Trouble

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Trouble

FRIDAY **NOVEMBER 30, 2018** 8:00
JORDAN HALL AT NEW ENGLAND CONSERVATORY
Pre-concert talk hosted by Robert Kirzinger at 7:00

CARLOS SURINACH Acrobats of God (1960)

LUKAS FOSS Cello Concert (1966)

I.
II. Lento
III. Doppo piu presto
IV. Sarabande by Bach

David Russell, cello

INTERMISSION

VIJAY IYER Trouble (2017)

1. Prelude: Erasure
2. Normale
3. For Vincent Chin
4. Cozening
5. Interlude: Accretion
6. Assembly

Jennifer Koh, violin

EVAN ZIPORYN Frog's Eye (2002)

GIL ROSE, conductor

CLIVE GRAINGER

TONIGHT'S PERFORMERS

FLUTE
Sarah Brady
Rachel Braude

OBOE
Jennifer Slowik
Nancy Dimock

CLARINET
Michael Norsworthy
Gary Gorczyca

BASSOON
Ronald Haroutunian
Jensen Ling

HORN
Kevin Owen
Neil Godwin

TRUMPET
Terry Everson
Eric Berlin

TROMBONE
Hans Bohn
Victoria Garcia

TUBA
Taka Hagiwara

TIMPANI
Craig McNutt

PERCUSSION
Robert Schulz
Nick Tolle

HARP
Ina Zdorovetchi

PIANO
Linda Osborn

MANDOLIN
Sue Faux
Nathaniel Farny
William Buonocore

VIOLIN I
Gabriela Diaz
Klaudia Szlachta
Susan Jensen
Piotr Buczek
Gabriel Boyers
MaeLynn Arnold
Yumi Okada
Sonia Deng

VIOLIN II
Katherine Winterstein
Colleen Brannen
Julia Cash
Lilit Hartunian
Judith Lee
Annegret Klaua
Nivedita Sarnath
Kay Rooney Matthews

VIOLA
Joan Ellersick
Noriko Futagami
Nathaniel Farny
Abigail Cross
Dimitar Petkov
Emily Rome

CELLO
Stephen Marotto
Amy Wensink
Brandon Brooks

BASS
Tony D'Amico
Bebo Shiu

PROGRAM NOTES

By Clifton Ingram

CARLOS SURINACH (1915–1997)
Acrobats of God (1960)

> *Quoting Cervantes, the great Spanish writer, he said, 'If you are born Italian, you sing; if German, you play; if Spanish, from the moment you are out of the womb, you want to dance.' It turns out that my music, even the most serious pieces, all suggest, in some way, dance. Most of my works have not been written for ballet, but they nevertheless were taken by choreographers, and they made a ballet out of them.*
>
> — Carlos Surinach, in interview with Bruce Duffie (1987)

When one speaks of the musical quality of Carlos Surinach's work, of the innate sense of rhythm and melody, one must mean the composer's background. Surinach is indeed considered by many to be a natural successor to the Spanish nationalist school of Albéniz, Granados, and Falla. Surinach's reliance on the Phrygian flavor of the flamenco tradition — that is, descending patterns usually revolving around the notes A-G-F-E — does firmly infuse the composer's work with an undeniable Spanish affect; but while this generalization might be generally applicable and even helpful, it is a sweeping statement nonetheless, one that obscures a more complex life and its experiences.

Although Barcelona-born, Carlos Surinach is regarded today as an American composer, having become a United States citizen in 1959 after emigrating to the States in 1951 (by way of Paris in 1947). Surinach began his musical studies in his native Spain at the Barcelona Municipal Conservatory, which were bolstered in Germany with further schooling at the Robert Schumann Conservatory in Dusseldorf, the Hochschule in Cologne, and the Preussiche Akademie der Kunst in Berlin. Notably, at the latter he attended several of the lecture-seminars under Richard Strauss, which does not surprise one looking upon his finely crafted scores. After being appointed conductor of the Barcelona Philharmonic Orchestra and the Gran Teatro del Liceo Opera House in 1944, the pace of his travels increased to meet a growing taste for his cosmopolitan style, a unique fusion of the national sounds of his motherland with all the technical facility that he picked up from his studies in Germany. Surinach's music is therefore a balancing act, a sophisticated amalgam that demonstrates the clear, transparent textures of his generation's love for Stravinsky-inspired Neoclassicism, which itself lends a cooling frame to the explosive expressivity of Surinach's use of flamenco sounds.

Within a decade of arriving in the United States, Surinach was commissioned by Martha Graham, one of the most influential choreographers of her generation, going on to compose a total of three ballets for the illustrious Graham over the years: *Embattled Garden* (1958), *Acrobats of God* (1960), and *The Owl and the Pussycat* (1978). *Acrobats of God*, with all the seriousness of its title, is actually a much lighter piece than one would imagine. The work's title plays off a medieval tradition of monks being called "athletes of god" due to their rigid physical practices. *Acrobats of God* was therefore imagined

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by Graham as "a lighthearted celebration of the art of dance and the discipline of the dancer's world," playing ironic mockery against genuine respect.

The work begins with "Fanfare," a lively affair whose jocular gestures span across light wind turns atop abrupt full orchestra tutti passages that disrupt the proceedings. "Interlude" is next, the first of four such movements — that is, the even numbered ones in an *intermezzi* design. If the ear detects a coy slyness to the music of the Interludes, this is because when the work is fully-staged, the Interludes feature soloist dancers named "The Choreographer" and "The Ringmaster" (yes, there is a whip), who "join in the action, creating and commenting on the dances," according to Graham. This self-critical element can also be found in Surinach's music in the form of reference, making the score a kind of cyclical form of dance suite, where thematic material occurs in more than one movement as a unifying device. Indeed, the first Interlude ends much the same way as the first "Fanfare" dance.

The mandolins are heavily featured in their melodic role in "Antique Dance," as their *dolcissimo* tender tremolo along with the clack of castanets lend a Mediterranean feel. Like the first two movements, disruptive orchestral stabs bring the dance to an end as solo trumpet helps wind down the action. The following "Interlude" is much more aggressive, as the relentless bombast of low brass is cross-cut with an acrobatically wide-leaping clarinet *espressivo*. But the bombast wins out, as timpani pound a faster time in a five pattern (3+2).

"Bolero" features the tremolo mandolins again, who take up a spirited, chromatic melody; but below all this bustling, the orchestra supports with the feeling of a loping waltz: Surinach's German training on subtle display. The third "Interlude" that follows features a tender arranging of winds and strings, but listen close and there is the gentle wooden "white noise" of sustained xylophone lurking just below the sentimental surface. The clarinet melody from before is recycled to signal the next dance, "Minuet." Here, flute joins and ornaments the *grazioso* mandolin melody with its many leaps and grace notes in a series of variations. The brassy bombast of the fourth movement returns for this fourth and final "Interlude," as does the leaping clarinet melody and the timpani-driven five-beat orchestral driving to signal the final movement of the suite. "Spanish Gallop" begins with sectionally-led panels of rapid sixteenth notes, high winds cutting in on a dense dance between mandolin and strings. This hushed *Vivace* of instrumental interjections reaches new heights, as an ascending sweeping glissando gesture is repeated over and over by keyboard percussion, piano, and harp. The ostinani-heavy low-brass bombast of the Interludes is recycled, but melts away in the face of a new melody. A solo cello brings the orchestra's machinations to a halt, allowing for a final moment of tenderness. This lyricism passes the baton to a wandering flute candenza, whose completion to a repeated ascending gesture is subverted by an ironic completion by low plucked strings.

LUKAS FOSS (1922–2009)
Cello Concert (1966)

By 1960, Lukas Foss had already achieved a great deal as a composer, pianist, and conductor and was ready for new challenges. Having replaced Arnold Schoenberg as professor at UCLA in 1953, Foss quickly began to explore the boundaries of the concert music tradition. In 1957, he founded the Improvisation Chamber Ensemble, a group that used improvisational techniques to assist Foss in researching and workshoping his new ideas, which he called "system and chance music." Thus began Foss's transition into a highly experimental phase epitomized by *Time Cycle* (1960), in which players are sometimes required to take up threads of independent time. In 1961, *Time Cycle* notably received back-to-back performances at its premiere under the baton of fellow Curtis Institute alumnus Leonard Bernstein, who was fond of describing his old college friend as an "authentic genius." Encouraged in his developments, Foss proved an omnivorous listener and experimenter, equally interested in studying the radical developments of Cage and other New York School composers of the 50s alongside the more traditional music of the day. This sewing of the old and new together is perhaps most notable in 1967's *Baroque Variations* (written a year after the *Cello Concert*), that deconstructs pieces by Handel, Scarlatti, and Bach.

1966's *Cello Concert* can be seen as an extension and matured development of Foss's experiments with notational nonlinearity that he began a decade earlier with the Improvisational Chamber Ensemble and the subsequent writing of *Time Cycle*. The boundaries that Foss was bending with these new pieces show an interest in music that investigates itself. That is, Foss's proclivity for game-like notational strategies — especially ones that rely on the communication between and the creative agency of performers to construct their own unique realizations of the score — demonstrate a composer interested in the means of musical production as its own aesthetic, highlighting a ludic inquiry into the process of how notation becomes sound. No wonder then that Foss describes his *Cello Concert* as "not only for the cello, but 'about' the cello, not only for Mr. [Mstislav] Rostropovich, but about 'the virtuoso' and about the concerto idea." Alongside aleatoric features that allow for some modularity, the appearance of a "Rival Cello" (either pre-recorded or played from off-stage) is a sonic spectre that haunts — taunts even! — the soloist.

The first movement opens with a horn duo, their lines undulating against one another to emphasize a microtonal beating akin to the drones that would be the trademark of Giacinto Scelsi's work starting in the late 50s. Against this indifferent brassy scintillation, the cello attempts to escape the pitch D-flat. However, once broken free of this pitch-trap, the pre-recorded Rival Cello mocks the newly freed soloist with a wild passage of mixed arco and pizzicato. Meanwhile, other members of the orchestra spring into action playing a mosaic made up of independently-functioning fragments from Foss's previous works. At the threatening of this cacophony, the solo cello is overwhelmed, losing a sonic battle without ever having a fair chance.

Movements two and three featured a fixed sequence of two cello solos; however, the conductor must choose between three different accompaniments: A, B, and C. If A is chosen for movement two, then B and C will make up the orchestra's music for the third movement. Likewise, if B is chosen for movement two, then A and C make up three; if C, then A and B. Each of the three accompaniments have different characters as well: A is made up of overlapping beaten or plucked sounds by pitched percussion, piano and harp; B is made up of the spidery, yet spacious sounds of guitar-like *pizzicato* from six celli playing soloistically in Feldman-esque style; and C is made up of the rest of strings playing in unison *con sordino*. About this modular dynamic, Foss states that the cellist must bear with their accompaniment being chosen for them, "[seeing] the meaning of chance though his own part is unchanging, at least as far as the notation is concerned."

The fourth movement, "Sarabande by Bach," marks the return of the pre-recorded Rival Cello, which shares the pitches of the Bach dance with the solo cellist. Of course, this material is inevitably distorted, a process Foss describes as "bleeding" together. Although the orchestra joins in and "becomes cello," based on the last ten notes of the Bach sarabande played by the soloist, a surprise is in store by the end, where once again Foss subverts the usual convergence of a traditional concerto piece.

VIJAY IYER (b.1971)
Trouble (2017, rev. 2018)

> *Dr. King and others inspired me to get in what I call good trouble, necessary trouble. And I think we're going to have generations for years to come that will be prepared to get in trouble, good trouble, necessary trouble. And lead us to higher heights. It's a struggle that doesn't last one day, one week, one month, one year. It is the struggle of a lifetime, or maybe many lifetimes.*
>
> — Rep. John Lewis, American politician and civil rights leader

Representative John Lewis's lifelong advocacy of "good trouble, necessary trouble" is famously attached to his supporting and organizing role in the 1963 March on Washington for Jobs and Freedom. Lewis was 22 years old at the time, and a leader of the Student Nonviolent Coordinating Committee (SNCC), when the words of Dr. King's "I Have a Dream" speech were delivered from the steps of the Lincoln Memorial in Washington, D.C. on the 28th of August to over 250,000 people. However, Lewis's vigilance for social equality has not stopped since, even after the initial successes of the Civil Rights Act of 1964, the Voting Rights Act of 1965, or the Fair Housing Act of 1968. Indeed, much work still needs to be done to affect systemic change, and John Lewis's words have taken on new life for today's supporters in the face of the social struggles of the 21st century. Vijay Iyer, well-known for his work as a pianist and bandleader in numerous jazz and improvisation groups, has taken on Lewis's theme of "good trouble" in his new piece for orchestra, aptly titled *Trouble*, a violin concerto written for and premiered by Jennifer Koh at the Ojai and Tanglewood Music Festivals.

A polymath who tends to approach his work in a holistic way, Vijay Iyer writes about *Trouble*: "In creating the piece I found myself both channeling and pushing against the sensation of extreme precarity that pervades our moment." Appropriately, Jennifer Koh starts off the piece in the first movement, "Prelude: Erasure," by dragging her bow across the violin's strings, resulting in a slow, pitchless tension that results in a gravelly texture not unlike a rasping need for breath to achieve a voice. In light of recent events that have unearthed the state of contemporary racism, Eric Garner's dying words "I can't breathe" come to mind, a reference point that is hard to shake given Iyer and Koh's described col-

laboration. Iyer: "I didn't want to rehash the typical narrative positioning a heroic individual over or against a multitude. Ms. Koh told me that the soloist could instead be viewed as someone willing to be vulnerable … [i]n other words, the soloist can embody the relationship of an artist to her community: not so much a 'leader' or 'hero,' but something more like a shaman, a conduit for the forces in motion around us." Given the subtitle "Erasure," such a conduit could be a movement's martyrs as well. However painful this context, the deep and resonant solitude of the alto flute and piano move at their own pace, marked in the score as "in independent tempos, not conducted." The organic quality afforded by this allowance for the performer's own artistic agency perforates the mystery of the movement with a deep human empathy. But the orchestra will need to come together in order to gain the driving power to get into its desired trouble.

The second movement's additive processes descend into a violence of mechanical minimalism, likely named "Normale" by a sarcastic Iyer. When Koh manages to break free of the orchestra's systematic machinations, the violin passages alternate from a savage Bartok-ian style — replete with plenty of the rugged skittishness of ricochet bowing — to the slurred, great gliding arcs of *gamelan*-esque arpeggiation. The soloist's affect here is that of a controlled lack of control, of being overcome with emotion to a degree that brings on desperately confrontational acts upon the violin's strings.

In the third movement, the reference to martyrdom is as direct and confrontational as the second movement's violin writing, while the music itself is that of lament. Entitled "For Vincent Chin," Iyer makes note of the historic murder in the early 80s that "signaled an ongoing pattern of violent hate crimes against people of color. His death became a watershed moment for antiracist activism, which is as urgently needed today as it has ever been." Fluid, stately overlapping double-stop writing for the solo violin pour forth pained figures that, despite their efforts, inevitably seem to always fall in contour.

Like the slow-to-fast one-two punch of the first to second movements, the third moves right into the fourth, "Cozening" (meaning "deceiving"). The orchestral support that the violinist must navigate is a brittle one, like a ticking clock. Muffled marimba and *col legno* string slaps are led by a weakened *una corda* piano four-note ostinato. The timer seems against Koh, as the music shifts to a "brisk" 9/16 time signature grouped like a countdown in 4+3+2 beat patterns. All hope is not abandoned, however, as there is also a "languid" 7/8 time section filled with more calming arpeggios.

Without pause, the fifth movement ("Interlude: Accretion") seems a more aligned version of the opening prelude. The unpitched scraping sounds are again performed freely by the violin, their hissing trawl joined by the white-noise of a rain stick. A brass chorale, however, points in a direction that — although solemn — will allow for Iyer's accretion, for a critical mass to gather for the finale.

"Assembly," the longest of the movements, opens with a chiming gothic call to attention. Like a commentary or recalling of all the previous music, much drama unfolds. The violin cadenza has a sort of fragility in even its most passionate moments, giving way to a devilish dash to the finish, together but most importantly still striving.

EVAN ZIPORYN (b. 1959)

Frog's Eye (2002)

The art for Boston Modern Orchestra Project's 2006 CD release *Frog's Eye* paints an apt image of its eponymous title track by Evan Ziporyn. The unblinking glistening wet orb of an amphibian eye dominates the cover, in the center of which hangs a large black pupil wreathed in yellow iris, taking in all that views it. Ziporyn fleshes out the rest of the image for us in his description of his musical idea, in which the frog's-eye view takes center stage: "perched on rocks in shallow water, 99 percent immersed, only their huge panoptic eyes above the water line … Keeping cool while maintaining absolute vigilance." Perhaps the most pertinent detail here is the concept of the panoptic, which describes a perspective that can show or see the whole at one view. The structure of *Frog's Eye* is a relatively simple one, in which minimalist figures unfold endlessly from a few core musical ideas. This is a process piece for sure, where the overall effect is a constant broadening of vision, where an ever-changing perspective is represented by the building of instrumental forces. Although the scope of the music might start out small as if seen through the pinhole of a camera obscura, this is fleeting. As more and more instruments from the orchestra join the action, individuals are eventually lost in the warm sonic milieu as the music reaches proportions that overwhelm the ear, only to resurface later to revitalize and sustain the orchestral ecosystem of transmutative textures.

The music ripples forth from the clattering clave gesture that opens the piece, like the ever-expanding wake of a swimmer upon a still lake or pond as they slowly cross the smooth surface. A New England resident for over a decade when the piece was written in 2002, Ziporyn admits that he is still "overwhelmed by [the] local nature, specifically summer's rampant fecundity." In many ways, the music of *Frog's Eye* mimics the bustling wealth of life that blooms during the summer months of New England. The initial percussive figure by the clave is quickly given reply by the buoyantly hopping *pizzicato* strings and a hiccuping melody by the English horn, like the darting of a tongue for insect food. Churning interlocking patterns are frequently complicating each other, ornamenting upon the present music figures, changing one another, pulling and pushing different instrumental colors into the fore and background. Eventually turns and runs by agile wind instruments (notably the flute), complicate the surface texture of the music, and the original hiccuping melody is stolen by the brass — the gentle buzzing of double reed transmuted into rounded fanfare of mouthpiece and bell. While the unfolding of layers may be a slow additive process in reality, the overall effect is like watching time-lapse photography that shows the viewer a process that has taken much longer than the span in which they have watched it — the growth of a tree or the building of an ant colony. In short, there is a grandness to the music, a sense of awe and majesty in the face of nature. Ziporyn remarks, "It's hard to feel important at such moments, but also impossible not to feel wondrously alive."

However, there is a sudden shift in the last third of *Frog's Eye*, when a more urbane feeling replaces the pastoral warmth of the orchestra as it sags and slows — a grand, golden sunset on the pond's lazy surface. Immediately bongos come to life atop the groove of bass drum and low tom, reminiscent of the night life of a sleepless city. Ziporyn seems to be leading us back to humanity before he concludes the piece, reminding us of our limits in the face of nature. The composer writes, "Meanwhile, back among the humans,

we live our directed lives, cutting across the sensory present, intersecting with it, ignoring it, misapprehending, misinterpreting … We strive for a certain type of awareness, for multilayered perception … but we seem to be built for subjective narrative." Although the emphasis of this panoptic viewpoint in *Frog's Eye* might seem alien to us as humans, we find that our world is proliferated by this idea of an all-encompassing gaze with but a little searching. Probably the most iconic idea is that of the panopticon, a common reference in contemporary art circles by way of philosopher Michel Foucault's *Discipline and Punish* (1975), which itself references a social-type of 18th-century architecture designed by English philosopher and social theorist Jeremy Bentham. A panopticon uses notions of seeing and being seen to create institutional order. Think the dystopian world of Big Brother, in which constant surveillance by the state is used to utmost paranoiac effect by George Orwell in his 1949 novel, *Nineteen Eighty-Four*. Indeed, just decades later in the digital age, closed-circuit television (or CCTV) is used throughout our cities, a type of video surveillance that continues this trend of using the psychology of "being watched" to shape our social spaces. Even more recently social media allows an unprecedented level of visibility to activity, not to mention group activity in the form of marketing data. The point is that we live in a society that is constructed by layers and layers of networks, creating complex feedback loops of information that a single human mind cannot entirely comprehend and maintain without the aid of computers.

Yet it is not all doom and gloom, as *Frog's Eye* is not interested so much in the dystopian effect of the panoptic. For inspiration, Ziporyn drew inspiration from the words of David Hockney, a British artist who was an important contributor to the pop art movement of the 1960s: "[W]e're getting a bit of tunnel vision. And so I'm trying to widen it, trying to put in more than just looking ahead … I don't watch television much, I look at the garden, that's the real world I think, so that's what I'm going to do." Ziporyn seems to be saying with *Frog's Eye* that despite the complexity of modern society, we should not lose the forest for the trees.

Clifton Ingram is a Boston-based composer, performer (Rested Field, guitars/electronics), and writer interested in the fault lines between contemporary and historical traditions. He holds degrees in music (composition) and classics from Skidmore College and The Boston Conservatory.

GUEST ARTISTS

JENNIFER KOH (VIOLIN)

Violinist Jennifer Koh is a forward-thinking artist dedicated to exploring a broad and eclectic repertoire, while promoting diversity and inclusivity in classical music. She has expanded the contemporary violin repertoire through a wide range of commissioning projects, and has premiered more than 70 works written especially for her.

During the 2018–19 season, Ms. Koh continues critically acclaimed series from past seasons, including *The New American Concerto*, *Limitless*, *Bach and Beyond*, *Shared Madness*, and *Bridge to Beethoven*. The New American Concerto is an ongoing, multi-season commissioning project that explores the form of the violin concerto and its potential for artistic engagement with contemporary societal concerns and issues through commissions from a diverse collective of composers. The New American Concerto launched with Ms. Koh's world premiere performance of *Trouble* at the 2017 Ojai Music Festival and has since continued with a new concerto by Chris Cerrone titled *Breaks and Breaks*, which she premiered with the Detroit Symphony Orchestra in May 2018. She also performs with the Variation String Trio—of which she is a founding member.

This season, Cedille Records releases Ms. Koh's 12th CD, a recording of works by Kaija Saariaho, with whom she has closely collaborated. Other projects on the horizon include The *38th Parallel: A Contemporary Pansori*, which explores the impact of displacement and immigration, and individual and familial transformation through music, visual art, and movement. Conceived by Ms. Koh and composer Jean-Baptiste Barrière, *The 38th Parallel* connects the transformation of three generations of human lives and encapsulates the experience of cultural uprooting and assimilation.

Ms. Koh has been heard with leading orchestras around the world including the Los Angeles and New York Philharmonics; the Cleveland, Mariinsky Theatre, Minnesota, Philadelphia, and Philharmonia (London) Orchestras; the Atlanta, Baltimore, BBC, Chicago, Cincinnati, Detroit, Houston, Montreal, Nashville, New World, NHK (Tokyo), Pittsburgh, RAI National (Torino), St. Louis, and Singapore Symphony Orchestras; and the Orpheus Chamber Orchestra, among other ensembles. She has worked with such conductors as John Adams, Marin Alsop, Gustavo Dudamel, Christoph Eschenbach, Giancarlo Guerrero, Louis Langree, Lorin Maazel, Sakari Oramo, Esa-Pekka Salonen, Alexander Vedernikov, and Edo de Waart. She played the role of Einstein in the revival of Philip Glass's *Einstein on the Beach* from 2012 to 2014.

Ms. Koh is the Artistic Director of arco collaborative, an artist-driven nonprofit that fosters a better understanding of our world through a musical dialogue inspired by ideas and the communities around us. The organization supports artistic collaborations and commissions, transforming the creative process by engaging with specific ideas and perspectives, investing in the future by cultivating artist-citizens in partnership with educational organizations. A committed educator, she has won high praise for her performances in classrooms around the country under her innovative "Music Messenger" outreach program. Ms. Koh is a member of the Board of Directors of the National Foundation for the Advancement for the Arts, a scholarship program for high school students in the arts.

Born in Chicago of Korean parents, Ms. Koh made her debut with the Chicago Symphony Orchestra at age 11. She has been honored as Musical America's 2016 Instrumentalist of the Year, top prize winner at Moscow's International Tchaikovsky Competition, winner of the Concert Artists Guild Competition, and a recipient of an Avery Fisher Career Grant. She has a Bachelor of Arts degree in English literature from Oberlin College and studied at the Curtis Institute. For further information, visit *jenniferkoh.com*.

DAVID RUSSELL (VIOLONCELLO)

Cellist David Russell maintains a vigorous performance schedule both as soloist and as collaborator in the U.S. and Europe. As a member of the Grammy-nominated Eaken Trio, he has toured extensively in France, Germany, Italy and England. He is a busy performer in the Boston area, serving as Principal Cello of Opera Boston and the Hingham Symphony and making regular appearances with such ensembles as Pro Arte Chamber orchestra of Boston, the New England String Ensemble, Cantata Singers and Ensemble and Emmanuel Music.

A strong advocate and performer of new music, he has performed with such ensembles as Phantom Arts Ensemble for American Music, Dinosaur Annex, Collage New Music, Music on the Edge, AUROS Group for New Music, Firebird Ensemble, the Cleveland Chamber Symphony, Stony Brook Contemporary Chamber Players, and the Fromm Foundation Players at Harvard. He is a founding member of Furious Band, an ensemble devoted to the exploration and performance of works by young composers. Furious Band was the 2000 contemporary ensemble in residence at the Aspen Summer Music Festival.

Mr. Russell has premiered numerous works by living composers such as Eric Moe, Tamar Diesendruck, Andrew Rindfleisch, John Fitz Rogers, Laurie San Martin, Edward Cohen, Eleanor Cory, Kurt Rohde, Allen Anderson, Roger Zahab, Roshanne Etezady, Jerome Miskell, Alton Clingan, Edwin London, Shi-Hui Chen and Francis Thorne. Recent projects include the premiere of Ricardo Zohn-Muldoon's chamber opera *Comala* at the Bellas Artes in Mexico City, performances at Miller Theater at Columbia University, the American Academy in Rome and the Rotterdam Conservatory, U.S. premieres of works for solo cello by Harold Meltzer and Judith Weir, and recordings of new works by Eric Moe, Eric Chasalow, Laurie San Martin, Allen Anderson and Edward Knight

Mr. Russell frequently tours with recitals of new works for solo cello and has recently appeared at the Boston Conservatory, University of Pittsburgh, the University of California-Davis, the University of North Carolina-Chapel Hill, Millikin University, the College of Wooster and Mount Union College. His playing can be heard on the Albany Records, New World Records and Composers Recordings labels. He obtained his D.M.A. in cello performance at the State University of New York at Stony Brook, and holds degrees from the Eastman School of Music, the University of Akron and Brandeis University. Mr. Russell was appointed to the position of Assistant Principal cello with the Tulsa Philharmonic in 2000 and served on the teaching faculty of Oklahoma City University from 2001 to 2003. He has been on the faculty of Wellesley College since 2005. He also teaches at the Cello Seminar, a summer program for study of contemporary cello music associated with Music from Salem and developed by Rhonda Rider.

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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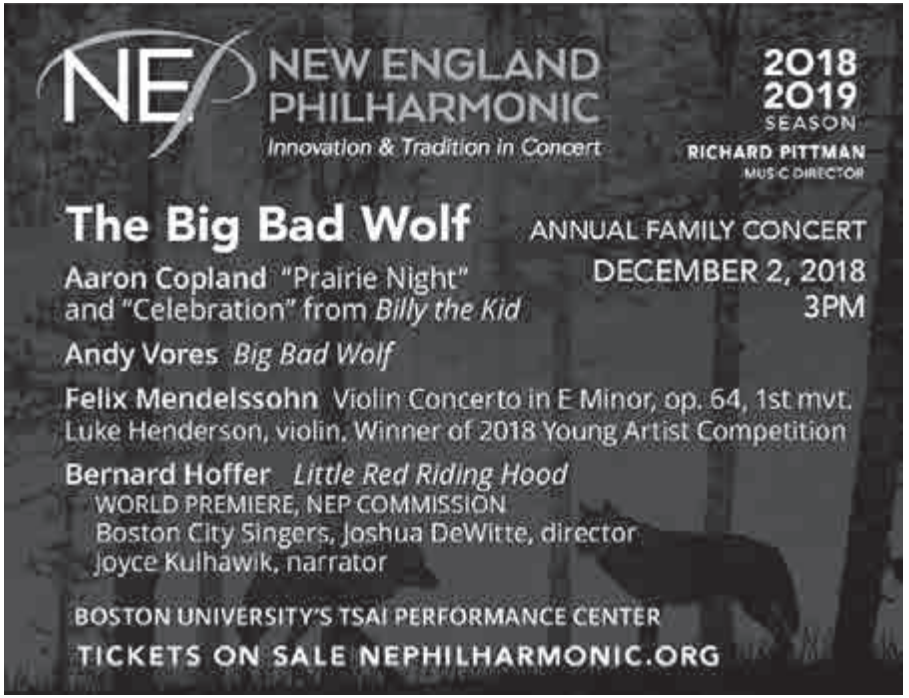

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