Joan Tower Celebration

FRIDAY **FEBRUARY 9, 2018** 8:00

BMOP

Joan Tower Celebration

FRIDAY **FEBRUARY 9, 2018** 8:00
JORDAN HALL AT NEW ENGLAND CONSERVATORY
Pre-concert talk by Robert Kirzinger and Joan Tower at 7:00

TIANYI WANG Under the Dome (2017)

JOAN TOWER Rising, for Flute and Orchestra (2009)
Carol Wincenc, flute

JOAN TOWER Chamber Dance (2006)

INTERMISSION

JOAN TOWER Red Maple (2013)
Adrian Morejon, bassoon

JOAN TOWER Concerto for Flute (1989)
Carol Wincenc, flute

JOAN TOWER Made in America (2004)

GIL ROSE, conductor

CLIVE GRAINGER

TONIGHT'S PERFORMERS

FLUTE
Rachel Braude
Jessica Lizak

OBOE
Jennifer Slowik
Catherine Weinfield

CLARINET
Jan Halloran
Amy Advocat

BASSOON
Ron Haroutunian
Jensen Ling

HORN
Whitacre Hill
Neil Godwin

TRUMPET
Michael Dobrinski
Richard Kelley

TROMBONE
Hans Bohn

BASS TROMBONE
Chris Beaudry

PERCUSSION
Robert Schulz
Craig McNutt

HARP
Krysten Keches

VIOLIN I
Gabriela Diaz
Omar Guey
Piotr Buczek
Susan Jensen
Zoya Tsvetkova
Nivedita Sarnath
Lilit Hartunian
Nicole Parks

VIOLIN II
Heidi Braun Hill
Colleen Brannen
Klaudia Szlachta
Sonia Deng
Judith Lee
Micah Ringham
Sasha Callahan
Kay Rooney-Matthews

VIOLA
Peter Sulski
Nathaniel Farny
David Feltner
Abigail Cross
Emily Rideout
Dimitar Petkov

CELLO
Jing Li
Kate Kayaian
Miriam Bolkosky
Ariel Friedman

BASS
Anthony D'Amico
Bebo Shiu

PROGRAM NOTES

By Robert Kirzinger

This year's New England Conservatory-focused concert by the Boston Modern Orchestra Project delves into the work of the remarkable American composer Joan Tower in celebration of her 80th birthday year. This concert is the culmination of Tower's residency at NEC, during with she has coached performances of her work and participated in seminars and talks about music and its role in society. Joining Tower on the program is the winner of this year's BMOP/NEC Composition Competition, Tianyi Wang.

TIANYI WANG (b.1992)
Under the Dome

Tianyi Wang is a composition student of John Mallia and Stratis Minakakis here at the New England Conservatory. Born in the large city of Changchun in northeast China, he was encouraged by his parents—his father is a filmmaker and his mother a musician, and both are educators—to study piano from an early age. He began writing music early in his high school years, and like many kids, was under the influence of film scores, such as those by Joe Hisaishi for Hayao Miyazaki's animated masterpieces (e.g., *Princess Mononoke* and *Spirited Away*). When he was thirteen, he lived in Boston for a year when his mother received a Fulbright grant to study at the New England Conservatory. Wang's high school was visited by recruiters from the small Liberty, Missouri, liberal arts school William Jewell College, which led him to the United States for his undergraduate work, a double major in music and math. Following his graduation from William Jewell College, he returned to Changchun for a year to form a performing ensemble before coming back to the U.S. He went on to receive his master's degree from the Longy School of Music in Cambridge, working with Paul Brust, before coming to NEC.

Tianyi Wang's future plans include serious study of Chinese instruments, music, and culture, which have factored strongly in the inspiration for his compositions, including *Under the Dome*. His parents, both born in the 1950s, came of age during China's devastating Cultural Revolution (1966-76), during which his father's family was relocated from his birthplace of Shanghai to Changchun. This history, as well as many other aspects of his own heritage, Chinese culture, and societal concerns more generally, have increasingly begun to provide source material for Wang's expressive goals. He acknowledges that his music is invariably inspired by extramusical stimulus; recently, too, he has begun to apply his interest in math to modeling musical form and process in organic, cohesive ways. His music has been performed worldwide, including the MISE-EN New Music Festival in New York City, the CEME Festival in Israel, Audiograft Festival in Oxford, UK, and many others. Later this year a recording of his work will be released on Ablaze Records.

Tianyi Wang composed *Under the Dome*, Sound Poem for Orchestra, in 2017. The work was triggered in part by the composer's return to his home city after his undergraduate study, which increased his awareness of China's increasingly troubling issues with smog.

ever timeless and forever new.

Our orchestral season celebrates NEC's sesquicentennial with concerts where brilliant musicians perform new works by living composers as well as the classics.

There's an orchestra concert in Jordan Hall almost every week, and the season is crowned with NEC Philharmonia's return to Symphony Hall on April 18. For this special evening, the world premiere of a 150th Anniversary commission by Aaron Jay Kernis sets up timeless treasures by Bernstein and Debussy. We welcome you to join us as we celebrate throughout the year!
necmusic.edu/tonight

NEC

New England Conservatory 150

The title is taken from a documentary film, now banned in China but available to watch on YouTube, by journalist Jing Chai, who traveled the country to explore the causes and devastating health effects of smog on China's citizens. Tianyi Wang prefaces his score with a dedication: "An elegy to the victims of smog, to the ever forgotten dust behind the wheels of endlessly rushing history." The work's sonic content is often quite explicit, calling attention to an activity that we typically take for granted but which is a challenge for millions of people, not just in China. Bracketed by the sounds of breathing, the orchestra's music is often dissonant and anguished, the instrumental colors in themselves rich, intense, and varied. Brief episodes of sustained lyricism or delicate figurations seem to strive for a clarity denied and never fully achieved. A sense of hope is suggested by a tonal chorale for string quartet prior to the work's last major climax, but its harmonic progression remains unresolved. Finally, an accelerating series of inhalations creates a sense of suspense, a question unanswered.

JOAN TOWER (b 1938)
RISING, FOR FLUTE AND ORCHESTRA
CHAMBER DANCE
RED MAPLE
CONCERTO FOR FLUTE
MADE IN AMERICA

Joan Tower's birth year, 1938, was a remarkable one for composers-to-be, especially American. In 2018 we're celebrating the eightieth birthdays of some of the most esteemed musical artists of the past century. Tower shares her birth year with John Harbison, Frederic Rzewski, Charles Wuorinen, John Corigliano, Gloria Coates, Paul Chihara, Alvin Curran, William Bolcom, and Harvey Sollberger. Among this group are four Pulitzer Prize winners; Tower herself was one of the first recipients (in 1990) of the Grawemeyer Award for music composition, one of the most significant recognitions in the field, for her *Silver Ladders*. She was already a prominent name by that time; in 1970 she co-founded and began her tenure as pianist with one of the most dynamic and athletic new-music chamber groups around, the New York City-based Da Capo Chamber Players, which won the Naumburg Chamber Music Award in 1973 and which has commissioned many of Tower's colleagues. Some of the consistent energy and physicality of Tower's own music likely has its source in her experience as a performer.

Born in New Rochelle, New York, Tower has taught some thirty miles up the Hudson, at Bard College, since 1972, but her experience goes far beyond that radius. Her father was a geologist, and when Joan was nine she moved with her family to Bolivia for nine years. Already studying piano, she was exposed to South American percussion instruments and musical styles, which have made frequent, and variably explicit, appearances in her own music. Her father's profession and the family's travels also instilled in her a fascination with the physical, natural world. Many of her works' titles, such as *Silver Ladders*, *Black Topaz*, *Copperwave*, and *White Granite*, demonstrate her continuing love for minerals and stuff of the earth. Her music in some ways analogizes (let's not overstate this, though) different qualities of minerals—density, color, refraction, malleability. The bigger point—that

of Tower's music being connected to the physical, tactile world, including the necessity of taking into account the actions of the performer—is evident everywhere in her work.

Tower attended Bennington College and Columbia University; her teachers included Otto Luening, Vladimir Ussachevsky, and Benjamin Boretz, and she also worked with Wuorinen, Milton Babbitt, and Mario Davidovsky. In addition to the Grawemeyer Award, she has received recognition from the Guggenheim Foundation, Kennedy Center, and American Academy of Arts and Letters, among many others. She has held residencies with such ensembles as the Orchestra of St. Luke's and the St. Louis and Pittsburgh symphony orchestras. Tower's first orchestral work, *Sequoias*, was given its first performance by the New York Philharmonic under Zubin Mehta and has since entered the repertories of several American orchestras; her *Fanfare for an Uncommon Woman* and its related successors are also frequently performed. More recently, her *Made in America* was the result of an extraordinary commissioning project sponsored by the Ford Motor Company (which had also funded the commissioning of Elliott Carter's Piano Concerto, among other things), in partnership with the American Symphony Orchestra League and Meet the Composer, to create a new orchestral work for a massive consortium of small-budget American orchestras (more on this below). The Boston Modern Orchestra Project is a co-commissioner of her *Red Maple*, Concerto for Bassoon with Strings, on this evening's program.

Joan Tower wrote her **CHAMBER DANCE** for the eminent Orpheus Chamber Orchestra, which commissioned it, and which premiered it in May 2006 at Carnegie Hall. The piece emphasizes the "chamber" aspect of the conductor-less Orpheus ensemble, which relies on close-listening, constant communication, and trust in its overall chemistry to create the vibrantly cohesive performances for which it has become known. As a chamber musician herself, Tower knew what she could ask of the group and its individual members. She writes, "*Chamber Dance* weaves through a tapestry of solos, duets, and ensembles where the oboe, flute, and violin are featured as solos and the violin and clarinet, cello and bassoon, two trumpets, and unison horns step out of the texture as duets. The ensemble writing is fairly vertical and rhythmic in its profile, thereby creating an ensemble that has to 'dance' well together." The result is a kind of combination between a concerto for orchestra and a modern *Brandenburg* concerto: its virtuosity is not limited to single instruments but extends to the ensemble as a whole. The piece opens with a definitively energetic four-note rising motif in strings. A solo oboe in free rhythm establishes the principle of independent solo roles. A sharp, syncopated (and tambourine-enhanced) character gives way to the yearning violin-clarinet duo, the start of a long, mostly subdued central section highlighting both duos and solos. The full ensemble surges, subsides again into a duet for oboe and cello, and picks up steam, after one last trumpet duet, for the driving conclusion.

Joan Tower has written, to date, nearly a dozen concertante/concerto works for soloist and orchestra, covering nearly the entirety of the standard string and woodwind sections. Two of these pieces involve flute solo: her Concerto for Flute, and *Rising*, for flute and string orchestra, an expansion of the original version for flute and string quartet. Both these works were composed for the outstanding flutist Carol Wincenc. Tower became aware of Wincenc's playing more than thirty years ago when the guitarist Sharon Isbin sought out the composer to commission a flute-guitar duo. Wincenc was already becoming known as a champion of new music, continually seeking new pieces for her instrument. Tower dedicated her Concerto for Flute to Wincenc, and twenty years later composed **RISING** for flute and string quartet for Wincenc, who gave the premiere with the Juilliard String Quartet in March 2010 at Juilliard. Wincenc premiered the version for flute and string orchestra in September 2017 with the Texas Tech University Orchestra in Lubbock, Texas, under Philip Mann's direction. Tower writes:

> *I have always been interested in how music can 'go up.' It is a simple action, but one that can have so many variables: slow or fast tempos, accelerating, slowing down, getting louder or softer—with thick or thin surrounding textures going in the same or opposite directions. For me, it is the context and the feel of the action that matters. A long climb, for example, might signal something important to come (and often hard to deliver on!). A short climb, on the other hand, might be just a hop to another phrase. One can't, however, just go up. There should be a counteracting action which is either going down or staying the same to provide a tension within the piece. (I think some of our great composers, especially Beethoven, were aware of the power of the interaction of these 'actions.') The main theme in* Rising *is an ascent motion using different kinds of scales — mostly octatonic or chromatic — and occasionally arpeggios. These upward motions are then put through different filters, packages of time and varying degrees of heat environments which interact with competing static and downward motions.*

The ascending and falling elements in *Rising* are clear enough; Tower creates drama and contrast, too, by varying speed, textural density, and harmonic trends, for example coupling rising gestures with dissonant harmony to create greater tension, and using quicker rhythms to further build excitement. The music ebbs and flows through accretions of melody and stacking patterns, sustained and searching versus active and assured. Concerto-like, the flute solo has a cadenza some three-quarters of the way through the piece, freely lilting and dancing.

The title of **RED MAPLE** for bassoon and string orchestra refers to a common wood used in the making of bassoons, giving some of the instruments their distinctive color. Tower wrote the piece for bassoonist Peter Kolkay and a consortium including the Boston Modern Orchestra Project, South Carolina Philharmonic, Vanderbilt University Blair School of Music, and Pomona College. Kolkay gave the premiere with the South Carolina Philharmonic led by Morihiko Nakahara in October 2013. (Tower has since made versions of the piece for bassoon and piano and bassoon with string quartet.) The concerto opens with bassoon alone, establishing the mellow timbre of the instrument in a sustained passage that also introduces certain motivic and rhythmic ideas, such as a figure of three repeated notes. After the strings join, a rhythmic groove emerges in relatively faster music. A second solo passage for the bassoon takes it to its lowest register, which segues to a section with a steady, fast pulse, strings and bassoon exchanging eighth-note leaping gestures and sixteenth-note scales. The first of the written-out solo cadenzas foreshadows the following episode, which features a fluid triplet accompaniment that increases in speed to sixteenth notes. Another notated cadenza begins with repeated low notes followed by a leap, then exuberant thirty-second-note runs. The bassoon trades quick figures with the strings' sharp chords for the robust final measures.

Joan Tower's **CONCERTO FOR FLUTE**, dedicated to Wincenc, was a Fromm Foundation commission for Wincenc and the American Composers Orchestra, who premiered it under Hugh Wolff's direction at Carnegie Hall in January 1990. The Concerto

for Flute is a single-movement work of about fifteen minutes' duration, covering a lot of ground and embracing the virtuosic capabilities of the soloist, both in sustained, lyrical lines and, especially, brilliant, difficult display. The concerto opens with a series of expanding, fluid phrases for the soloist, which encourage passionate reactions in the orchestra. An orchestral flute joins for one passage in duet; the soloist moves gradually from its lowest to nearly its highest range as the music grows more intense. A dancing, sharply rhythmic section initiated by the orchestra triggers high intensity for the flute solo, which is alleviated by a cadenza. The orchestral flute repeats its shadowing role for a few measures before the driving, brilliant music picks up again, first in the orchestra, then joined by the soloist in a rush of rising scale figures for the breathless push to the finish.

Concluding the concert is **MADE IN AMERICA**, the result of a commission (as noted above) to bring a new American orchestral score to a wide swath of America's regional orchestras, some sixty-five ensembles from fifty states. The first performance was given by the Glens Falls Symphony Orchestra in October 2005; premieres for each time zone (all also in late 2005) are also listed in the score. The fourteen-minute piece has become one of Tower's most frequently performed orchestral scores, and a recording by Leonard Slatkin and the Nashville Symphony won three Grammy Awards. The work's use of the melodic idea from the song "America the Beautiful," in addition to resonating with the idea behind the commission, connects this piece with the long, long tradition of developing new works from existing ideas with deep cultural meaning. In particular, one is perhaps reminded of the great, democratically minded American Charles Ives's use of this same tune. The composer writes:

I crossed a fairly big bridge at the age of nine when my family moved to South America (La Paz, Bolivia), where we stayed for nine years. I had to learn a new language, a new culture, and how to live at 13,000 feet! It was a lively culture with many saints' days celebrated through music and dance, but the large Inca population in Bolivia was generally poor and there was little chance of moving up in class or work position.

When I returned to the United States, I was proud to have free choices, upward mobility, and the chance to try to become who I wanted to be. I also enjoyed the basic luxuries of an American citizen that we so often take for granted: hot running water, blankets for the cold winters, floors that are not made of dirt, and easy modes of transportation, among many other things. So when I started composing this piece, the song "America the Beautiful" kept coming into my consciousness and eventually became the main theme for the work. The beauty of the song is undeniable and I loved working with it as a musical idea. One can never take for granted, however, the strength of a musical idea—as Beethoven (one of my strongest influences) knew so well. This theme is challenged by other more aggressive and dissonant ideas that keep interrupting, unsettling it, but "America the Beautiful" keeps resurfacing in different guises (some small and tender, others big and magnanimous), as if to say, "I'm still here, ever changing, but holding my own." A musical struggle is heard throughout the work. Perhaps it was my unconscious reacting to the challenge of how do we keep America beautiful.

GUEST ARTISTS

STEPH-MACKINNON

CAROL WINCENC, FLUTE

Delighting audiences for over four decades with her signature charismatic, virtuosic, and deeply heartfelt musicality, flutist Carol Wincenc has appeared as soloist with such ensembles as the Chicago, San Francisco, Pittsburgh, Detroit and London Symphonies, the BBC, Warsaw and Buffalo Philharmonics, as well as the Los Angeles, Stuttgart, and Saint Paul Chamber Orchestras, the latter for which she was Principal and Solo Flute from 1972-77. She has performed in countless festivals such as Mostly Mozart, Aldeburgh, Budapest, Frankfurt, Santa Fe, Spoleto, Music at Menlo, Aspen, Yale/Norfolk, Sarasota, Banff and Marlboro.

As a champion of new repertoire for flute, Ms. Wincenc has premiered numerous works written for her by acclaimed composers such as Christopher Rouse, Henryk Gorecki, Lukas Foss, Jake Heggie, Paul Schoenfeld, Tod Machover, Yuko Uebayashi, Thea Musgrave, Andrea Clearfield, Shi-Hui Chen and Joan Tower. She has also had the privilege of working directly with legendary music luminaries Aaron Copland, Olivier Messaien, Rudolf Serkin, Joshua Bell, Christophe Eschenbach, Loren Maazel, Michael Tilson Thomas, Philip Glass, Andre Previn, Paul Simon and Judy Collins.

In great demand as a chamber musician, Ms. Wincenc has collaborated with the Emerson, Tokyo, Guarnieri, Cleveland, Juilliard and Escher String Quartets, and performed with Jessye Norman, Emanuel Ax and Yo-Yo Ma. She is a member of the New York Woodwind Quintet and a founding member of Les Amies with New York Philharmonic principals Nancy Allen, harpist and Cynthia Phelps, violist. Ms. Wincenc also created and directed a series of International Flute Festivals at the Ordway Theater in St. Paul, Minnesota.

A Grammy nominee, she has recorded for Nonesuch, London/Decca, Deutsche Grammophon, Telarc (Diapason D'Or Award), Music Masters (Recording of Special Merit with Andras Schiff) and Naxos (Grammophone Magazine "Pick of the Month" with Buffalo Philharmonic).

Ms. Wincenc is a longtime member of the faculties of The Juilliard School and Stony Brook University. She is renowned for her popular series of etudes and flute classics, the "Carol Wincenc 21st Century Flute" published by Lauren Keiser/Hal Leonard Music Publishers. She is a Burkart Flutes Artist.

STEPH-MACKINNON

ADRIAN MOREJON, BASSOON

Praised for his "teeming energy" and "precise control" by *The New York Times*, bassoonist Adrian Morejon has established himself as a soloist, chamber musician, and orchestral musician.

As a soloist, Mr. Morejon has appeared in New York, Boston, Vienna, Prague, Memphis, and Miami with the Talea Ensemble, IRIS Orchestra, and the Miami Symphony among others. He will be featured in a recording of Harold Meltzer's *Full Faith and Credit*, a double concerto for two bassoons and string orchestra, to be released by BMOP/sound.

An active chamber musician, Adrian Morejon is a member of the Dorian Wind Quintet, Talea Ensemble, bassoon duo Dark & Stormy, Gene Project, and Radius Ensemble. He has appeared with the Jupiter Symphony Chamber Players, the International Contemporary Ensemble (ICE), the St. Luke's Chamber Ensemble, Imani Winds, the Argento Chamber Ensemble, Slee Sinfonietta, and the Sinfonietta of Riverdale, and as a guest artist with the Chamber Music Society of Lincoln Center, the Boston Chamber Music Society, Chamber Music Northwest, Essex Winter Series, the Portland Chamber Music Festival, and the Cooperstown Summer Music Festival.

An experienced orchestral musician, Mr. Morejon is co-principal of IRIS Orchestra and has performed with the Philadelphia Orchestra, the Orchestra of St. Luke's, Orpheus Chamber Orchestra, the Chamber Orchestra of Philadelphia, The Knights, and others.

Mr. Morejon was a recipient of a Theodore Presser Foundation Grant, 2nd prize winner of the Fox-Gillet International Competition, and a shared top prize at the Moscow Conservatory International Competition. During the past summers, he has participated in many festivals, including the Monadnock Music Festival, the Composer's Conference at Wellesley College, the NJO Academy in the Netherlands, the Chamber Music Institute, Spoleto USA, the American Institute of Musical Studies in Graz, Austria, the Norfolk Chamber Music Festival, National Orchestra Institute, Music Academy of the West, the Verbier Festival, and FOSJA in Puerto Rico.

Mr. Morejon completed graduate studies at the Yale School of Music while studying with Frank Morelli and is also an alum of the Curtis Institute of Music. He is currently on faculty at the Curtis Institute of Music, Boston Conservatory, the Longy School of Music of Bard College, SUNY Purchase College Conservatory of Music and CUNY Brooklyn College.

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.

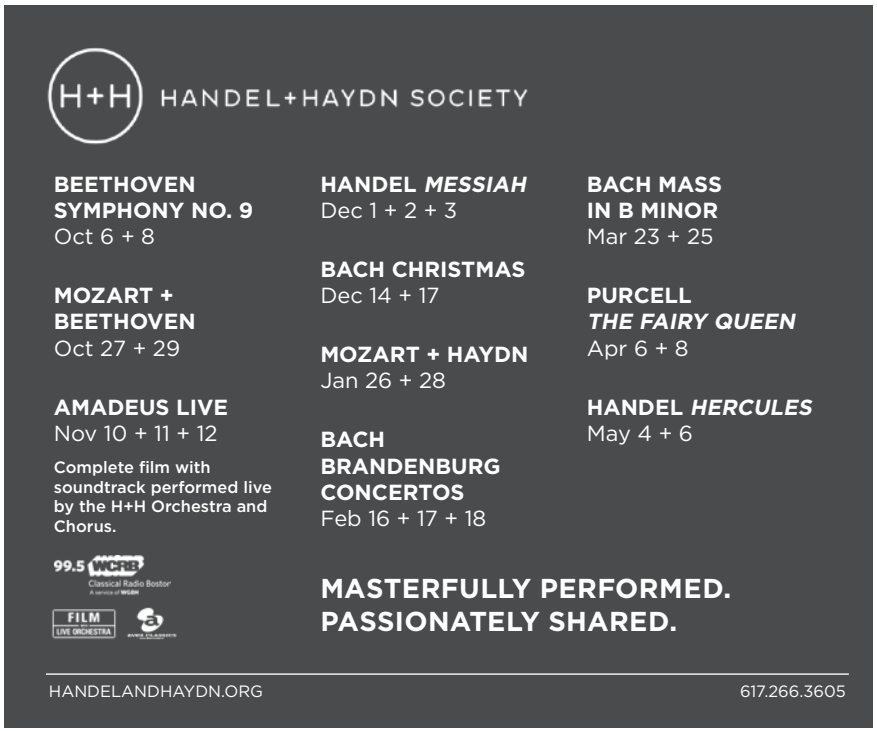
An active recording artist, Gil Rose serves as the executive producer of the BMOP/sound recording label. His extensive discography includes world premiere recordings of music by John Cage, Lukas Foss, Charles Fussell, Michael Gandolfi, Tod Machover, Steven Mackey, Evan Ziporyn, and many others on such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



THE BOSTON MODERN ORCHESTRA PROJECT

is the premier orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries. A unique institution of crucial artistic importance to today's musical world, the Boston Modern Orchestra Project (BMOP) exists to disseminate exceptional orchestral music of the present and recent past via performances and recordings of the highest caliber. Hailed as "one of the most artistically valuable [orchestras] in the country for its support of music either new or so woefully neglected that it might as well be" by *The New York Times*, BMOP recently concluded its 20th anniversary season and was the recipient of Musical America's 2016 Ensemble of the Year award, the first symphony orchestra in the organization's history to receive this distinction.

Founded by Artistic Director Gil Rose in 1996, BMOP has championed composers whose careers span nine decades. Each season, Rose brings BMOP's award-winning orchestra, renowned soloists, and influential composers to the stage of New England Conservatory's historic Jordan Hall in a series that offers the most diverse orchestral programming in the city. The musicians of BMOP are consistently lauded for the energy, imagination, and passion with which they infuse the music of the present era.

BMOP's distinguished and adventurous track record includes premieres and recordings of monumental and provocative new works such as John Harbison's ballet *Ulysses*, Louis Andriessen's *Trilogy of the Last Day*, and Tod Machover's *Death and the Powers*. A perennial winner of the ASCAP Award for Adventurous Programming, the orchestra has been featured at festivals including Opera Unlimited, the Ditson Festival of Contemporary Music with the ICA/Boston, Tanglewood, the Boston Cyberarts Festival, the Festival of New American Music (Sacramento, CA), Music on the Edge (Pittsburgh, PA), and the MATA Festival in New York. BMOP has actively pursued a role in music education through composer residencies, collaborations with colleges, and an ongoing relationship with the New England Conservatory, where it is Affiliate Orchestra for New Music. The musicians of BMOP are equally at home in Symphony Hall, Weill Recital Hall at Carnegie Hall, and in Cambridge's Club Oberon and Boston's Club Café, where they pursued a popular, composer-led Club Concert series from 2003 to 2012.

BMOP/sound, BMOP's independent record label, was created in 2008 to provide a platform for BMOP's extensive archive of music, as well as to provide widespread, top-quality, permanent access to both classics of the 20th century and the music of today's most innovative composers. BMOP/sound has garnered praise from the national and international press; it is the recipient of six Grammy Award nominations and its releases have appeared on the year-end "Best of" lists of *The New York Times*, *The Boston Globe*, National Public Radio, *Time Out New York*, *American Record Guide*, *Downbeat Magazine*, WBUR, NewMusicBox, and others.

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ANNUAL FAMILY CONCERT

Young Heroes of Folklore!

BOSTON MUSICA VIVA
Richard Pittman
Music Director

Sunday, March 11, 2017 at 3pm

Tsai Performance Center, Boston University
50% off tickets with code FAMILY at (617) 354-6910 & BMV.org!

Barbara White — **The Wrong Child** ***world premiere***
Northeast Youth Ballet & Joyce Kulhawik

Bruce Adolphe — **The Girl Who Loved Wild Horses**
The Boston City Singers & Joyce Kulhawik

Chameleon Arts Ensemble

17/18 Season 20

Transforming experiences in chamber music

immortal notes and Tuscan air

Saturday, March 3, 2018, 8 PM
Sunday, March 4, 2018, 4 PM
First Church in Boston

"an all-star lineup of chamber musicians"
- The Boston Globe

Samuel Barber *Summer Music* for woodwind quintet
Louise Talma *The Ambient Air* for flute, violin, cello & piano
Camille Saint-Saëns Piano Trio No. 1 in F Major, Op. 18
Libby Larsen *Black Birds, Red Hills* for clarinet, viola & piano
Pyotr Ilych Tchaikovsky *Souvenir de Florence* for string sextet, Op. 70

www.chameleonarts.org • 617-427-8200

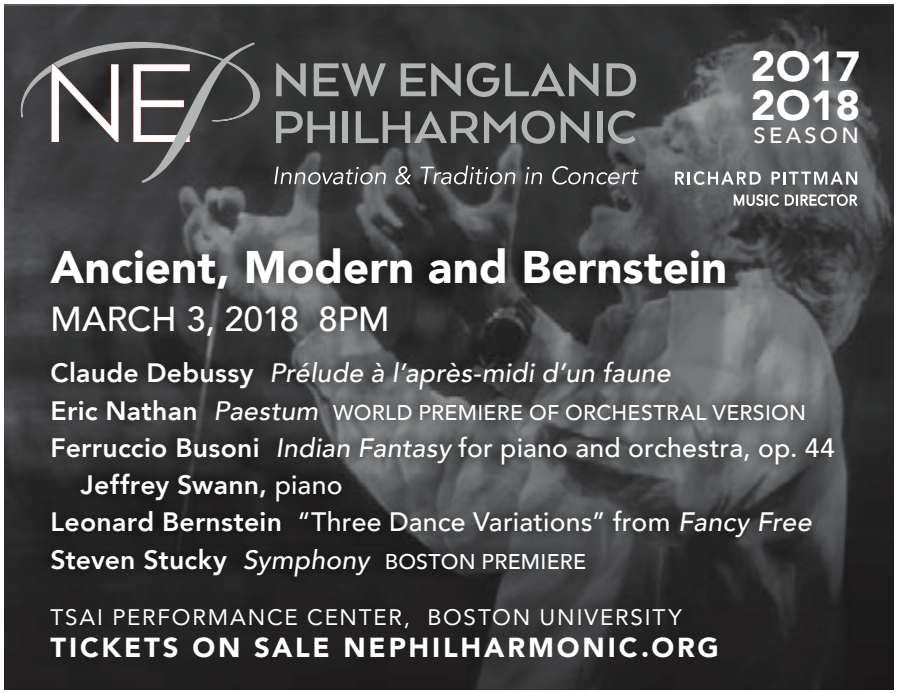
can ta ta singers
David Hoose
Music Director

Missa solemnis
March 16/8 pm
NEC's Jordan Hall
David Hoose, Music Director

Cantata Singers returns to Beethoven's epic Missa solemnis, paired with Schoenberg's powerful "De profundis." Regarded as one of the greatest choral masterpieces of all time, Beethoven's own inscription in the score, "From the heart—may it return to the heart!" aptly describes the piece's luminous majesty, and intimate power.

Single Tickets $25-$75 | Discounts for students, seniors, and groups

For tickets and info: 617.868.5885 cantatasingers.org



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New from BMOP/sound

[1048]

DAVID RAKOWSKI STOLEN MOMENTS

PIANO CONCERTO NO. 2
Amy Briggs piano

"Briggs has…accommodated the concerto's virtuosic demands with shockingly little outward effort." THE BOSTON GLOBE

[1049]

VIRGIL THOMSON FOUR SAINTS IN THREE ACTS

CAPITAL CAPITALS
Charles Blandy tenor
Simon Dyer bass
Aaron Engebreth baritone
Andrew Garland baritone
Tom McNichols bass
Gigi Mitchell-Velasco soprano
Sarah Pelletier soprano
Deborah Selig soprano
Sumner Thompson baritone
Lynn Torgove mezzo-soprano
Stanley Wilson tenor

"odd-ball, Monty Python-esque humor" BOSTON CLASSICAL REVIEW

[1050]

STEVEN STUCKY AMERICAN MUSE

CONCERTO FOR ORCHESTRA | RHAPSODIES
Sanford Sylvan baritone

"Stucky's sounds are never less than ravishing" THE BOSTON GLOBE

[1051]

ANTHONY PAUL DE RITIS POP CONCERTO

AMSTERDAM | RIFLESSIONI | BALLET
Eliot Fisk guitar
Patrick de Ritis bassoon
Duo X88

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[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

Upcoming from BMOP/sound

[1057]

PETER CHILD SHANTI

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

[1058]

LEON KIRCHNER COMPLETE ORCHESTRAL WORKS

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MARCH 30, 2018 – 8PM
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Beethoven, ***String Quartet Op. 135 (arr. AFC)***
Kevin Puts, ***Credo (arr. AFC)***
Strauss, ***Metamorphosen***

featuring the Miró Quartet

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