* and a November double bill of operas by Dominick Argento. Formerly, he led Opera Boston as its Music Director starting in 2003, and in 2010 was appointed the company's first Artistic Director. Mr. Rose led Opera Boston in several American and New England premieres including Shostakovich's *The Nose*, Weber's *Der Freischütz*, and Hindemith's *Cardillac*. In 2009, Mr. Rose led the world premiere of Zhou Long's *Madame White Snake,* which won the Pulitzer Prize for Music in 2011.

Mr. Rose also served as the Artistic Director of Opera Unlimited, a contemporary opera festival associated with Opera Boston. With Opera Unlimited, he led the world premiere of Elena Ruehr's *Toussaint Before the Spirits*, the New England premiere of Thomas Adès's *Powder Her Face*, as well as the revival of John Harbison's *Full Moon in March*, and the North American premiere of Peter Eötvös's *Angels in America*.

Mr. Rose and BMOP recently partnered with the American Repertory Theater, Chicago Opera Theater, and the MIT Media Lab to create the world premiere of composer Tod Machover's *Death and the Powers* (a runner-up for the 2012 Pulitzer Prize in Music). He conducted this seminal multimedia work at its world premiere at the Opera Garnier in Monte Carlo, Monaco, in September 2010, and also led its United States premiere in Boston and a subsequent performance at Chicago Opera Theater. A 2015 release of the opera on BMOP/sound is impending.

An active recording artist, Gil Rose serves as the executive producer of the BMOP/sound recording label. His extensive discography includes world premiere recordings of music by John Cage, Lukas Foss, Charles Fussell, Michael Gandolfi, Tod Machover, Steven Mackey,

Evan Ziporyn, and many others on such labels as Albany, Arsis, Chandos, ECM , Naxos, New World, and BMOP/sound.

He has led the longstanding Monadnock Music Festival in historic Peterborough, NH, since his appointment as Artistic Director in 2012, conducting several premieres and making his opera stage directing debut in two revivals of operas by Dominick Argento.

As an educator Mr. Rose served five years as Director of Orchestral Activities at Tufts University and in 2012 he joined the faculty of Northeastern University as Artist-in-Residence and returned to his alma mater Carnegie Mellon University to lead the Opera Studio in a revival of Copland's *The Tender Land*. In 2007, Mr. Rose was awarded Columbia University's prestigious Ditson Award as well as an ASCAP Concert Music Award for his exemplary commitment to new American music. He is a three-time Grammy Award nominee.

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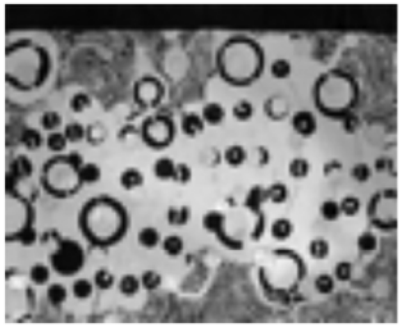

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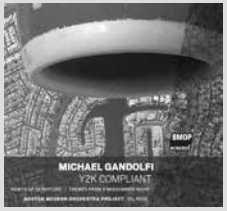

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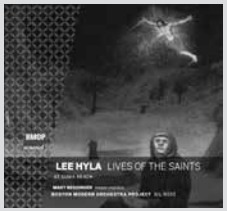

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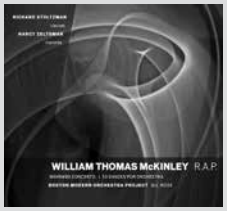

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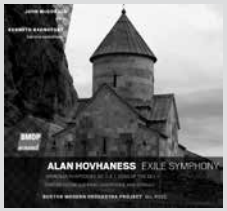
Synergy Vocals

2011 Grammy Award nominee



[1020]

ALAN HOVHANESS EXILE SYMPHONY

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

Kenneth Radnofsky soprano saxophone
John McDonald piano

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

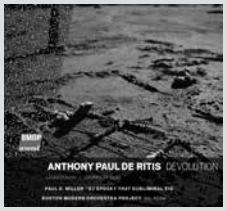
[1021]

ERIC MOE KICK & RIDE

EIGHT POINT TURN | SUPERHERO

Robert Schulz drumset

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



[1022] SACD

ANTHONY PAUL DE RITIS DEVOLUTION

LEGERDEMAIN | CHORDS OF DUST

Paul D. Miller / DJ Spooky That Subliminal Kid turntables

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

[1023] 2-DISC

JOHN HARBISON WINTER'S TALE

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

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

[1024] SACD

PAUL MORAVEC NORTHERN LIGHTS ELECTRIC

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

David Krakauer clarinet
Matt Haimovitz cello

[1025] 2-DISC

THOMAS OBOE LEE SIX CONCERTOS

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

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

[1026]

REZA VALI TOWARD THAT ENDLESS PLAIN

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

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

[1027]

MARTIN BOYKAN ORCHESTRAL WORKS

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

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

[1028] SACD

MICHAEL GANDOLFI FROM THE INSTITUTES OF GROOVE

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

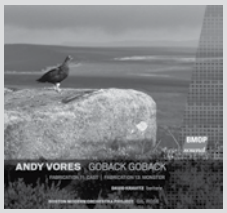
"It's an ingenious musical study in rhythmic patterns." THE BOSTON GLOBE
Best of 2013 THE BOSTON GLOBE

[1029]

JACOB DRUCKMAN LAMIA

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

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



[1030]

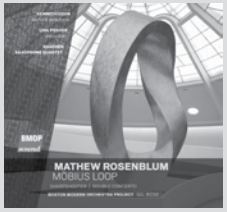
ANDY VORES GOBACK GOBACK

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

[1031]

ARTHUR BERGER WORDS FOR MUSIC, PERHAPS

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



[1032]

MATHEW ROSENBLUM MÖBIUS LOOP

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

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

[1033] SACD

GEORGE ANTHEIL BALLET MÉCANIQUE (ORIG. VERSION, 1924)

A JAZZ SYMPHONY

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

[1034]

MILTON BABBITT ALL SET

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

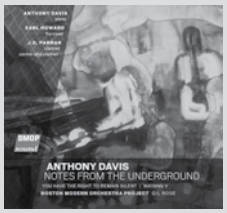
"...a charm bracelet of concentrated fragments." THE BOSTON GLOBE

[1035]

LEWIS SPRATLAN APOLLO AND DAPHNE VARIATIONS

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

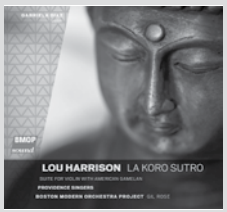
"...rich textures and unexpected narrative turns" BOSTON PHOENIX



[1036]

ANTHONY DAVIS NOTES FROM THE UNDERGROUND

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



[1037]

LOU HARRISON LA KORO SUTRO

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

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

[1038]

SCOTT WHEELER CRAZY WEATHER

CITY OF SHADOWS | NORTHERN LIGHTS

"...slightly noirish atmosphere[...] terrific and inventive" THE BOSTON GLOBE

[1039]

ELENA RUEHR O'KEEFFE IMAGES

SHIMMER | VOCALISSIMUS | CLOUD ATLAS

Jennifer Kloetzel cello

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

[1040]

ANDREW NORMAN PLAY

"...electric with innovation and energy." CLASSICAL VOICE NORTH AMERICA

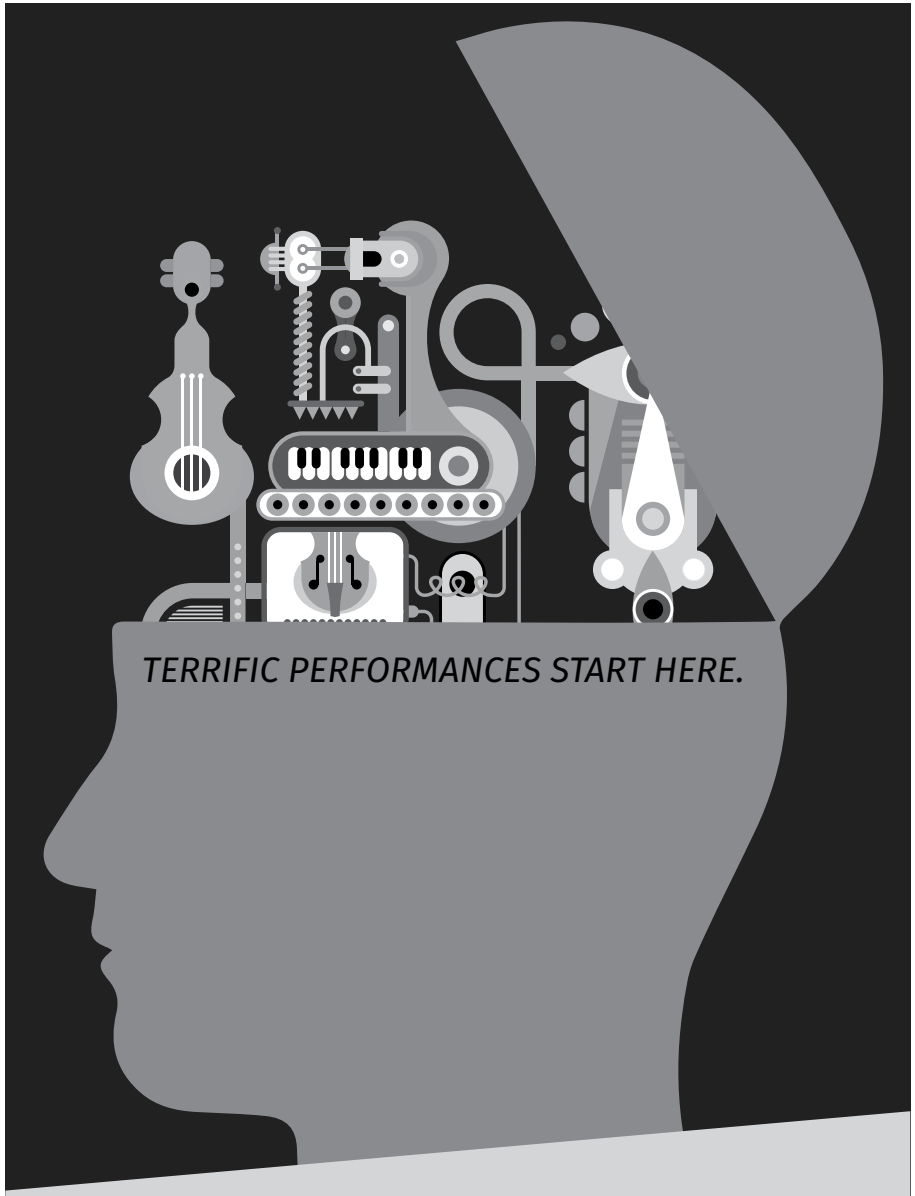
Upcoming from BMOP/sound

[1041]

IRVING FINE COMPLETE ORCHESTRAL WORKS

BLUE TOWERS | DIVERSIONS | TOCCATA CONCERTANTE | SERIOUS SONG | NOTTURNO | SYMPHONY

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



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