# BMOP 25 YEARS

GIL ROSE, ARTISTIC DIRECTOR

## ELLEN TAAFFE ZWILICH PORTRAIT CONCERT

ORCHESTRAL SERIES

**APRIL 8, 2022**
**JORDAN HALL**

**A BOSTON CONNECTION CONCERT**
presented in partnership with New England Conservatory

# Ellen Taaffe Zwilich Portrait Concert

FRIDAY **APRIL 8, 2022** 8:00

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## COMING UP NEXT

**JUNE 17, 2022 — THE STRAND THEATRE**

# X The Life and Times of Malcolm X

NETTRICE GASKINS

**The New England premiere of Pulitzer Prize-winner Anthony Davis's groundbreaking opera.** Starring Davóne Tines and featuring Joshua Conyers, Ronnita Miller, Whitney Morrison, and Victor Robertson. Through a combination of operatic writing and swing, scat, modal jazz, and rap, the opera echoes the "sound" of Malcolm's era and opens a powerful conversation about the history and living legacy of Malcolm X — in Boston and around the world. BMOP's performance, produced in partnership with Odyssey Opera, brings this seminal opera to The Strand Theatre in Dorchester, just blocks from the neighborhood where Malcolm X lived in his youth.

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Presented in partnership with Odyssey Opera

AS TOLD BY

# Ellen Taaffe Zwilich Portrait Concert

## A BOSTON CONNECTION CONCERT

presented in partnership with New England Conservatory

FRIDAY **APRIL 8, 2022** 8:00
JORDAN HALL AT NEW ENGLAND CONSERVATORY

### Upbeat!

### Concerto Elegia for flute and string orchestra

I. Elegy
II. Soliloquy
III. Epilogue

Sarah Brady, flute

### Commedia dell'Arte for violin and string orchestra

I. Arlecchino
II. Columbina
III. Il Capitano
IV. Cadenza and Finale

Gabriela Díaz, violin

### Symphony No. 5 (Concerto for Orchestra)

I. Prologue
II. Celebration
III. Memorial
IV. Epilogue

**GIL ROSE,** conductor

*This concert and Ellen Taaffe Zwilich's appearance are part of the Malcolm Peyton Composer Artist-in-Residence program at New England Conservatory.*

CLIVE GRAINGER

## TONIGHT'S PERFORMERS

**FLUTE**
Ashley Addington
Allison Parramore
Jessica Lizak

**OBOE**
Jennifer Slowik
Nancy Dimock
Laura Pardee

**CLARINET**
Jan Halloran
Kevin Price
Gary Gorczyca

**BASSOON**
Adrian Morejon
Jensen Ling
Greg Newton

**HORN**
Neil Godwin
Dave Ruffino
Marina Krickler
Helen Wargelin

**TRUMPET**
Eric Berlin
Andy Kozar
Richard Kelley

**TROMBONE**
Hans Bohn
Alexei Doohovskoy

**BASS TROMBONE**
Chris Beaudry

**TUBA**
Ben Vasko

**PERCUSSION**
Robert Schulz
Nick Tolle
Bill Manley
Michael Zell
Jonathan Hess

**VIOLIN I**
Gabriela Díaz
Alyssa Wang
Susan Jensen
Piotr Buczek
Sonia Deng
Nicole Parks
Jesse Iron
Ben Carson
Rob Lehmann
Rebecca Katsenes

**VIOLIN II**
Colleen Brannen
Lilit Hartunian
Annegret Klaua
Kay Rooney Matthews
Edward Wu
Sean Larkin
Betsy Hinkle
EmmaLee Holmes Hicks
Natalie Calma
Deborah Boykan

**VIOLA**
Peter Sulski
Alexander Vavilov
Emily Rideout
Emily Rome
David Feltner
Dan Dona
Noralee Walker

**CELLO**
Nicole Cariglia
Jing Li
Darry Dolezal
Ariel Friedman
Hyun-ji Kwon
Nate Johnson

**BASS**
Kate Foss
Randall Ziegler
Michael Hartery
Liz Foulser

**THE MALCOLM PEYTON COMPOSER ARTIST-IN-RESIDENCE** was established in 2018 to honor Malcolm Peyton, a member of the NEC Composition Faculty for over 50 years. During his remarkable tenure, Malcolm influenced the lives and careers of many students through his teaching and direction, as well as his dedication to the creation of new music at NEC. This residency was established to recognize his devotion to NEC and to the continued pursuit of excellence in the Composition Department.

# PROGRAM NOTES

By Clifton Ingram

### UPBEAT! (1999)

As expected of an orchestral opener, Ellen Taaffe Zwilich's *Upbeat!* begins with a jolt of orchestral energy, a cascading descent of high winds and strings. This initial gesture is like an inversion of the upward jab of the "Mannheim Rocket," a fashionable technique of the late 18th century during the Classical era. Here, however, Zwilich's downward-reaching gesture grounds the orchestra and briefly settles into a syncopated groove of brass and violins, reminiscent of the Americana verve of Aaron Copland, before returning to iterations on the initial gesture that propels the orchestra ever-forward.

If this opening music sounds familiar to historically-inclined ears, the composer has intended it to be so. From the get-go of *Upbeat!*, Zwilich quotes the famous "Preludio" of J.S. Bach's *Violin Partita No. 3 in E major*, BWV 1006. Her title for this program opener is therefore a play on words, referring to both the "lively and joyous 'upbeat' character of [Bach's] music" as well as the gesture's beginning on a musical upbeat to create rhythmic inertia, inherent in the syncopation of Bach's bold solo violin writing.

Zwilich's affinity for the history of violin writing started in the early days of the Miami-born composer's musical upbringing. Of her nascent days in music, Zwilich explains,

> I went to a high school that had a very good band, and we had a couple of choruses and an orchestra [where] we would play a Mozart symphony. The bizarre thing for the time, which I didn't realize then, was that we had behind-the-screen auditions.

Zwilich thrived in this inclusive musical environment, one which progressively emphasized merit and avoided the biases against women in music so common at the time.

After finishing a bachelor's degree at Florida State University in 1960, Zwilich moved to New York City to play violin with the American Symphony Orchestra under the baton of renowned conductor Leopold Stokowski. In this way, Zwilich is no stranger to the historical tradition of orchestral literature. Yet her musical interests remained broad and omnivorous, traits that have served her well in forging her own unique compositional voice. About the origins of her style, Zwilich states:

> It's all kind of a mixed bag. I feel like I have a voice, but I don't have a regular style [and] I wouldn't want to write like somebody else. My background includes all kinds of things. I played under Stokowski for seven years and had a strong background in classical tradition. In college I played jazz and bebop, and that comes out in my music. I'm not going to sit down and say, 'I'll write something jazzy.' If it comes out that way, I'll take it.

After her formative years with the American Symphony Orchestra, Zwilich continued her musical studies at Juilliard, where she became the first woman to receive a doctorate in composition in 1973. Against the odds, she continued to make a name for herself as a pioneer in the field and, within a decade, became the first woman composer to be awarded the Pulitzer Prize in music in 1983 for her Symphony No. 1. Zwilich's genuine popularity with audiences rests on her concise and accessible brand of modernism, which employs a passionately obsessive development of motivic materials that generate the wholesale melodic, harmonic, and structural character of her work.

*Upbeat!* was commissioned and premiered in September of 1999 by both the National Symphony Orchestra and the Westchester Symphony Orchestra with performances conducted by Anthony Aibel. The work progresses organically from its Bach-quoting origins, never losing steam and putting the string section through a rigorous workout of demanding *tutti* passages. Despite its musical challenges, *Upbeat!* remains lighthearted, a jovial romp that both meets and thwarts expectations, as evident in Zwilich's humanistic, path-less-traveled writing process:

> I sometimes say to young composers, 'Life is not like a GPS where you go three miles and make a right. It's full of all these accidental things. It's more like driving around in a country and stopping there and staying a few days.' That's how I feel about writing. I don't want to have a road map of what I'm going to do. I want to feel it and have it just come out. We don't know what music is, but for me, it's the entire human, the brains, the heart, the soul, the guts. It should make you want to sing and dance. It's sorrow and joy and everything we have as humans.

## CONCERTO ELEGIA (2015)

Ellen Taaffe Zwilich is an old hand at writing concertos and concertante works, ones where solo instruments are featured amongst larger instrumental forces. With an expansive list ranging from the mid-1980s until the present day, tonight's program features three such works: one for flute and string orchestra, another for violin and string orchestra, and lastly a "concerto for orchestra."

The first of these works on tonight's program is *Concerto Elegia*, which was composed in memory of Zwilich's late husband Erik LaMont. Commissioned by a consortium of 11 orchestras and premiered by flutist Trudy Kane at the University of Miami's Frost School of Music in 2015, the musical narrative of *Concerto Elegia* runs a gamut of emotions as if grappling with the stages of grief: anger, bargaining, depression, and acceptance. Cast in three movements, the flute soloist grapples with grief in solitude, eventually becoming more conversant with the supporting strings in order to come to terms with sadness in the face of loss.



This is not the first time that Zwilich's music has underlined this very human story of struggling with loss by using an intentional shifting between musical styles. Although Zwilich's earlier works in the 1970s had more readily embraced a brazen atonality, this would be replaced in the 1980s with a more neoromantic postmodernism and blending of styles. Zwilich's music had first garnered public attention in 1975 when the iconoclast Pierre Boulez conducted her *Symposium* at Juilliard. But shortly thereafter, her husband Joseph Zwilich (violinist for the Metropolitan Opera) passed away in 1979. In the wake of this loss, Zwilich refocused her compositional voice to one "communicating more directly with performers and listeners," softening the more harshly angular and jagged dissonances of mid-century modernism.

*Concerto Elegia*, written nearly four decades later, demonstrates Zwilich's continuation of using different styles, now used to tell a more explicit story of overcoming painful loss. This concerto for flute and string orchestra begins more like Zwilich's earlier work with its ambiguous harmonies that shift in and out of tonality. However, the work evolves slowly across its three movements, ranging from a floating sadness — where the flute's melancholic and meandering melodies soar atop hauntingly dark string textures — to a more lively and conversant interplay between soloist and ensemble, using jazz-like passages and rhythms.

The first movement, "Elegy," begins with a serpentine and searching solo by the flute that goes beyond mourning, verging into a kind of longing that seems to yearn for something beyond reach. Surely, there are ecstatic moments when the flute cries out in its upper registers as if in pain; but there are also depressive lows as the soloist performs long passages in the wind instrument's lower register, expressing a deep sorrow for an almost unbearable loss as if unable to go on. However, the glassy support of *molto legato* strings is occasionally disrupted by the soft thrum of plucking *pizzicato*, one that never quite seems to shake the flute from an inward expression. These "waking moments" from the strings are like a rapping at the door, attempting to signal the flute to return to a reality, one that the flute perhaps wishes to ignore because it is yet to offer any solace for the pain.

"Soliloquy," the second movement, is a more regularly rhythmic affair. Scored in three beats per measure, the music often strains against the cage of its time signature, stretching across the bar lines in groups of four beats. In this way, the floating sensation of the first movement still survives. Yet, something has changed. The strings begin in long tones in a *senza vibrato*, but — like with the soft plucking of *pizzicato* in the first movement — they more readily take on a regular pulse by repeating chords. The flute still winds through a solitary melody but is goaded into a more conversational and collaborative music, letting loose momentary moments of jazzy exuberance. Eventually, the flute loses more and more of its isolation as it joins the strings, which take on warmer harmonies.

In the final movement, titled "Epilogue," the strings continue to melt the solitude of the soloist by offering a soft palette of harmony. After staggering their bowing to create a continuous harmonic wall, the flute finally acquiesces and climbs this "wall of sound" with a new-found scalar agility. *Pizzicato* from the strings is once again employed by Zwilich to provoke the soloist, and an upbeat tempo is achieved, complete with jazzy riffs aplenty and a bebop-inflected chromaticism. While the pain of loss cannot be said to be completely gone, since the flute still continues to act against the string orchestra

in some respects, the soloist's playing has become more functional and integrated into the ensemble. The strings now feel less like a shroud to wrap up the soloist's solitude, as the flute writing becomes more dance-like. The flute ends repeating low-register notes, signaling a resolution that verges on resignation and exhaustion, but one that also melts with tenderness and acceptance.

### COMMEDIA DELL'ARTE (2012)

Ellen Taaffe Zwilich's *Commedia dell'Arte* is a much different kind of casting for soloist and ensemble than *Concerto Elegia*. Here, we find the composer at her most playful, returning to writing for her beloved violin. Zwilich conceived of this piece as a *bravura* concerto, one that shows off the bold virtuosic talent of the soloist. So it is also fitting that the composer took inspiration from the Italian theatrical tradition from which the work takes its name. Popular throughout Europe between the 16th and 18th centuries, *commedia dell'arte* employs archetypal characters who represent members of society but in a more exaggerated and "bigger than life" way — in essence, they are caricatures intended for the theatricality of the stage. Zwilich titles the first three movements of the work after some of these traditional characters.

"Arlecchino" appears in the first movement. Perhaps better known as Harlequin to some, Arlecchino is "basically an acrobat," a member of the *Zanni*, a servant class originating from the countryside. He is a clown of sorts, paradoxically both a dimwitted fool and an intelligent trickster: fun-loving, child-like, and also amorous. His role in the *commedia* tradition is often to create chaos, and Zwilich leans into this tradition by attributing an off-kilter Bartokian writing to the strings. The violin soloist's part is marked *scherzando*, which means playful and joking, and Zwilich's virtuosic writing calls for left-hand *pizzicato*, a technique where the player uses their left hand — which is usually reserved for stopping the string, while the right-hand's bow or fingers activate the strings — to pluck a string, allowing the right-hand to continue to use the bow. The music is fast, clever, and deeply rhythmic, provoked by a violist in the ensemble armed with a slapstick, a percussion instrument who's clapping emphasizes the soloist's acrobatic "squat-and-jump" clowning-around.

Another auxiliary instrument is employed in the second movement, entitled "Colombina." This time, a tambourine is played by a cellist. Colombina is a much different stock character in the *commedia dell'arte* tradition. Where Arlecchino was a puckish rogue, Colombina is a "little dove," sensual yet sensible, often the object of Arlecchino's desires. In fact, the tambourine she carries was often used to ward off the amorous attentions of the trickster-clown. Zwilich appropriately marks the solo violinist's music in this movement with words like "sweet, expressive," "a little sultry," "bird-like," and "whimsical." The soloist starts off coy and poised before pushing the music into more extroverted passions. The accompanying strings are marked *con sordino* (with mute), providing a husky tone for Colombina's dance-like music. The strings also strum whole chords during *pizzicato* passages, providing an almost flamenco-like tone, which works well with the shimmering tambourine.

The third movement, and the last of Zwilich's *commedia* characters, is "Capitano." An accompanying violinist begins the movement with a mock militaristic roll of a toy drum, setting the stage for bellicose *bravura* and buffoonery. Il Capitano (the captain) is traditionally a cartoon caricature of a military man: bold and swaggering, yet ultimately cowardly. The solo violinist begins in the lower register, marked "ponderous." The writing is largely percussive and often calls for double-stops (where two pitches are played at once) or even triple-to-quadruple stops.



In the final movement, titled "Cadenza and Finale," the characters are imagined to meet and interact. Rather than be too prescriptive by providing a specific narrative here, Zwilich intends for the listener to decide who is who and what might be happening in this closing music. The movement opens with the atmospheric jangling of pipe bells, played by several members of the accompanying string section. Quickly, the solo violinist takes over to play a long cadenza that combines the gestures of the previous three movements. The "squat-and-jump" registral jumps of Arlecchino are blended seamlessly with the delicately sultry melodic and faux-belligerent rhythmic gestures of Colombina and Capitano to theatrical effect.

### SYMPHONY NO. 5 (CONCERTO FOR ORCHESTRA) (2008)

Commissioned by the Juilliard School in honor of Bruce Kovner and Suzie Kovner with support of the Trust of Francis Goelet, Zwilich's Symphony No. 5 work was premiered in October of 2008 at Carnegie Hall by the Juilliard Orchestra under the baton of James Conlon. Zwilich divides the work into a traditional four movements. Subtitled "Concerto for Orchestra," Zwilich explains that "The entire work treats the orchestra like a huge chamber ensemble, in which each player or section can be a brilliant soloist one moment and a sensitive partner the next."

This intentional fluidity of genre and instrumental interaction demonstrates Zwilich's flair for orchestration. She also notes that two personal motives drove her while writing this work: (1) her relationship to Juilliard, the place where she first honed her composition voice and for whose orchestra she takes great pleasure in writing because of their dedication to the medium, and (2) her respect for conductor James Conlon's "dedication to the music of composers who were politically silenced."

"Prologue," the first movement, begins without beating around the bush: a thickly scored music thrusts quickly upwards suddenly out of nowhere, cresting like a great wave into a crashing *forte*. A more tender theme emerges from the chaos between flute and horn, but this peacefulness is quickly dashed over and over again by another iteration of the "cresting wave" gesture. The music continues to be restless, shifting and turning from moment to moment to give every instrument their time in the spotlight. There is an ever-present sense of urbane danger to the proceedings, often exacerbated by percussive explosions, usually followed by fleeting moments of gentleness and fragility.

This opening movement serves to introduce the main thematic material used across the different movements, about which Zwilich has said, "Like most of my large-scale works, the long line of the work grows from material in the opening movement, sometimes in clearly recognizable motives and variations, but most frequently in more subtle evolutions." Therefore, the listening experience can be a bit of a hunt to find these themes, which seem hidden by the composer, only to be revealed again in surprising new ways.

The second movement, "Celebration," is full of a "vibrant energy" in celebration of the dedicated artistry of the Juilliard Symphony. Like the first movement, Zwilich wastes no time as the writing plunges the instruments into a fast and wild ecstatic frenzy of ris-

ing and falling waves of sound. Surprising segues from the different orchestral sections, especially the brass and percussion, add extra excitement. One might imagine the music to be the soundtrack to a cinematic car chase or action sequence.

"Memorial," the third movement, provides a moment of needed respite. This movement is dedicated "in remembrance of composers whose voices were silenced by tyranny," which only enhances its gravity. The same thematic material from the first two movements is still present, but the atmosphere is less dense and much more sweeping in scope. There is still a hint of violence, an unsteady churning of instrumental forces where one is never quite sure what to expect next. The "Epilogue" closes the symphony, opening with the ghostly glances of wire brushes on the skins of timpani drums amidst the low thrum of cello and bass. Percussion is even more on display here than in previous movements, giving the finale a more jazzy edge.

In general, Zwilich's Symphony No. 5 relies heavily on contrasts to keep the ear's attention while the different permutations of her themes are being passed around the orchestral instruments. There is a kind of hot-cold juxtaposition here as well, between music of intense highs and lows. Indeed, when talking about composing for orchestra in interviews, Zwilich has noted how the writing is done in solitude, which is a rather inward and insular journey. However, once rehearsals begin, the composer is thrust into a much more social situation, engaging with the conductor and many musicians to hone the music previously only heard in her imagination. Zwilich has likened this juxtaposition to that of sauna cultures, where exposure to extreme hot temperatures is often followed by plunging one's self into frigidly cold waters. Her fifth symphony works much the same by guiding the listener through a series of hot and cold climates over and over again, often in quick succession. The effect can be dazzling and prismatic, threatening to lose those who are not ready for the ride. Though Zwilich's themes are always audibly present, the material is never quite the same throughout, flowing much like a river whose rapids rage at one point only to slow and ebb at another, providing excitement about what might lie just beyond the next bend.

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*Clifton Ingram is a 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

Called "enchanting" by the *Boston Globe*, flutist **SARAH BRADY** is sought after across the country as a soloist, chamber musician, and master teacher. An avid promoter of new music she has premiered and recorded new music from many of today's top composers. Recent projects have included premieres of new solo flute and electronic music from Elena Ruehr, Andy Vores, Marti Epstein, Reinaldo Moya, John Mallia, and Curtis Hughes, as well as music for flute and strings from Marcos Balter, Nicholas Vines and Johnathan Bailey Holland. Her solo and chamber work, as well as over 50 orchestral recordings can be heard on the Albany, Naxos, Oxingale, Cantalope and BMOP/Sound music labels. As a leading interpreter of contemporary music, she was invited to read and record new music commissioned by Yo Yo Ma for his Silk Road Project at Tanglewood.

Sarah lives in Boston and performs regularly as principal flute with the Boston Modern Orchestra Project and Odyssey Opera. She can also be heard performing with the Boston Symphony Orchestra, Boston Pops, Boston Ballet, Portland Symphony Orchestra, and Boston Lyric Opera. As a chamber musician she has collaborated with the Fromm Players at Harvard, the Firebird Ensemble, the Radius Ensemble, Boston Musica Viva, The Talea Ensemble, Callithumpian Consort, Sound Icon, and NotaRiotous. She is a member of the Michigan-based new music ensemble Brave New Works, a group that is dedicated to promoting new music throughout the US and Canada by premiering new music and educating young composers through a college residency program. The ensemble has been in residence at Cornell, Bowling Green University, the University of Michigan, Tufts University, University of Puget Sound, Williams, Western Washington University, and Boston Conservatory at Berklee.

In competition she was awarded second place in the National Flute Association 2006 Young Artist Competition, where she also won an award for the best performance of the newly commissioned work by Paul Drescher. She was a semi-finalist in the Myrna Brown Competition Flute Competition, Heida Herman Woodwind Competition, Eastern Connecticut Young Artist Competition, and twice received second place in Boston's prestigious Pappoutsakis Flute Competition. As a soloist Sarah enjoyed a sold out debut at Carnegie Hall's Zankel Hall with pianist Oxana Yablonskaya. Currently, Sarah is the Director of the Contemporary Classical Music Department as well as Associate Professor of Flute at the Boston Conservatory at Berklee.

Georgia native **GABRIELA DÍAZ** began her musical training at the age of five, studying piano with her mother, and the next year, violin with her father. As a childhood cancer survivor, Gabriela is committed to supporting cancer research and treatment in her capacity as a musician. In 2004, Gabriela was a recipient of a grant from the Albert Schweitzer Foundation, an award that enabled Gabriela to create and direct the Boston Hope Ensemble. This program is now part of Winsor Music. A firm believer in the healing properties of music, Gabriela and her colleagues have performed in cancer units in Boston hospitals and presented benefit concerts for cancer research organizations in numerous venues throughout the United States.

A fierce champion of contemporary music, Gabriela has been fortunate to work closely with many significant composers on their own compositions, namely Pierre Boulez, Magnus Lindberg, Frederic Rzewski, Alvin Lucier, Unsuk Chin, John Zorn, Joan Tower, Roger Reynolds, Chaya Czernowin, Steve Reich, Tania León, Brian Ferneyhough, and Helmut Lachenmann. Gabriela is a member of several Boston-area contemporary music groups, including Sound Icon, Ludovico Ensemble, Dinosaur Annex, Boston Musica Viva, and Callithumpian Consort. She plays regularly with Winsor Music, Castle of our Skins, Radius Ensemble, and Emmanuel Music and frequently collaborates with Alarm Will Sound, the International Contemporary Ensemble (ICEensemble), and A Far Cry. In 2012 Gabriela joined the violin faculty of Wellesley College. Gabriela is co-artistic director of the much beloved Boston-based chamber music and outreach organization Winsor Music.



# ARTISTIC DIRECTOR

LIZ LINDER

**GIL ROSE** is a musician helping to shape the future of classical music. Acknowledged for his "sense of style and sophistication" by *Opera News*, noted as "an amazingly versatile conductor" by *The Boston Globe*, and praised for conducting with "admiral command" by *The New York Times*, over the past two decades Mr. Rose has built a reputation as one of the country's most inventive and versatile conductors. His dynamic performances on both the symphonic and operatic stages as well as over 80 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 has won fourteen ASCAP awards for adventurous programming and was selected as Musical America's 2016 Ensemble of the Year, the first symphony orchestra to receive this distinction. Mr. 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, Chen Yi, Anthony Davis, Lisa Bielawa, Steven Mackey, Eric Nathan, and many others on such labels as Albany, Arsis, Chandos, ECM, Naxos, New World, and BMOP/sound.

In September 2013, he introduced a new company to the Boston opera scene, Odyssey Opera, dedicated to eclectic and underperformed operatic repertoire. Since the company's inaugural performance of Wagner's *Rienzi*, which took the Boston scene by storm, Odyssey Opera has continued to receive universal acclaim for its annual festivals with compelling themes and unique programs, presenting fully staged operatic works and concert performances of overlooked grand opera masterpieces. In its first five years, Mr. Rose has brought 22 operas to Boston, and introduced the city to some important new artists. In 2016 Mr. Rose founded Odyssey Opera's in-house recording label with its first release, Pietro Mascagni's *Zanetto*. A double disc of one act operas by notable American composer Dominick Argento, and the world premiere recording of Mario Castelnuovo-Tedesco's *The Importance of Being Earnest* followed. In the past year, Odyssey has released premiere recordings of Charles Gounod's *La Reine de Saba* and Saint-Saëns's *Henry VIII*.

Formerly, Mr. Rose led Opera Boston as its Music Director starting in 2003, and in 2010 was appointed the company's first Artistic Director. He led Opera Boston in several American and New England premieres including Shostakovich's *The Nose*, Weber's *Der Freischütz*, and Hindemith's *Cardillac*. In 2009, Mr. Rose led the world premiere of Zhou Long's *Madame White Snake*, which won the Pulitzer Prize for Music in 2011. Mr. Rose also served as the artistic director of Opera Unlimited, a contemporary opera festival associated with Opera Boston. With Opera Unlimited, he led the world premiere of Elena Ruehr's *Toussaint Before the Spirits* and the New England premiere of Thomas Adès's *Powder Her Face*, as well as the revival of John Harbison's *Full Moon in March*, and the North American premiere of Peter Eötvös's *Angels in America*.

Mr. Rose maintains a busy schedule as a guest conductor on both the opera and symphonic platforms. He made his Tanglewood debut in 2002 and in 2003 he debuted

with the Netherlands Radio Symphony at the Holland Festival. He has led the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of the Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana, and National Orchestra of Porto. 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. He has since returned to City Opera in 2017 (as Conductor and Director) and 2018 conducting a double bill of Rameau & Donizetti's *Pigmalione*. In 2019, he made his debut conducting the Juilliard Symphony in works of Ligeti and Tippett.

As an educator, he has served on the faculty of Tufts University and Northeastern University as well as worked with students at a wide range of colleges such as Harvard, MIT, New England Conservatory, Carnegie Mellon University and the University of California at San Diego amongst others.

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 five-time Grammy Award nominee and won Best Opera Recording in 2020 for Tobias Picker's *Fantastic Mr. Fox*.

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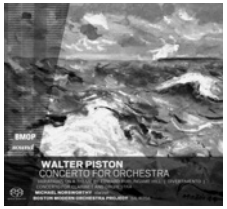


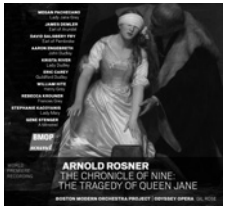

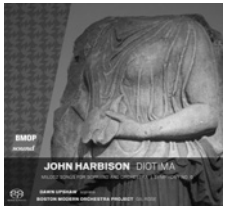

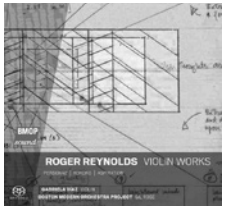


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