Generations

SUNDAY **OCTOBER 29, 2017** 3:00

BMOP

Generations

SUNDAY **OCTOBER 29, 2017** 3:00
JORDAN HALL AT NEW ENGLAND CONSERVATORY
Pre-concert talk by Robert Kirzinger at 2:00

WILLIAM SCHUMAN Judith, Choreographic Poem (1949)

MATTHEW AUCOIN Concerto for Piano and Orchestra (2016)
BOSTON PREMIERE

I. Moderato
II. Andante cantabile
III.

Conor Hanick, piano

INTERMISSION

DAVID SANFORD Scherzo Grosso (2006)

I
II
III
IV

Matt Haimovitz, cello

JOHN HARBISON Diōtima (1976)

GIL ROSE, conductor

CLIVE GRAINGER

TONIGHT'S PERFORMERS

FLUTE
Sarah Brady
Ashley Addington
Jessica Lizak

OBOE
Jennifer Slowik
Laura Pardee Schaefer
Nancy Dimock

CLARINET
Michael Norsworthy
Gary Gorczyca
Amy Advocat

BASSOON
Ron Haroutunian
Kevin Grainger
Jensen Ling

HORN
Neil Godwin
Sarah Sutherland
Alex Stening
Joe Cradler

TRUMPET
Michael Dobrinski
Andrew Sorg
Adam Gautille

TROMBONE
Hans Bohn
Victoria Garcia-Daskalova

BASS TROMBONE
Chris Beaudry

TUBA
Kenneth Amis

PERCUSSION
Robert Schulz
Craig McNutt
Nick Tolle
Matt Sharrock

PIANO
Linda Osborn

HARP
Amanda Romano

VIOLIN I
Gabriela Diaz
Tudor Dornescu
Sonia Deng
Nicole Parks
Aleksandra Labinska
Natalie Calma
Rose Drucker
Alyssa Wang
Kyra Davies
Angelia Cho

VIOLIN II
Klaudia Szlachta
Sean Larkin
Nivedita Sarnath
Kay Rooney-Matthews
Edward Wu
Mina Lavcheva
Shadwa Mussad
Susan Jensen
Amy Rawstron
Lizzie Jones

VIOLA
Noriko Futagami
Nathaniel Farny
Emily Rideout
Lauren Nelson
Dimitar Petkov
Emily Rome
Sam Kelder
Sharon Bielik

CELLO
Rafael Popper-Keizer
Miriam Bolkosky
Velleda Miragias
Ariel Friedman
Stephen Marotto
Amy Wensink

BASS
Anthony D'Amico
Bebo Shiu
Scot Fitzsimmons
Reginald Lamb

PROGRAM NOTES

By Robert Kirzinger

The Boston Modern Orchestra Project's 2017-2018 season opener, "Generations," spans four generations of American composers, all of whom have had strong ties to Boston. The works themselves, the earliest being William Schuman's important ballet score *Judith* and the latest Matthew Aucoin's Piano Concerto, represent both tradition and innovation, continuity and individuality, in deploying the potential of the modern symphonic ensemble. There are two *concertante* works—Aucoin's concerto and Sanford's *Scherzo Grosso*; Schuman's score is a ballet, and Harbison's a standalone orchestral tone poem.

WILLIAM SCHUMAN (1910-1992)
Judith, choreographic poem (1949)

William Schuman was to become one of the greatest American symphonists, yet his burning ambition as a teenager was to become a popular songwriter, to that end writing dozens of such songs before turning to classical music. Raised in and around New York City, he briefly attended New York University. He studied composition formally with Max Persin and Charles Haubiel, also working with Bernard Wagenaar in music theory. He eventually earned his master's degree from Columbia University, and also studied with the great American symphonist Roy Harris. An encounter with Aaron Copland led him to Serge Koussevitzky, music director of the Boston Symphony Orchestra, which would go on to perform many of his works, beginning with his Second Symphony in February 1939. Koussevitzky premiered the *American Overture* later the same year and the Third Symphony in 1941. His cantata *A Free Song* was premiered by the BSO in 1943 and won the first Pulitzer Prize in music. In 1985 Schuman was awarded a second Pulitzer for his lifetime of work in music and education. He taught at Sarah Lawrence College, then Juilliard, where he was also instrumental in forwarding plans for New York City's Lincoln Center.

After Koussevitzky, the BSO continued to perform Schuman's music frequently under Charles Munch, Erich Leinsdorf, Michael Tilson Thomas, Gunther Schuller, and Seiji Ozawa into the 1990s. His Seventh Symphony was a BSO 75th anniversary commission, premiered under Munch in 1960. All of the major orchestras in the country played his pieces. Unfortunately, his somewhat neoclassical, eclectic, usually tonally based music, with a touch of Americana, came to be considered outmoded, and has lost—hopefully temporarily—its place in the mainstream orchestral repertoire. Very prolific, he composed ten symphonies and many other orchestral works, chamber music including five string quartets, the operas *The Mighty Casey* and *A Question of Taste*, and several ballet scores, four of them for Martha Graham. *Judith* was arguably the most important of these.

Judith was part of the remarkable program of commissions, premieres, and recordings the Louisville Orchestra offered under its co-founder Robert Whitney. The orchestra had actually commissioned the choreographer Martha Graham to create a dance work, giving her leave to choose the composer. Having worked with Schuman previously on *Night Journey*, she chose him for *Judith*. Schuman wrote the score for a standard modern orchestra with two percussion and piano, and it was premiered to resounding acclaim by

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!
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NEC

New England Conservatory 150

the Louisville Orchestra and Robert Whitney with Graham as choreographer and dance soloist on January 4, 1950, in Louisville.

The music begins with an atmospheric Adagio that surges to a frenzied climax and subsides. The second section, Moderato con moto, is rhythmically intricate, almost scherzo-like, building up layers of orchestral texture. The Tranquillo third part, beginning with solo oboe in a falling arc, initially recalls the opening. The following Presto combines herky-jerky figures in dense counterpoint with sustained lines that grow increasingly active and impassioned. This gives way to another Adagio episode, strings at first, then adding solo English horn and gradually filling in the orchestral texture toward a triumphant ending. According to author Walter Simmons, Graham chose the story of Judith only after Schuman had completed the score, essentially composing her dance and its narrative to his music. The following sketch of a synopsis, taken from the Apocrypha, is included in the score for *Judith*:

The story of Judith is part of the Apocryphal writings. It tells
Of how...
"Holofernes took the waters and the fountains of waters of the children of Israel... therefore, their young children were out of heart and their women and young men fainted of thirst...and there was no longer any strength in them...and they were brought very low in the city..."
Of how...
"Judith fell upon her face...and cried with loud voice and said...
'O lord God of my father Simeon to whom thou gavest a sword to take vengeance of the strangers...
Give into mine hand the...power I have conceived...
Smite them by the deceit of my lips...
Break down their stateliness by the hand of a woman.
Lord God of the Heavens and Earth
Creator of the waters...
Hear my prayer.' "
Of how...
"Judith put off the garments of her widowhood for the exaltation of those that were oppressed."
and
"put on her garments of gladness...her bracelets and her chains and her ornaments..."
Of how...
"Judith went...down the mountain...to the tent of Holofernes..."
Of how...
"She abode in the camp three days...and she besought the Lord God to direct her way..."
Of how...
"On the fourth day Holofernes made a feast...
When Judith came in and sat down, Holofernes his heart was ravished with her... and he drank more wine than he had drunk at any one day since he was born..."

Of how…

"When evening came his servants made haste to depart…and Judith was left alone in the tent and Holofernes lying along his bed for he was filled with wine…"

Of how…

"Judith standing by his bed said in her heart: 'O Lord God of all power…strengthen me this day…' "

Of how…

"She took his head from him…and went forth up the mountain…and said with a loud voice:

'Behold the head of Holofernes…the Lord has smitten him by the hand of a woman…I will sing unto the Lord a new song.' "

Of how…

"The women…made a dance among them for her…and she took branches in her hand…and she went before all people in her dance."

* * *

This is the story of Judith. But the myth from which the story stems is much older. The story has its foundations in some ancient fertility rite or ritual of re-birth, in which the woman casts off the garments of mourning…symbolic of her isolation, and puts on her garments of gladness…symbolic of her femininity…thereby defeating the enemy…Death.

MATTHEW AUCOIN (b. 1990)

Concerto for Piano and Orchestra (2016)

Matthew Aucoin's opera *Crossing*, commissioned by American Repertory Theater at Harvard University and premiered at Boston's Shubert Theatre in May 2015, generated enormous excitement both before and after its first performance, which the composer conducted. Earlier this month it was given its New York premiere, also led by the composer, at the Brooklyn Academy of Music. Aucoin, an accomplished writer, wrote the libretto himself, based on Walt Whitman's experiences as a volunteer nurse during the Civil War. Adding to his skill set, Aucoin is also a fine performing pianist. The success of *Crossing* has led to a number of other opportunities and commissions. The position of Artist-in-Residence was created for him at the Los Angeles Chamber Opera, where he will present a new opera in 2019. He is also working on a new project for the Metropolitan Opera/Lincoln Center Theater's New Works program. He composed his young person's opera *Second Nature* for Lyric Opera of Chicago, where it was premiered in 2015.

As a conductor, Aucoin has been an assistant conductor with the Metropolitan Opera and was Solti Conducting Apprentice with the Chicago Symphony Orchestra, making his CSO debut at short notice filling in for Pierre Boulez. His conducting schedule in upcoming years includes major orchestras and opera companies both in the U.S. and Europe.

Born in Boston, Aucoin attended Harvard University, where he worked with the poet Jorie Graham, earning his bachelor's degree in 2012. He studied composition with Robert Beaser at Juilliard, receiving a graduate diploma. In addition to his work in opera, he has composed music for such artists as Boston's A Far Cry; tenor Paul Appleby on a commission from Carnegie Hall (his *Merrill Songs*), and the Los Angeles Chamber Orchestra, for which he wrote the twenty-minute *Evidence*, premiered by the LACO with the composer conducting in May 2016. The twenty-five minute Concerto for Piano and Orchestra, his largest instrumental work to date, was commissioned by the Gilmore International Keyboard Festival, and was premiered by pianist Conor Hanick with the Alabama Symphony, Carlos Izcaray conducting, in Birmingham.

The concerto is quite difficult from the soloist's point of view: the piano's presence is nearly constant throughout the piece, and Aucoin revels in the big sounds of thick chords and octave (or quasi-octave) doublings, the brilliant virtuosity of fast runs and arpeggios, and registral displacement that opens up a figure into two or three octaves. The same is true of much of the orchestral writing, with a full percussion section adding to the array of colorations conjured in *tutti* passages. The durational scope of the concerto matches its heft. Aucoin allows ideas and passages to linger, to sink in for the listener, creating expectations of its extended narratives. The opening's atmosphere of dark, rustling percussion, with its slight militaristic connotations and its erratically disrupted pulse, builds an atmosphere of tension. Articulations in both percussion and in the piano solo frequently fall a sixteenth-note before or after the prevailing meter, as though the participants are unwilling, or unable, to do the expected. The friction between regularity and unpredictability is persistent. An insistent, repeated dotted-rhythm figure—dotted eighth, sixteenth—is an anchoring idea, but this is undermined by asymmetrical bars of (for example) 7/16 or tempo-blurring quintuplets. The high, but rather dark, energy is maintained throughout the first movement, and returns toward the end of the second movement as well.

The second movement, Andante cantabile, begins with a long, unaccompanied chordal passage for solo piano, its duration necessary, perhaps, to meliorate the volatility of the first movement. Following the grounded, sustained character of the first part of the movement, a gossamer section marked "Winged," in which the orchestra plays airy, dry, mostly unpitched sounds, seems like an antithesis of the darkly percussive opening of the piece. From an airy beginning, the finale moves toward definition and clarity.

About his Concerto for Piano and Orchestra, Aucoin writes:

A piece of music is a haven in time, yet it must also be escaped. Music makes contradictory demands on us: in any compelling musical work, the musical material has a kind of will to survive, a zest for life, a burning need for continuation. But to create a satisfying temporal form, the composer must find a way to end things. This can feel like an act of violence: the musical material wants to stay alive! Who am I to force it back into silence? In a successful piece, though, the violence enacted upon the musical material serves to reveal the deeper nature of its life-force: like any living thing, it was headed for extinction even when it burned brightest, and the form of the piece is the shape that its life needed to take.

The three movements of my concerto manifest three distinct relationships to time. This manifests also in the relationship between the soloist and the orchestra, which is a fraught question in any concerto. Just think of the vast range between, say, Mozart's piano concertos, where the winds hover over the keyboard line like sympathetic attendant deities (a relationship that Ravel borrowed in the slow movement of his G-Major concerto), and the Schoenberg piano concerto, in which both soloist and orchestra seem to be fleeing some gigantic landslide. In more recent years, György Ligeti's piano concerto delights in the piano's percussive essence, the

sense that every striking of a key is the destructive—yet also fire-creating—blow of a hammer on an anvil. And Thomas Adès's In Seven Days *imagines the piano as the God of the Old Testament, the spirit that blows through the emerging world, which is the orchestra itself.*

In my first movement, the percussion seems to claim, right from the onset, that there's nothing left to say. The percussion forms an arid texture, a kind of uninhabited landscape that the piano is forced to walk through, looking for signs of life. The relationship between soloist and orchestra is tense and volatile throughout the movement: the soloist works desperately to control an inner chaos, which keeps surging up and which ultimately cannot be suppressed.

The second movement is a consolation. Here, both piano and orchestra seek to prolong the experience; the musical material is newly warm, even tender. The sudden shift in texture near the movement's end seems to be a gentle alarm bell going off, an alert that the dream has run its course and it's time to wake up.

The third movement is the piano's escape act. The strings play a light, feathery ostinato which the piano recognizes, uneasily, as a kind of doomsday clock, and which it tries to transcend. Near the movement's end, roughly where one might expect a cadenza in a classical concerto, the piano plays a brief passage that has nothing to do with the rest of the concerto: it's a vision of a different world. The orchestra quickly drags the soloist back to reality, and the movement ends with that same uneasy ostinato—but the soloist's vision can't be unseen.

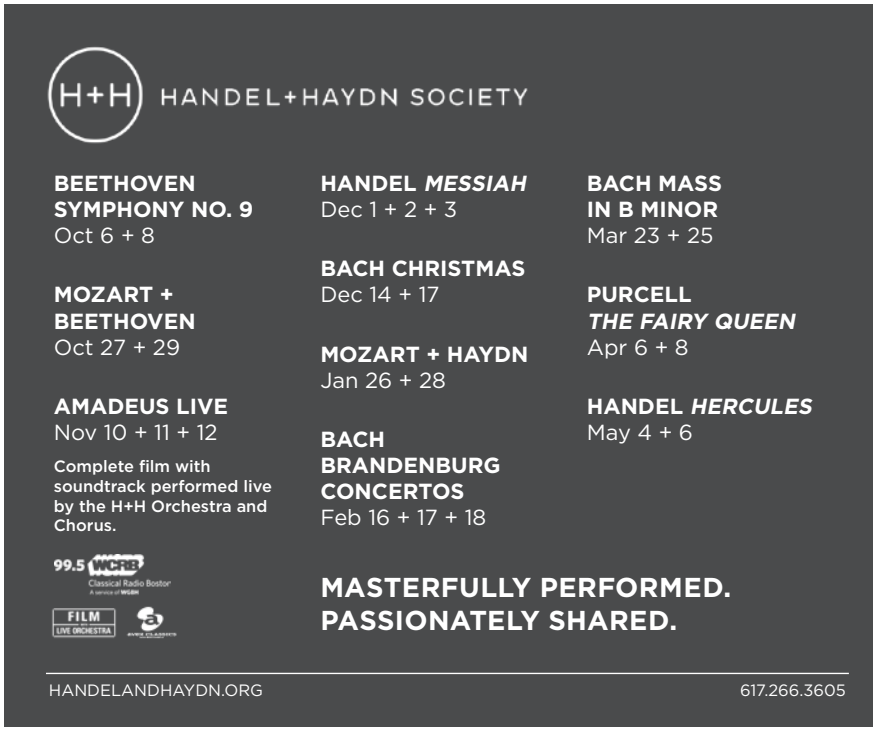
DAVID SANFORD (b. 1963)

Scherzo Grosso (2006)

Composer and conductor David Sanford grew up in Pittsburgh and Colorado Springs, Colorado. His encounters with funk, R&B, and rock music in Pittsburgh are a foundation for the broad, exuberant range of his compositional voice, which deliberately relies on the individual energies of performers as much as it does on rigorous technique and astute aesthetic contemplation. Growing up in a musical family, Sanford took up the trombone and developed a sense of shared camaraderie of performance by playing in marching bands and drum and bugle corps. Moving to Colorado at age eleven, he developed an interest in jazz, particularly the sophisticated big-band world of Charles Mingus and others, and began composing his own charts. In high school he also started to learn about the Western classical music tradition. Upon graduation, he attended the University of Northern Colorado in Greeley, continuing to play trombone but veering further toward composition. He decided to attend graduate school at the New England Conservatory, drawn there by such faculty members as Gunther Schuller—who had introduced the first jazz program at a major conservatory—along with Ran Blake and George Russell. As a composer, though, he ended up studying with Arthur Berger, a rigorous classicist with ties to the Second Viennese School, thereby further expanding his compositional range. He earned his master's degrees in composition and music theory at NEC and went on from there to Princeton University, where he earned another master's degree and, ultimately, his Ph.D. Sanford is a longtime faculty member of Mt. Holyoke College in South Hadley, MA, where he teaches music composition and a variety of other courses including jazz history and music and film. He holds the position of Elizabeth T. Kennan Professor of Music.

Sanford has written for groups as diverse as River City Brass (*Monangahela 1971*, to celebrate Pittsburgh's 250th anniversary), the Detroit Symphony Orchestra, the Chamber Music Society of Lincoln Center, Speculum Musicae, and San Francisco Contemporary Music Players, among many others. He was a recipient of the Rome Prize of the American Academy in Rome, and recently spent a year in Cambridge, MA, as a Fellow of the Radcliffe Institute, where among other things he worked on composing *Black Noise*, an orchestral work premiered by BMOP last spring. Sanford has received commissions and recognitions from organizations including the Koussevitzky Foundation, the American Academy of Arts and Letters, and the Guggenheim Foundation. His music has been recorded on the CRI, Channel Classics, and Oxingale labels. He maintains strong ties to Pittsburgh, the city of his youth: in 2003, he formed the innovative third-stream big band The Pittsburgh Collective, which has served as a crucible for many of his pieces and his ideas about music generally, and which, along with his longtime collaborator, cellist Matt Haimowitz, was the source and intended medium for his *Scherzo Grosso*.

The use of that "Western classical" title, and the fact that Sanford himself calls the piece a concerto, deliberately place the piece within the long (albeit diverse) concerto tradition, but as the composer explains below, both soloist and ensemble engage in musical behaviors that tap into rock, free jazz, and the classical avant-garde. The original big-band setting (which was premiered in 2005) allowed Sanford to trust in his perform-



ers' individual creativity and dynamic listening to help shape the piece; in the orchestral version, this is offset by a broader available timbral palette. Although brass is still a big part of the ensemble, omission of electric guitar and keyboard and the presence of large woodwind and string sections radically shift the sound-world into orchestral territory. Regardless, Sanford is determined to reflect in the ensemble writing and the contrast of sections the kaleidoscopic influences that guide Matt Haimowitz's solo performance.

David Sanford writes:

> Scherzo Grosso *is a concerto in four movements for cello and orchestra. While the influences in the piece are numerous, the main underlying thread is the memory of Ed Nelson (1962-2004), a trumpet player with the Pittsburgh Collective big band and a close friend of several members of that group. A fundamental trait of Nelson's character was his widely divergent and unpredictable nature; a possible musical genius who received straight A's in college who dropped out only a few credits short of his degree, and often withdrew from public performances for long stretches at a time.*
>
> *While a simple reading of the concerto's pairing might suggest that the cello represents the more "sacred" and the big band/orchestra the "profane," in actuality each explores aspects of both idioms, and the ground in between. The big band often veers closer to "European" than "jazz," breaking down into chamber groups at certain points. At the same time, the cello often acts as a jazz or rock soloist (movements I and IV), or as part of the rhythm section as Deidre Murray and Abdul Wadud have with Henry Threadgill's groups, or Hank Roberts with Tim Berne, among others. Those familiar with Mr. Haimovitz's work won't be surprised to hear him backed by drums, playing saxophone lines with the woodwind section, or imitating an electric guitar. Although the orchestral section is fully notated, the improvised trumpet solos in portions of the second and fourth movements are replaced by a notated trumpet solo in the second movement (several of the ideas taken directly from Dave Ballou's 2005 performance with the Pittsburgh Collective), and a flute/woodwind soli in the fourth movement.*

JOHN HARBISON (b.1938)

Diōtima (1977)

Although he was born and raised in New Jersey, most of his life and career have had their focus in Boston and Cambridge, first as a student at Harvard, then as a mainstay of a number of area musical organizations as conductor, composer, pianist, violist, and teacher. He attended the Tanglewood Music Center of the Boston Symphony Orchestra, which would later become such a significant advocate for his work. He received his master's degree at Princeton; his composition teachers included Walter Piston and Roger Sessions. A standout jazz pianist as a teenager, he cites Stravinsky, Bach, and Schütz as his most important influences. His erudition and aesthetic sensitivity about an enormous range of repertoire, from medieval to the present, is well-known and well-documented. A fine writer himself, he is vastly well-read, particularly in poetry, as his settings of a range of poets, particularly contemporary Americans, including Louise Glück, Jessica Fisher, and Lloyd Schwartz.

As an educator, Harbison joined the faculty of the Massachusetts Institute of Technology in 1969 and saw his department grow into one of the most respected programs in the country. He returned to the Tanglewood Music Center as a faculty member, including more than a decade recently as head of the composition department. As a conductor, he has been involved with Emmanuel Music since its inception, serving as acting artistic director after founder Craig Smith's death in 2007, and was conductor of the Cantata Singers. He has been composer-in-residence with the Pittsburgh Symphony Orchestra and the Los Angeles Philharmonic, and with his wife, the violinist Rose Mary Harbison, founded and directed the Token Creek Chamber Music Festival in Wisconsin. Harbison won the Pulitzer Prize in 1987 for his *The Flight into Egypt* and was a recipient of the MacArthur Grant in 1989, among many other honors. His highest-profile commission to date was his opera *The Great Gatsby*, commissioned by the Metropolitan Opera to mark the 25th anniversary of James Levine's tenure as music director of the Met. His earlier operas *Full Moon in March*, based on a Yeats text, and *Winter's Tale*, on Shakespeare's play, were recorded by BMOP, as was his complete ballet *Ulysses*.

Active in all genres, Harbison has composed several dozen works for orchestra, including six symphonies, a number of concertos, and several works for voice and orchestra and for chorus and orchestra, among them an hour-long Requiem commissioned and premiered by the Boston Symphony Orchestra. The BSO also commissioned three of his six symphonies, starting with his Symphony No. 1, written to celebrate the orchestra's centennial. He wrote his Cello Concerto for the BSO and Yo-Yo Ma and a Double Concerto for violin, cello, and orchestra for the BSO, Mira Wang, and Jan Vogler, and most recently wrote a short concert opener for chorus and orchestra, *Koussevitzky Said:*, to celebrate the 75th anniversary of Tanglewood. Koussevitzky was Tanglewood's founder and the BSO's music director for more than a quarter-century, and one of the most persistent advocates of American music during his lifetime. He also set up the Koussevitzky Music Foundation, which has provided funding for commissioning new works for seventy-five years. John Harbison's *Diōtima*, one of his earliest major orchestral works, was one such commission, composed in 1976. It was also the first Harbison work to be performed by the Boston Symphony Orchestra, which gave the world premiere under Joseph Silverstein's direction in March 1977. Silverstein was the BSO's longtime concertmaster and assistant conductor; his decision to perform the score, which was, after all, not composed for the BSO, was serendipitous, leading to the fruitful forty-year collaboration between Harbison and the orchestra.

Diōtima is a tone poem, taking its title from the work of the German Romantic poet Friedrich Hölderlin. "Diōtima" was his name for his great love Susette Gontard; the name comes originally from Plato's *Symposium*. Harbison chose the title after he wrote the piece:

> *At various times in the unfolding of the long hymnodic line I was writing, I felt a contrast was necessary, and introduced a fast, violent counter-idea. Each time the result seemed forced and awkward, and I substituted a static passage that waits for the return of the melody. I was at a lost to understand why the great laws of contrast didn't seem to apply, and equally baffled when I began to feel that the fast, violent music could appear only briefly at the end. It was with a strange sense of confirmation and communication with the occult that I stumbled on Hölderlin's first* Diōtima *poem, a hymn to personified beauty and the glorious classical age, which concludes with*

a tempest of NOW. It gave a sense of sanction, and also strengthened my conviction that the first generation of Romantics is always with us, their vision partially diverted and unfulfilled by what came after.

Diōtima is about a melody—an extended exploration of a long line, colored by changing orchestral textures and timbres and enlivened by shifting, dancing meters and rhythms. Although occasionally halting and sometimes interrupted entirely, the melody that begins in the high strings at the beginning defines the scope of the entire piece. Intensity increases both via the melody itself and its orchestration and counterpoint, working toward a climax some fourteen minutes into the piece that subsides abruptly, leaving the violins again playing the melody alone, but with an extremely high descant in the piccolos. The ensuing passage is the most serene; this is cancelled out definitively by the "tempest of NOW" that brings the piece to a close.

Harbison appends Hölderlin's first *Diōtima* poem as an epigraph for his piece, a kind of poetic parallel, although one is not to understand *Diōtima* as a translation or map of the poem. This is the composer's translation of the Hölderlin.

Come and calm for me the chaos
of these times, as you once reconciled
the elements, Ecstasy of the heavenly Muse.
Order the raging battle with peaceful
sounds from heaven, until all that
was divided unites in our mortal hearts,
until the ancient nature of man,
peaceful and noble, rises powerful
and serene out of this tortured age.
Return to the needy hearts of the
people, living beauty, return to the
banqueting hall, return to the temple.
For Diōtima lives, like the delicate
blossoms in winter; though rich
in inherent spirit, she seeks the sun.
But the sun of the spirit, that more
beautiful world, has gone under..,
and only hurricanes clash in the frosty night.

©Robert Kirzinger 2017. *Boston-based composer and writer Robert Kirzinger has been the program annotator for the Boston Modern Orchestra Project since 2007. He is on the staff of the Boston Symphony Orchestra as a writer, editor, and lecturer.*

GUEST ARTISTS

CONOR HANICK (PIANO)

Pianist Conor Hanick is one of his generation's most inquisitive interpreters of music old and new. With a unique adeptness for contemporary music reinforced by a commitment to music of all ages, Hanick's interpretations demonstrate a "technical refinement, color, crispness and wondrous variety of articulation that benefit works by any master." (Anthony Tommasini, *New York Times*)

He has performed with conductors Alan Gilbert, James Levine, David Robertson, Pierre Boulez, James Conlon, Anne Manson, Carlos Izcaray, Jeffery Milarsky, and others, in repertoire ranging from Beethoven's "Emperor" Concerto and the keyboard concertos of Johann Sebastian Bach to Olivier Messiaen's *Des Canyons aux Etoiles...* and John Adams' *Century Rolls*. As a recitalist and chamber musician, Hanick has performed at the Kennedy Center, Mondavi Performing Arts Center, the Krannert Center, the Kultur und Kongresszentrum Luzern, Kyoto Concert Hall, the Dewan Pilharmonik Peronas in Malaysia, and virtually every prominent arts venue in New York City, ranging from (le) Poisson Rouge and The Kitchen to Alice Tully Hall and all three halls of Carnegie Hall.

As a fierce advocate for the music of today, Hanick has premiered over 200 works and collaborated with composers both emerging and iconic. Among the them, Hanick has worked with Pierre Boulez, Matthias Pintscher, Milton Babbitt, Heinz Holliger, John Luther Adams, and Charles Wuorinen, in addition to championing music by leading composers of his own generation, including David Fulmer, Caroline Shaw, Matthew Aucoin, Samuel Adams, Vivian Fung, and Christopher Cerrone.

Complementing his solo and chamber music work, Hanick also works closely as an ensemble member with many new music groups and chamber orchestras. He has performed with The Knights at Tanglewood, the Kennedy Center, and on tour with Bela Fleck; the International Contemporary Ensemble (ICE) at the Park Avenue Armory in Heiner Goebbels' *De Materie*; the Talea Ensemble in the US premiere of Mauricio Kagel's *Sur Scene*; and in collaboration with the Metropolitan Opera Chamber Players, Chatter Ensemble, ensembleNewSRQ, Alarm Will Sound, Ensemble Echappé, and the Lucerne Festival Alumni Ensemble.

A graduate of the Masters and Doctorate programs of the Juilliard School, Hanick also holds music and journalism degrees from Northwestern University. He is a former guest artist at Smith College, current faculty artist of the Music Academy of the West, and resides in the Bushwick neighborhood of Brooklyn, New York. Hanick is a Yamaha artist.

STEPH-MACKINNON

MATT HAIMOVITZ (CELLO)

Renowned as a musical pioneer, cellist Matt Haimovitz has inspired classical music lovers and countless new listeners by bringing his artistry to concert halls and clubs, outdoor festivals and intimate coffee houses, any place where passionate music can be heard. Through his visionary approach – bringing a fresh ear to familiar repertoire, championing new music, initiating groundbreaking collaborations, producing innovative recording projects for Oxingale Records, and touring tirelessly, as well as mentoring an award-winning studio of young cellists at McGill University's Schulich School of Music in Montreal – Haimovitz is re-defining what it means to be an artist for the 21st century.

Haimovitz made his debut in 1984, at the age of 13, as soloist with Zubin Mehta and the Israel Philharmonic. At 17 he made his first recording with James Levine and the Chicago Symphony Orchestra, for Deutsche Grammophon. Haimovitz has since gone on to perform on the world's most esteemed stages, with such orchestras and conductors as the Berlin Philharmonic with Levine, the New York Philharmonic with Mehta, the English Chamber Orchestra with Daniel Barenboim, the Boston Symphony Orchestra with Leonard Slatkin and the Montreal Symphony Orchestra with Kent Nagano.

Haimovitz's recording career encompasses more than 20 years of award-winning work on Deutche Grammophon and his own Oxingale Records, the trailblazing independent label he founded with composer/producer Luna Pearl Woolf. Among other awards and acclaim, two recent Oxingale albums have been nominated for Juno Awards: *After Reading Shakespeare* and *Mozart the Mason*.

In 2006, Haimovitz received the Concert Music Award from ASCAP for his advocacy of living composers and pioneering spirit, and in 2004, the American Music Center awarded Haimovitz the Trailblazer Award, for his far-reaching contributions to American music. Haimovitz has also been honored with the Avery Fisher Career Grant (1986), the Grand Prix du Disque (1991), the Diapason d'Or (1991) and he is the first cellist ever to receive the prestigious Premio Internazionale "Accademia Musicale Chigiana" (1999). Haimovitz studied at the Collegiate School in New York and at the Juilliard School, after which he continued his cello studies with Ronald Leonard and Yo-Yo Ma. In 1996, he received a B.A. magna cum laude with highest honors from Harvard University. Matt Haimovitz plays a Venetian cello, made in 1710 by Matteo Gofriller.

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 five 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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