Time Release

FRIDAY **OCTOBER 19, 2018** 8:00

BMOP

Time Release

FRIDAY **OCTOBER 19, 2018** 8:00
JORDAN HALL AT NEW ENGLAND CONSERVATORY
Pre-concert talk hosted by Robert Kirzinger at 7:00

STEVEN MACKEY Time Release (2005)

I. Stately—Short/Long
II. Playful Turbulence—Slow/Fast
IIIa. Strolling Melody—Smooth/Bumpy
IIIb. Alleluia

Colin Currie, percussion

INTERMISSION

HAROLD MELTZER Vision Machine (2016)

HANNAH LASH Concerto No. 2 for Harp and Orchestra (2016)

I.
II.
III.

Hannah Lash, harp

STEVEN MACKEY Tonic (2011)

GIL ROSE, conductor

CLIVE GRAINGER

TONIGHT'S PERFORMERS

FLUTE
Sarah Brady
Ashley Addington

OBOE
Jennifer Slowik
Catherine Weinfield

CLARINET
Michael Norsworthy
Gary Gorczyca

BASSOON
Jensen Ling
Greg Newton

HORN
Neil Godwin
Alyssa Daly

TRUMPET
Terry Everson
Eric Berlin

TROMBONE
Hans Bohn

PERCUSSION
Robert Schulz

HARP
Ina Zdorovetchi

VIOLIN I
Gabriela Diaz
Susan Jensen
Jae Lee
Piotr Buczek
Zenas Hsu
Amy Sims
Lilit Hartunian
Sean Larkin

VIOLIN II
Klaudia Szlachta
Gabriel Boyers
Julia Cash
Micah Ringman
Annegret Klaua
Sasha Callahan
Nivedita Sarnath
Kay Rooney Matthews

VIOLA
Peter Sulski
Noriko Futagami
Nathaniel Farny
Emily Rideout
Ashleigh Gordon
Sam Kelder

CELLO
Rafael Popper-Keizer
David Russell
Nicole Cariglia
Jing Li

BASS
Tony D'Amico
Bebo Shiu

PROGRAM NOTES

By Clifton Ingram

STEVEN MACKEY (b. 1956)
Time Release (2005)

The first movement of *Time Release*, entitled "*Stately* — Short/Long", begins like the opening credits to some imagined noir film, with all the procedural elements implied by crime fiction. Alternating ascending and descending intervals from a lone clarinet, supported by a brooding bed of low strings, are soon set in relief against robustly propulsive percussion writing. This jittering, syncopated groove — its effectively sparse harmonic-laden low notes of the marimba meshing with a multicultural array of bells, drums, and gongs — immediately seems to imply an urban environment, a decidedly American metropolitan city-scape and its denizens. The sounds of industry are never far from the mind's ear, reinforced by Mackey's own interest in the marimba's unique sound profile. To the composer, on the microscopic sound-level "the collision of mallet and [wooden] bar releases a chaotic band of transient frequencies that we hear as simply the 'clack' of impact." This focus on physical action and its residue imbues this city-music with a cause-and-effect logic. Giving a feeling of underlying urbane danger to his sound-world, impending swells from the wind section quickly loom forth with eerie effect.

But any threat of violence does not give way to chaos. Instead, a complex texture unfolds with controlled precision. Winds are specifically used "to synthesize a sympathetic sustaining resonance for some of these otherwise time-starved partials of the sound [of the marimba]." It is true that the marimba might seem an odd choice for Mackey's percussion concerto, as the instrument's notes so quickly fade away from our hearing upon being struck. According to the composer, however, *Time Release* was never conceived just as a showpiece for its soloist, Colin Currie. Instead, Mackey wrote the piece to exploit a deep, nuanced musicality inherent to Currie's virtuosity. With a more holistic intention, perhaps more akin to the old-fashioned concerti of the Classical era, Mackey imagines the music as more than a mere vehicle for the instrument, where expression is first and foremost. A metallurgy of warm, buzzing brass solders the music together, overtaking it to culminate in a brief but towering jazz-age chorale, full of nostalgia for the film music of the likes of *On the Waterfront* or *Citizen Kane*.

The rest of the first movement builds to a surprise conclusion, first running its course through many variations reminiscent of the stately chorale. Strings and winds take turns responding, mimicking in antiphonal aplomb the rapid arpeggios from the marimba, always in motion. These echoes occur at a rapid rate, hitting stride with a rock-and-roll "back beat." Upon frothing into an acoustic aggregate that blurs the line as to who is imitating whom, the movement finally dissipates suddenly into nothing at the repeated figures of a decaying clattering of marimba and cymbals.

The second movement, "*Playful Turbulence* — Slow/Fast," suggests a battle more aesthetically akin to the dance-fighting of Leonard Bernstein's *West Side Story*. Its opening start-stop phraseology, alternating quickly between canonic blasts of brass and glassy

sustains of violins, sets the tone for the rest of the movement. The churning of the orchestra between these opening ideas is but a prelude to some more virtuosic *meccanico* riffage from the marimba, which the orchestra dramatically passes around with variety. Again, Bernstein comes to mind as compound meters are used by Mackey to coy effects, never far from cresting into (nor resting too long) on moments of dancing syncopation. Eventually the rug is pulled out, and the moments broaden to allow the orchestra some time to itself.

Halfway through the movement (that is, roughly halfway through *Time Release* itself), for the first time the marimba introduces the new theme, more melodic than before. Here it is that Mackey reveals his arch-narrative for the concerto: while the marimba has been consigned to ornament and embellish the orchestra in the first movement, its role has transformed in the second into a new autonomously "jaunty tune." To conclude the second, Mackey — seemingly always game for a trick ending — inserts a surprise twist to this arch-narrative.

The final movement is split into halves, the first entitled "*Strolling Melody* — Smooth/Bumpy", and, as Mackey describes, "is all about melody." That is, after a bit of cat-and-mouse play: the residue of the start-stop opening of the second movement, an inverted but noticeable sonic echo, is brought back to start things off. However, this time it is the glassy sustains of violins juxtaposed against the gentle coaxing of unaccompanied marimba. With its transformation complete, the marimba's new thematic material is well-suited to its nature, replete with "wide leaps and angular contours yet with an ambling, folk music character making it better suited to the technique and cultural heritage of the marimba than any other instrument in the orchestra." Surprisingly, along with being more lyrical, the new melody also lends itself to more chordal playing, reinforcing the warmth of the marimba's natural wooden resonance as well as being a fresh sound after two movements of arpeggiation. The resulting music is more regularly pulsed, moving at an amble that is looser, more organic as the marimba leads the orchestra into areas of increasing playfulness. Despite a few speed bumps along the way as the start-stop sectional-writing is phased out slowly by Mackey, the music finds its legs. Even while changing gears — indeed, there are several times when other instruments (most notably the oboe) offer a helping hand for a brief duo with the marimba — the trajectory is never lost despite any orchestral tricks up Mackey's sleeve, such as the jestfully creepy descending glissandi of strings and flexatone.

Triumphant and noble is the second half of the third movement, perhaps more a coda of sorts aptly entitled "*Alleluia*". The tone is much more hopeful than the ominous jazz-age noir of *Time Release*'s opening movement, but Stravinsky-esque cross cuts bleed back into the mix for a defiant tongue-in-cheek ending that lands on a muscularly nuanced statement.

Time Release was commissioned by the Eduard van Beinum Stichting on request of the Residentie Orkest Den Haag, and by the Scottish Chamber Orchestra, the Swedish Chamber Orchestra, and Ensemble Orchestral de Paris, written for percussionist Colin Currie. The piece received its premiere on September 17th, 2005 by the Residentie Orkest, conducted by Clark Rundell, at the Dr. A. Philipszaal in Den Haag. Tonight's performance by The Boston Modern Orchestra Project will be the American premiere.

Listen.
The future of music, made here.

Exceptional music, *every day.*

See musicians of tomorrow, *today.*

Free concerts in *unrivaled venues.*

necmusic.edu/tonight

N|E|C
New England Conservatory

HAROLD MELTZER (b. 1966)
Vision Machine (2016)

"I have found, among my papers", said Goethe, "a leaf, in which I call architecture frozen music. There is something in the remark; the influence that flows upon us from architecture is like that from music."

This observation was confided to biographer Johann Peter Eckermann by Johann Wolfgang Goethe in his twilight years (March 23, 1829). Almost a century later, musicians and architects are still drawing inspiration from each other. Architecture and music still have a perceived commonality, as both rely on an experience of moving through an aesthetic space through time. However, the music-space that an orchestra can muster is perhaps more abstracted and therefore harder to define. The choices an individual makes while listening to music are indeed akin to those made while wandering a public space or building; but the "petrified" nature of an orchestral score means that the piece remains (typically!) more or less the same. Almost like a "ghost train" at an amusement park ride, you can cast your aural or visual gaze anywhere that you'd like in order to curate your own experience. Even if both fields still share aesthetics, the worlds of architecture and music surely have changed since the days of Georges-Eugène Haussmann's renovation of Paris or Ludwig van Beethoven's Ninth Symphony.

Harold Meltzer's *Vision Machine* was commissioned by NewMusicUSA and written for the Orpheus Chamber Orchestra and was premiered at Kauffman Center for the Performing Arts (Kansas City, MO) on March 18th, 2016. The work is based on the composer's experience of French architect Jean Nouvel's "vision machine," a 23-story residential building tower located at 100 Eleventh Avenue, which is nestled in the wealthy and culturally diverse neighborhood of Chelsea in Manhattan. A site-specific work, Nouvel's design at first glance reminds the viewer of a giant, insectoid compound eye. This is no accident. Across thousands of window panes, rectangular frames display an overwhelming diversity of proportions, like a Piet Mondrian painting superimposed over a gently curved glassy surface. Tilted "megapanels" are meant to harnesses the location's light from the busy streets and nearby Hudson River, reflecting it back onto the city.

The composer's own description of Nouvel's creation notably considers his differing experiences as he approaches the architecture from various angles. Meltzer writes,

I came to know the 'vision machine' over the course of a summer, dropping off or picking up my son at Chelsea Piers in Manhattan. Headed one direction, I was confounded by the more than sixteen hundred colorless window panes, tilted in every possible direction at every possible angle, reflecting shades from the Hudson River and the West Side Highway; going the other way, I was grounded by the gritty, black brick that faced the older industrial neighborhood closer to the heart of the city. Jean Nouvel's luminous building appeared, from the outside, almost as an insect's compound eye. Would it be this disorienting from the inside? In the fall of 2015 I was invited up to an apartment that belonged to a friend's friend. From the black hallways I was emptied into an apartment at the inside of the compound eye, seeing air and sea and feeling not that I was hurtling toward them, but teetering there at the edge.

No surprise then that the score opens with an indication that the music be played at a "soaring" Adagio tempo. Indeed, just past the freestanding seven-story curtain wall of Nouvel's "vision machine" is "The Loggia," an atrium in which trees seem to float in midair like a literalization of The Hanging Gardens of Babylon.

Meltzer explains that the form of *Vision Machine* is an adaptation of "the way my eyes followed its cavities, the paths I walked." Although Meltzer does not say if the paths of his eyes and legs diverged significantly, the music of *Vision Machine* perhaps holds the answer. His sectional writing for winds, brass, or strings may seem unified at moments, but there is always a slight chromatic shading of pitch or tweak or rhythm that mimics the tilt of Nouvel's many-windowed "megapanels." The work is a musical panopticon, whose many textures allow for a wandering ear to explore shimmering orchestral textures. Sonic trap doors cascade in shifting tile-like patterns of hocketed fragments, layering themselves in different configurations almost as soon as the listener can grasp them. Meltzer explains that *Vision Machine* is an ekphrastic translation of a poetic quality, "a conversion into sound of the space's surfaces and its materials."

A New York native born in Brooklyn in 1966, Harold Meltzer was a Pulitzer Prize Finalist in 2009 for his sextet *Brion,* and has been awarded the Rome Prize, the Barlow Prize, a Guggenheim Fellowship, and both the Arts and Letters Award in Music and the Charles Ives Fellowship from the American Academy of Arts and Letters. More recently, Meltzer has been commissioned by the Los Angeles Philharmonic, Pittsburgh Symphony, Orpheus Chamber Orchestra, and the Fromm and Koussevitzky Music Foundations. He has been the founder and co-director for fifteen years of the new music ensemble Sequitur, which specializes in exploring music's interactions with contemporary theater, dance, and visual art. He has taught at Amherst College, Vassar College, and currently teaches at the Setnor School of Music at Syracuse University.

HANNAH LASH (b. 1981)
Concerto No. 2 for Harp and Orchestra (2015)

Having received her Ph.D. in Composition from Harvard University in 2010, Hannah Lash has shown herself in a short time to be a musician of many talents. She has received commissions from The Fromm Foundation, the Boston Symphony Orchestra, the Alabama Symphony Orchestra, American Composers Orchestra, The Naumburg Foundation, The Howard Hanson Foundation's Commissioning Fund, and the Los Angeles Chamber Orchestra, among many others. Additionally, Lash is an accomplished harpist herself, premiering her first harp concerto at Zankel Hall with the American Composers Orchestra under the direction of George Manahan, as well as gracing the stages of Carnegie Hall, the Cabrillo Festival, Miller Theatre, the Alabama Symphony, and the Bennington Chamber Music Conference. *Concerto No. 2 for Harp and Orchestra* was commissioned and premiered by the Colorado Music Festival & Center for Musical Arts.

With her second concerto for the instrument, Lash demonstrates that she has firmly internalized the modern harp repertoire — especially that of a lush French tradition, one born from the radical romantic modernism and its offshoots that uniquely marked the fulcrum of the *fin de siècle* and the dawn of the twentieth century. This fact makes this work a recasting of tradition, a piece that embraces formalism in lieu of simple novelty. The music is clearly rooted in accessibility, where an emphasis on the sensuality of sound always draws the ear inward, including the listener even when Lash's chosen musical

rhetoric is one of solitude or even (at times) alienation. In the sense that this concerto is an introspective work it is committed to an ever-deepening inwardness of motion. Listening to *Concerto No. 2 for Harp and Orchestra* seems to rely on a nostalgia for the past, like an eye cast behind one's self, a witness to the wake of the self through time and history. It is no surprise then that one may be reminded of early twentieth century neoclassicism from the likes of Igor Stravinsky or Germaine Tailleferre.

The first movement opens like a bird's-eye view over an icebreaker: a wide shot that from afar erases the violence of a lonely arctic ship slowly chiseling its path through an expansive negative space. Sparse metallic ringing of crotales and vibraphone urge the harpist forward upon this chromatic descent. Like the hero's journey to the underworld in the opening tableaux of Stravinsky's 1948 ballet *Orpheus*, soft tendrils from the orchestra gently unfold from the repetition of the solo harp's *dolce* figures; that is, like ice cracking around an indifferent ship, only to create beautiful floral patterns in translucent whites and pale blues. The music's hypnotic downward motion, sometimes cross-cut with delicate wind and string vignettes, winds a path that is sometimes joined by flute or trumpet; but such companionship never lasts long. Despite any distance or coldness implied, Lash maintains a florid quality to this arabesque movement. This becomes more apparent when dramatically layered twisting figures from *espressivo* flutes and *tremolo* violins seem to grasp desperately at the harp's serenity. The harp answers in kind with some relentless scalar work, and all the winding and twining decoration eventually is replaced with the supportive submissiveness of Ravel-like pizzicatos from the low strings. The high trilling of violin cues the ending of the movement, but it also serves an ulterior purpose: the flitting between pitches suggesting an unsettling to the music's fought-for stability. In essence, there is more to come.

As stated by Lash, the second movement "distances the soloist from the orchestra almost violently." Indeed, the orchestra provides little room for its soloist, especially when Ligeti-like mensuration canons create cloudy swathes of arabesques at different rates of speed. Rapid *pianissimo* thirty-second notes in the strings crawl like vines across the slower tuplet-heavy lattices of the wind section, as the vibraphone tolls out a pulsed beacon to guide this hushed maelstrom. The effect is a quiet disintegration of the previous calm; yet from this dizziness the harp attempts a lullaby, which Lash describes as "a kind of memory of a landler waltz." The orchestra loudly rejects it, often lapping into unisons in defiant *fortes* to voice its protest. A bass drum joins the bell-like striking of the vibraphone, bringing a new intensity to the orchestral restlessness. Eventually the warmth of winds and brass are silenced. Together, the entire string section makes a final fleeting descending gesture, running a wide gamut from top to bottom, abandoning the harpist to a lonely plodding solitude of the landler waltz.

The third movement joins soloist and ensemble in a sweeping recall of some of the material from the first movement, now faster and more dynamic. Previous thematic materials are blended together, evocative like recurring dreams, which according to Lash "at times become nightmare." This dreamlike atmosphere is perhaps the essence of the piece, where it draws its introspective powers like memories of the past. Again, symphonic traditions from the dawn of the twentieth century are recalled. Stravinsky-esque two-note oscillating ostinati pulse against a melting horn line, all blends into a wall of sustained *dolce* strings. The mood of the harp's music changes in this third movement, replacing quiet descent with more brazen ascending passages. The pulse of the rhythm remains somewhat ambiguous, as Debussy-like orchestration and polyrhythms undulate against each other. Flutes again take up the previous two movement's chromatic falls if only briefly, and a Picasso-like interest in Spanish influence is detectable, especially when a trumpet solo bursts forth in languid expressiveness against dance-like tambourine rattlings. All this cues a change in the harp's mood yet again, as octave displacements further blur the instrument's trajectory, up or down? Flute and clarinet pass around this leaping new theme as bassoons break the flow with gently plaintive pulsings. Again, the falling disintegration of flute and violin lines land a gentle silence. A final harp cadenza takes it time to climb and rapidly fall across the instrument's entire range. All the previously disparate elements are then combined together by the orchestra, providing a soporific hopefulness of coexistence of the self (harp) and its newfound orchestral world.

STEVEN MACKEY (b. 1956)

Tonic (2011)

The variegated meanings of Steven Mackey's chosen title for *Tonic* suggest a panoply of musical and extra-musical elements, all of which seem to apply easily enough to the work in a programmatic sense. Specifically, Mackey describes the idea of "tonic" as manifesting in his piece as "something invigorating physically, mentally or morally" and "pertaining to sustained muscular tension." In this way, perhaps *Tonic* is foremost a piece of music about a corporeality that strives to give the ear the impression of a three-dimensional entity, one with its own shape, weight, and motion — essentially, the story of a body. Indeed, the orchestra can be imagined as a body of sorts — each instrument a different limb or organ — a body that creates an abstract and physical sonic space to a musical existence. The question then becomes, what is Mackey showing us with this sonic body-space? And what is the essence of its existence?

These preoccupations with physicality also decenter the piece's meaning away from the obvious musical definition of tonic — that is, the "home" note, key, or harmony to which a piece will return time and again. And this does happen quite a lot throughout *Tonic*. One of Mackey's stated goals for the piece is a critique his own compositional habits, namely his conception of harmony. Replacing his confessed reliance on counterpoint with a more three-dimensional concept that he calls "shadow harmonies," Mackey is interested in going beyond a homogenous collection of notes to construct a stratification of spectral effect. Yet the result is also a counterpoint of sorts, one which Mackey readily defines as "chords built from a frozen vertical counterpoint between simple foreground and nuanced shadow." This implies that *Tonic* is a music with a strong focus on its orchestration, where instruments are chosen for their timbral colors in this object-shadow scheme. Listen for the dimensionality of the opening chords, where louder stable intervals like fourths and fifths in the strings are shaded and given nuanced depth by the soft stoic support of *sans vibrato* winds. The effect is one of drones, of an ominous torpor that will require rhythmic invigoration to reach an escape velocity from its murky origins.

The ear doesn't have to wait long, as the insistent "murmuring" quintuplet sawing of violins introduce *Tonic's* primary connective tissue, a sinewy "scotch snap" rhythm that binds its harmony and (soon to-come) melody together. This snap is more generally heard as a gesture with a shorter, accented note followed by a longer one, whether

sustained or repeated as it is here by the violins. Once the music discovers the short-long lilt of this rhythm, a rustic melody is on the horizon. The folk-quality of Mackey's melody is a distinct contrast to the immobile "porous, diffused-light effects" of the brooding harmonies, putting the music in stark relief against its complex opening shadowlands.

But what does it mean that these two musical elements occupy a shared space, that they touch and overlap, imbricating into a dramatic fusion of differences? The interplay of this musical duality — the meeting of shadow harmonies and rustic melody — swirl together like a restorative tonic solution that strives to purge or exorcise the music of its ailments by means of a good workout. Like an eponymous elixir, *Tonic* induces the orchestra to a quickening of the pulse, blurry dilations of vision, and taut muscular spasms — a music of tension and release. Much like how our own bodies house our human identities, never comprised of a single thing, resolution is not exactly possible. Instead, an equilibrium between the elements that make us human is the goal.

In a fashion, *Tonic* is an orchestral musical body that marks a battleground, one where harmony and melody strive for dominance. Yet the interpenetration of these elements is more the point, as the conclusion of the piece suggests. Just when one musical gesture seems to gain an advantage over another, Mackey's compositional resourcefulness revives the underdog, and the battle is resumed. *Tonic* ends with a bit of a cliffhanger — a trademark of Mackey's compositional style — that implies as much. A low, creeping upward motion tells us that danger is never entirely dispersed, as it is quickly stomped out. A tone of vigilance is maintained despite any conclusiveness.

Tonic was commissioned by The Chamber Orchestra of Philadelphia with funding from The Pew Center for Arts & Heritage through the Philadelphia Music Project.

Born in Frankfurt, Germany in 1956 (where his American parents were stationed), Mackey first began to cut his musical teeth on the electric guitar, playing in rock bands in northern California. Therefore, it is no small wonder that his music for the concert hall frequently incorporates an atavistic attitude, which perhaps makes it akin to the grand baroque chamber fashionings of progressive 70s rock and roll with all its technical seriousness and humorous effervescence. Indeed, Mackey is known for his inclusion of vernacular musics (especially involving the electric guitar) into classical settings. Mackey is a Grammy Award winner, and has also received a Guggenheim Fellowship, the Stoeger Prize from the Chamber Music Society of Lincoln Center, and a Kennedy Center Friedheim Award. His music has been performed by many ensembles across the world, including the Los Angeles Philharmonic, San Francisco and Chicago Symphonies, BBC Philharmonic, Academy of St Martin in the Fields, Royal Concertgebouw Orchestra, Austrian Radio Symphony, Sydney Symphony, and Tokyo Philharmonic. Mackey is currently Professor of Music at Princeton University, where he has been a member of the faculty since 1985.

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

COLIN CURRIE (PERCUSSION)

Hailed as "the world's finest and most daring percussionist" (*Spectator*), Colin Currie is a solo and chamber artist at the peak of his powers. Championing new music at the highest level, Currie is the soloist of choice for many of today's foremost composers and he performs regularly with the world's leading orchestras and conductors.

A dynamic and adventurous soloist, Currie's commitment to commissioning and creating new music was recognized in 2015 by the Royal Philharmonic Society who awarded him the Instrumentalist Award. From his earliest years Currie forged a pioneering path in creating new music for percussion, winning the Royal Philharmonic Society Young Artist Award in 2000 and receiving a Borletti-Buitoni Trust Award in 2005. Currie has premiered works by composers such as Steve Reich, Elliott Carter, Louis Andriessen, HK Gruber, Mark-Anthony Turnage, James MacMillan, Brett Dean, Sir Harrison Birtwistle, Einojuhani Rautavaara, Jennifer Higdon, Kalevi Aho, Rolf Wallin, Kurt Schwertsik, Andrew Norman, Julia Wolfe and Nico Muhly. Looking ahead, in the coming season Currie will premiere new works by Helen Grime, Simon Holt and Andy Akiho.

In October 2017 Currie launched Colin Currie Records, in conjunction with LSO Live, as a platform for recording his diverse projects, and celebrating the extraordinary developments for percussion music in recent times. The label's first release was the Colin Currie Group's debut recording, Steve Reich's *Drumming*, which was hailed as "thunderously exciting" (*The Times*). In October 2018 Currie releases the second disc in this catalogue, *The Scene of The Crime*, which is a collection of works performed by Colin Currie and Håkan Hardenberger in their duo recital.

Highlights of the 2018/19 season include the world premiere of Helen Grime's Percussion Concerto with the London Philharmonic Orchestra and Marin Alsop in January 2019, followed by the US premiere with Alsop and Baltimore Symphony Orchestra later that month. The season is marked by a number of other premieres including new works for string quartet and percussion by Simon Holt and Suzanne Farrin with the JACK Quartet at the BBC Proms, a new Percussion Concerto by Robert Honstein with Albany Symphony, and the US premiere of Turnage Martland Memorial with Minnesota Orchestra/Vänskä.

2018/19 also sees the launch of the Currie's new percussion quartet, Colin Currie Quartet. Their debut season includes a substantial new work for four marimbas by Kevin Volans and appearances at the NCPA Beijing, Wigmore Hall and East Neuk Festival among others. Currie's orchestral engagements include appearances with the Philharmonia Orchestra, Seoul Philharmonic, Lahti Symphony, BBC Scottish Symphony, Scottish Chamber Orchestra, Indianapolis Symphony, Cincinnati Symphony, Florida Orchestra, Fort Worth Symphony, Zagreb Philharmonic, The Boston Modern Orchestra Project, and GAIDA Festival.

Currie's dynamic ensemble the Colin Currie Group was formed in 2006 to celebrate the music of Steve Reich and made its five-star debut at the BBC Proms. Since then, with Reich's personal endorsement Currie and his ensemble have taken on the role of

ambassadors of *Drumming*, which they have performed at many venues and festivals internationally. Currie is Artist in Association at London's Southbank Centre, where he was the focus of a major percussion festival *Metal Wood Skin* in 2014 and continues to perform there every season. Colin Currie plays Zildjan cymbals and is a Marimba One artist. *www.colincurrie.com*

HANNAH LASH (HARP)

As a soloist, Hannah Lash has been presented by Carnegie Hall, the Cabrillo Festival, Miller Theatre, the Alabama Symphony, the Yale School of Music, and the Bennington Chamber Music Conference. She recently premiered her first harp concerto at Zankel Hall with the American Composers Orchestra under the direction of George Manahan. Lash's playing has been praised for its virtuosity, described by critic Michael Huebner as "technical wizardry," as well as for her musical depth of expression.

Lash's music has been commissioned and performed by the LA Philharmonic, Carnegie Hall, the LA Chamber Orchestra, the Alabama Symphony, the JACK Quartet, the Boston Symphony Orchestra, the Cabrillo Festival of Contemporary Music, the Naumberg Foundation, and others. She has received numerous honors and prizes, including the ASCAP Morton Gould Young Composers Award, a Charles Ives Scholarship and a Charles Ives Fellowship from the American Academy of Arts and Letters, a Fromm Foundation Commission, a fellowship from Yaddo Artist Colony, a Copland House Residency, a Copland Recording Grant, and others. She was the 2015 winner of the CLICK! Commission from the Colorado Music Festival, which will commission her second harp concerto.

In 2016, Lash will perform her Concerto for Harp and Chamber Orchestra with the Orchestra of the Swan under David Curtis in England. Lash also released her debut CD of all her own music, playing with the JACK Quartet in 2016 on the New Focus Label.

Lash obtained her Ph.D. in composition from Harvard University. She also holds degrees from the Cleveland Institute of Music in harp, and the Eastman School of Music in composition, as well as an Artist Diploma in composition from the Yale School of Music. Lash currently serves full-time on the composition faculty of the Yale School of Music.

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.

Back Bay Chorale
SCOTT ALLEN JARRETT
MUSIC DIRECTOR
2018|19 season

SHAW: SEVEN JOYS
November 10 | 8pm
Emmanuel Church
Boston
Majestic Brass Ensemble
BOSTON PREMIERE

RACHMANINOFF: VESPERS
March 9 | 8pm
St. Paul's Church
Cambridge

A BOSTON CHRISTMAS
December 20 | 7:30pm
December 22 | 4:00pm
Old South Church
Boston
Majestic Brass Ensemble
Justin T. Blackwell, Organ

BACH: MASS IN B MINOR
MAY 19 | 3pm
Sanders Theatre
Cambridge
Orchestra of the
Back Bay Chorale

STUDENTS WITH ID ATTEND FOR FREE.

Individual tickets and season subscriptions:
bbcboston.org | 617.648.3885

H+H HANDEL+HAYDN SOCIETY

THE GREAT BACH CONCERTOS AND CANTATAS
Sep 28 + 30
Symphony Hall

BEETHOVEN *EMPEROR* CONCERTO
Nov 9 + 11
Symphony Hall

HANDEL *MESSIAH*
Nov 30 + Dec 1 + 2
Symphony Hall

A BAROQUE CHRISTMAS
Dec 13 + 16
NEC's Jordan Hall

MOZART + HAYDN
Jan 25 + 27
Symphony Hall

GLORIES OF THE ITALIAN BAROQUE
Feb 22 + 24
NEC's Jordan Hall

BEETHOVEN SYMPHONY NO. 5
Mar 8 + 10
Symphony Hall

PURCELL
DIDO AND AENEAS
Mar 29 + 31
NEC's Jordan Hall

MOZART REQUIEM
May 3 + 5
Symphony Hall

MASTERFULLY PERFORMED.
PASSIONATELY SHARED.

HANDELANDHAYDN.ORG 617.266.3605

NewGallery CONCERT SERIES
Sarah Bob, Director

New Music. New Art.
Come Celebrate the Now!

Freyja by Gin Stone

www.newgalleryconcertseries.org

Cambridge Art Association &
New School of Music
25 Lowell Street, Cambridge

JOIN US FOR SEASON NINETEEN

Saturday October 20, 2018, 7pm
"Creature Comforts"

Featuring visual artists Gin Stone, Christine Kyle, Gail Samuelson, and Daniel Zeese

Music by Raven Chacon, Yu-Hui Chang, Jonah Lloyd Elrod, Daniel Felsenfeld, and Hindustani inspired music by pianist Utsav Lai and tabla player Derek Beckvold. Performers also include soprano Aliana de la Guardia, violinist Sharan Leventhal, cellist Rhonda Rider, and pianist Sarah Bob.

"These concerts can make you happier and smarter. They will also make you realize that yes, indeed, art is what makes life wonderful."
NGCS Patron

can ta ta singers

David Hoose
Music Director

Bach and Harbison

Sat, Nov 3 / 8pm
NEC's Jordan Hall

Cantata Singers' 55th season opens with the first complete performance of John Harbison's Sacred Trilogy alongside Bach's exquisite Cantata BWV 140.

Pre-concert talk with composer John Harbison and composer and writer Robert Kirzinger free to all ticketholders.

For tickets and info: 617.868.5885 cantatasingers.org

Chameleon Arts Ensemble

18 19

Season 21

Transforming experiences in **chamber music**

where past and future meet

Saturday, October 13, 2018, 8 PM, First Church in Boston
Sunday, October 14, 2018, 4 PM, First Church in Boston

Richard Strauss, Sonata for cello & piano, Op. 6
Earl Kim, *Now and Then* for soprano, flute, viola & harp
Ludwig van Beethoven, Piano Trio in c minor, Op. 1, No. 3

L'Histoire at 100

Saturday, December 1, 2018, 8 PM, First Church in Boston
Sunday, December 2, 2018, 4 PM, First Church in Boston

Igor Stravinsky, Concertino for string quartet
Joan Tower, *Petroushskates* for flute, clarinet, violin, cello & piano
Camille Saint-Saëns, Septet for trumpet, strings & piano, Op. 65
Igor Stravinsky, *L'Histoire du Soldat* (The Soldier's Tale)

"Chameleon is a local treasure."
- The Boston Globe

"a stunning, absolutely unforgettable rendition"
- The Boston Musical Intelligencer

chameleonarts.org
617-427-8200

BMOP/sound, the label of the acclaimed Boston Modern Orchestra Project, explores the evolution of the music formerly known as classical. Its eclectic catalog offers both rediscovered classics of the 20th century and the music of today's most influential and innovative composers. BMOP/sound gives adventurous listeners a singular opportunity to explore the music that is defining this generation and the next.

Available for purchase at **bmopsound.org** and in the lobby during intermission at tonight's performance. Preview and download tracks through iTunes and all major online retailers.

BMOP/sound recordings offer superior sound quality, impeccable post-production, and distinguished packaging. In addition to receiving 2009 and 2010 Grammy Award nominations, BMOP/sound recordings have appeared on the year-end "Best of" lists of the *New York Times*, *Time Out New York*, the *Boston Globe*, *American Record Guide*, *National Public Radio*, *NewMusicBox*, *Sequenza21*, and *Downbeat* magazine.

Subscriptions available

Your subscription ensures that you will receive all of BMOP/sound's preeminent recordings as soon as they are made available. Order now and receive:

12-CD subscription for $14 per CD (save 30%)

Each new CD before official release date

Free shipping (for international subscribers add $2/CD)

BMOP/sound e-news

To order, call 781.324.0396 or email bmopsound@bmop.org.
Order forms are also available at the CD table in the lobby.

Gil Rose, Executive Producer | bmopsound.org | Distributed by Albany Music Distributors, Inc. | albanymusic.net

New from BMOP/sound

[1052]

STEPHEN HARTKE THE ASCENT OF THE EQUESTRIAN IN A BALLOON

A BRANDENBURG AUTUMN | ALVORADA | MUSE OF THE MISSOURI

"overt melodiousness that seemed both strange and familiar...a wonderfully elaborate dance" THE BOSTON MUSICAL INTELLIGENCER

[1053]

WAYNE PETERSON TRANSFORMATIONS

THE FACE OF THE NIGHT, THE HEART OF THE DARK | AND THE WINDS SHALL BLOW

PRISM Quartet

"keeps the ears engrossed" THE ARTS FUSE

[1054]

PAUL MORAVEC THE BLIZZARD VOICES

Emily Pulley, soprano
Deborah Selig, soprano
Erica Brookhyser, mezzo-soprano
Matthew DiBattista, tenor
David Kravitz, baritone
David Cushing, bass-baritone
NEC Concert Choir

"Moravec's darkly tonal music captures these stories in powerful dramatic detail." BOSTON CLASSICAL REVIEW

[1055]

JEREMY GILL BEFORE THE WRESTING TIDES

SERENADA CONCERTANTE | NOTTURNO CONCERTANTE

"rhapsodic and elegiac" THE DALLAS OBSERVER

[1056]

DAVID DEL TREDICI CHILD ALICE

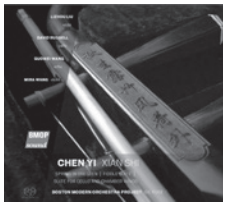
Courtenay Budd, soprano

"exuberantly virtuosic music, extravagantly tuneful." THE BOSTON GLOBE

[1057]

PETER CHILD SHANTI

"wonder, compassion, fear, humor, valor, rage, love, and peace ... lucidly depicted" THE BOSTON GLOBE



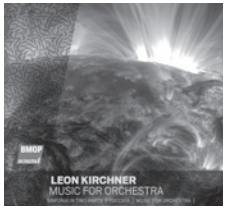
[1058]

CHEN YI XIAN SHI

"arresting in its muscular virtuosity and in the beauty and mystery of its polyglot sound world. THE BOSTON GLOBE

[1059]

CHARLES FUSSELL CYMBELLINE

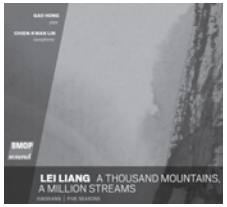


[1060]

LEON KIRCHNER COMPLETE ORCHESTRAL WORKS

"a deep and urgent core of complex emotion." LLOYD SCHWARTZ

Upcoming from BMOP/sound

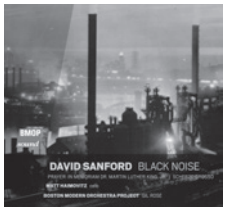


[1061]

LEI LIANG A THOUSAND MOUNTAINS, A MILLION STREAMS

[1062]

WILLIAM SCHUMAN THE WITCH OF ENDOR



[1063]

DAVID SANFORD BLACK NOISE

FULL CATALOG ON DISPLAY IN LOBBY

Give to BMOP and BMOP/sound

Ticket revenue accounts for a fraction of the expense of BMOP concerts, BMOP/sound CDs, and outreach programs. The sum of many gifts of all sizes insures BMOP's future. With your support, we will advocate for composers of all ages, bring together audiences, young and old, distribute BMOP/sound recordings to international locations, and know that today's landmark orchestral works will remain a part of our collective memory.

BENEFITS OF GIVING INCLUDE

- Complimentary BMOP/sound CDs
- Recognition in BMOP programs and publications
- Invitation to selected BMOP rehearsals
- Invitations to receptions with composers and guest artists
- The knowledge that you are helping to sustain the present and future of orchestral music

With a gift of $1,000 or more, you become a member of the Conductor's Circle and receive customized benefits tailored to your interests, including sponsoring artists, commissioning new works, and funding recording projects.

You may contribute in the following ways:

CALL 781.324.0396 to speak to a BMOP staff member

VISIT www.bmop.org to give through BMOP's secure PayPal account

MAIL your donation to BMOP, 376 Washington Street, Malden, MA 02148

or:

GIVE your contribution to a BMOP staff member tonight!

For more information, please contact Sissie Siu Cohen, General Manager, at 781.324.0396 or ssiu@bmop.org.

DONORS

We gratefully acknowledge the following individuals, corporations, and foundations whose generous support has made our concerts and recordings possible. (Gifts acknowledged below were received between October 1, 2017, and September 20, 2018.)

FOUNDATIONS, CORPORATIONS, AND INSTITUTIONS

Aaron Copland Fund for Music
The Howard and Katherine Aibel Foundation
The Alice Ditson Fund at Columbia University
The American Academy of Arts and Letters
The Amphion Foundation
AMT Public Relations
BMI Foundation, Inc.
Brown University
Catherine and Paul Buttenwieser Foundation
The Daniel S. Gregory Family Foundation
Fromm Music Foundation
The Foundation for Chinese Performing Arts
The Island Fund
The Jebediah Foundation
The League of American Orchestras
Massachusetts Cultural Council
MIT Music and Theater Arts
National Endowment for the Arts
New Music USA
The Mattina R. Proctor Foundation
The Robert L. Turner Charitable Trust
University of Pittsburgh
The Wise Family Charitable Foundation

BENEFACTORS ($10,000 and above)

Anonymous
Elizabeth Boveroux
Timothy and Jane Gillette
Gil Rose
David W. Scudder
Campbell Steward

GUARANTORS ($5,000–$9,999)

James Barnett and Carol Haynes
Anthony Paul De Ritis
Sam and Alicia Mawn-Mahlau
Anne-Marie Soullière and Lindsey C.Y. Kiang
Sarah T. Wardwell

LEADERS ($2,500–$4,999)

Stephanie Boyé
Sue and J. R. McNutt
Larry Phillips

PATRONS ($1,000–$2,499)

Nathalie Apchin
John C. Berg
David Lloyd Brown
Samuel Bruskin
John and Diddy Cullinane
Larry DeVito
Harriet M. Eckstein
Eran and Yukiko Egozy
Dorothea Endicott
Norman Feit
Brian Farrell
Todd Gordon and Susan Feder
Thomas M. Hout and Sonja Ellingson Hout
Walter Howell and Jennifer Layzer
Rayford Law
Peter D. Parker and Susan Clare
David Rakowski and Beth Wiemann
Joanne Zervas Sattley
Bradley and Carol Schlossman
William and Mary Schlossman
Chinary Ung
Paul Zavracky

PARTNERING MEMBERS ($500–$999)

Katherine Cain
The Fine Family
Joel Gordon
John Loder
Mark Snyderman

SPONSORING MEMBERS ($250–$499)

Kate and Gordon Baty
Birgit and Charles Blythe
Timothy and Lisa Davis
Richard Greene
Scott Henderson
David A. Klaus
Arthur Levering
David Maddox
Arthur Mattuck
Lawrence Morris
Patrick O'Shea
Martha Richmond
Julie Rohwein and Jonathan Aibel
Vineet and Hillary Shende
Paul Tomkavage

Mass Cultural Council

NATIONAL ENDOWMENT FOR THE ARTS

SUPPORTING MEMBERS ($100–$249)

John Archer
Larry Banks
Derek Bermel
Hans Bohn
James and Patricia Brady
Adam Burrows
Renata E. Cathou
Mary Chamberlain
Yu-Hui Chang
Eric Chasalow and Barbara Cassidy
Joel Connoroe
Bruce and Susan Creditor
Donald Crockett
Beth Denisch
John Doherty and Laura Schacht
Jeffrey Duryea
Frank Epstein
Geoffrey Gibbs
Thomas Gidwitz and Gail Davidson
Barrie Gleason
Randal and Karen Guendel
Ronald Haroutunian
John Heiss
Petie Hilsinger
Derek Hurst
Jim Kaddaras
Brian Leahy
Pamela and Don Michelis
Richard Murphy
Ronald Perera
Harold I. Pratt
Bernard and Sue Pucker
Clara Frances Markiewicz
Emily Rideout
Carol Rissman
Sheila Rizzo
Mona and Malcolm Roberts
Victor Rosenbaum
Lawrence Rosenberg
Bruce Scott and Marcia Duncan
Kay Kaufman Shelemay
David Silvian
Wendy Woodlfield
Chen Yi and Zhou Long

FRIENDS ($99 and below)

Anonymous
Nancy, Meyer, and Sam Brown
Richard and Ruth Colwell
Alexei and Laryssa Doohovskoy
Edward Ginsberg
Grace Gregor
James Kardon
Gerald Levinson
Barbara Lister-Sink
DanielF. Marshall
Joel Mayer
Rosalind Mohnsen
Diane Sokal
Peter Sulski
Amelia Thrall
Beverly Woodward and Paul Monsky

The Boston Modern Orchestra Project is supported by the Barr Foundation and The Klarman Family Foundation through the Barr-Klarman Massachusetts Arts initiative.

IN KIND

John Kramer
New England Conservatory

BMOP BOARDS AND STAFF

BOARD OF TRUSTEES

James Barnett	Director of Development, Genesys
Elizabeth S. Boveroux, *Treasurer*	Vice President (retired), Eaton Vance Management
David Lloyd Brown	
Harriett Eckstein	
Walter Howell	Attorney, McCarter & English, LLP
Rayford Law	Principal, Rayford W Law Architecture & Planning
Sam Mawn-Mahlau	Attorney, Davis, Malm, & D'Agostine, PC
Larry Phillips, *Chair Emeritus*	President, Ellis L. Phillips Foundation
Gil Rose, *President*	Artistic Director, BMOP
Upma Sharma	Vice President of Research and Development Arsenal Medical and 480 Biomedical
Anuradha Yadav	

ADVISORY BOARD

Mario Davidovsky	Composer
Mark DeVoto	Composer and Theorist, Tufts University
Alan Fletcher	President and CEO, Aspen Music Festival
Charles Fussell	Composer
John Harbison	Composer, MIT
John Heiss	Composer and Flutist, New England Conservatory
Joseph Horowitz	Cultural Historian, Author
John Kramer	Artist/Designer, John Kramer Design
Steven Ledbetter	Musicologist
Tod Machover	Composer and Director, Experimental Media Facility, MIT
Martin Ostrow	Producer/Director, Fine Cut Productions
Vivian Perlis	Historian, Yale University
Bernard Rands	Composer, Harvard University
Kay Kaufman Shelemay	Ethnomusicologist, Harvard University
Lucy Shelton	Soprano

STAFF

Gil Rose	Artistic Director
Sissie Siu Cohen	General Manager
Stefanie Lubkowski	Development Associate
April Thibeault	Publicist
Chuck Furlong	Production Assistant