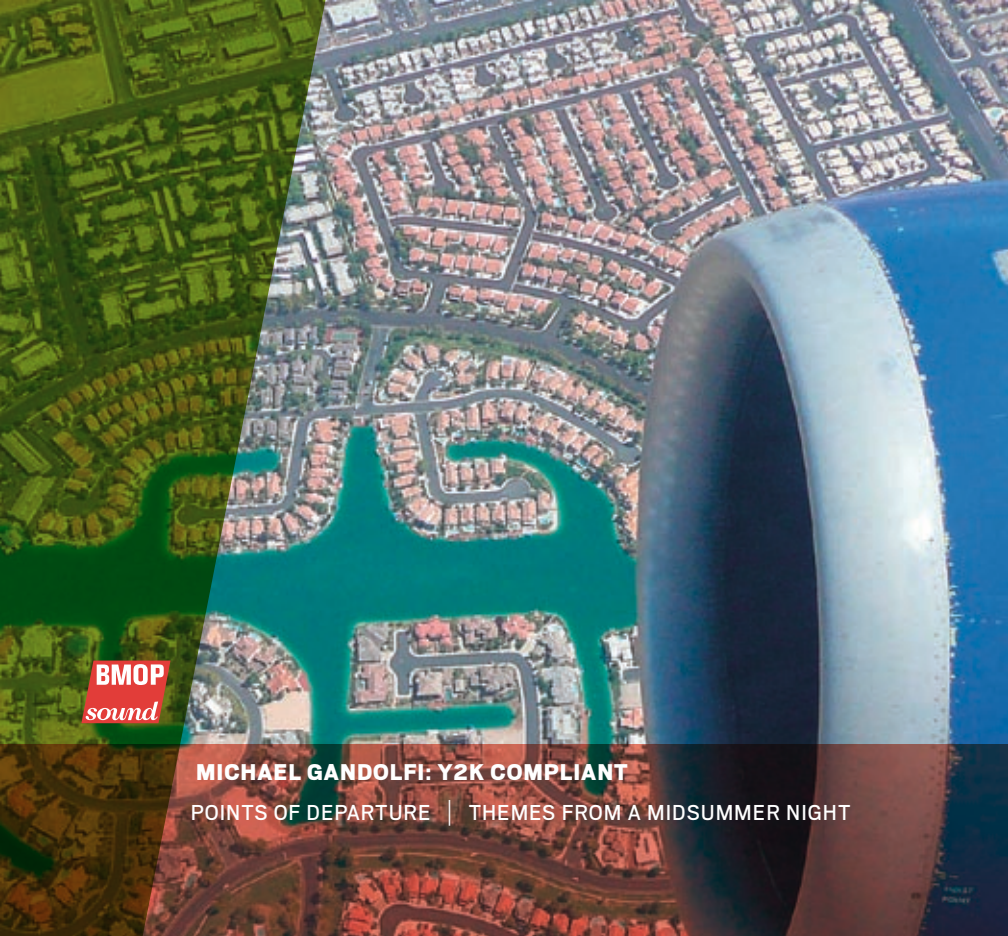

MICHAEL GANDOLFI: Y2K COMPLIANT

POINTS OF DEPARTURE | THEMES FROM A MIDSUMMER NIGHT

MICHAEL GANDOLFI b. 1956

POINTS OF DEPARTURE

THEMES FROM A MIDSUMMER NIGHT

Y2K COMPLIANT

BOSTON MODERN ORCHESTRA PROJECT

GIL ROSE, CONDUCTOR

POINTS OF DEPARTURE (1988)

[1]	I	Spirale	3:44
[2]	II	Strati	4:09
[3]	III	Visione	5:40
[4]	IV	Ritorno	3:04

THEMES FROM A MIDSUMMER NIGHT (2001)

[5]	I	Air (Oberon in Flight)	1:43
[6]	II	Theseus' Law	0:56
[7]	III	Hermia's Helter Skelter Scherzo	0:46
[8]	IV	Hermia and Lysander	1:24
[9]	V	Bottom Brays	1:07
[10]	VI	Sly Puck	0:38
[11]	VII	Apotheosis...Morning	2:51
[12]	VIII	Titania's Fairies	3:48
[13]	IX	Time Dream	3:43
[14]	X	Postlude (the Most Gentle)	1:13

Y2K COMPLIANT (2000)

[15]	I	Short Circuits	5:12
[16]	II	Analog Dreams	7:31
[17]	III	Joyous Reverb	5:13

TOTAL 52:43

JOHN KRAMER

By Michael Gandolfi

POINTS OF DEPARTURE

In the summer of 1986, while I was a fellow at the Tanglewood Music Center, I was awakened one morning by a knock on my door from Oliver Knussen who was Tanglewood's Composer-in-Residence and my Tanglewood teacher. He informed me that the Saint Paul Chamber Orchestra was preparing an application for a consortium commission with the Orpheus and Los Angeles Chamber Orchestras. The consortium commission guidelines indicated that each orchestra was to premiere the work of their designated composer and the Orpheus Chamber Orchestra had recommended me as their composer of interest. The deadline for the application was three days hence so I had to scramble about to print scores and reproduce recordings for their consideration.

When the Orpheus Chamber Orchestra contacted me, they suggested that I write for their core ensemble of double woodwind-quintet and sixteen strings. I inquired about including harp, piano, percussion, and brass (trumpets and trombones). I was advised that if I were to include additional instruments, only the premiere performance would be guaranteed and the piece would likely not be taken on tour. As I had no experience with a piece receiving multiple performances by the same ensemble at that point in my career, I didn't consider that to be an important issue. However, I did have experience in purposefully limiting a given instrumentation in order to force an exploration of colors and instrumental combinations that would perhaps otherwise be passed over in favor of selecting more exotic instruments to achieve a desired effect. I chose this more limited and challenging approach for *Points of Departure.*

The opening of the piece evokes glass chimes and assorted percussion instruments through the use of high piccolos, high string harmonics, tremolos, and thrown bows. The second movement, with its combination of pizzicati and sustained winds, evokes the plucking and sustain of a harp. The lush octave doublings of the third movement are reminiscent of an orchestra with larger forces than the 26-piece orchestra for which I was writing. There are many more such details of orchestration too numerous to list here. All would have been far easier to achieve with an augmented ensemble, but would not have had the unique coloring that results from applying imagination to a more limited instrumentation. In addition to the benefits of refining my craft of orchestration through this constraint, I was also the beneficiary of the Orpheus Chamber ensemble's subsequent tours with the piece. It remained in their repertoire for several years.

THEMES FROM A MIDSUMMER NIGHT

In the summer of 2001, I was employed by Tina Packer and Shakespeare & Company of Lenox, Massachusetts to write music for a production of *A Midsummer Night's Dream.* I was on the faculty of the Tanglewood Music Center at the time and they graciously allowed me to use their resources to assist in this project. My charge was as follows: hire whatever support team was necessary to compose roughly ninety minutes of music, record it, and deliver it in nine days. I hired two former Tanglewood Music Center composition fellows, Dan Cooper and Norbert Palej, to assist in the composition, both of whom wrote terrific pieces for the production. Norbert was responsible for writing most of the lovers' music (Lysander, Hermia, Helena, and Demetrius). It was decided that most of this music should have a mid- to late-romantic period flavor. Dan wrote the songs that were explicitly required by Shakespeare's text as well as most of the pieces requiring exotic special effects. My portion of the project required that I write forty minutes of music of a varied nature, including music for Puck, Oberon, and the Athenian craftsmen (a.k.a. "the mechanicals"), Bottom, Quince, Flute, etc. To this end, I composed twenty minutes of new material, I used (verbatim or re-orchestrated) ten minutes of music from previous

pieces of mine, and I improvised using an electric guitar and special effects for the remaining ten minutes of material, most of which was written for "the mechanicals" who were cast as contemporary construction workers. The recording sessions took place during two evenings at Tanglewood's Ozawa Hall with Stefan Asbury conducting. Upon completing the project, my friend and New England Conservatory colleague Malcolm Peyton urged me to fashion this music into a concert suite. In doing so, I was not mindful of tracing the chronology of the play. Of primary concern was the balance of movements regarding instrumentation and the musical affect of each piece in an overall sequence.

Y2K COMPLIANT

For some time, I had been thinking about writing a work that I would title *Freshman Theory,* inspired by John Harbison's *The Most Often Used Chords,* which I heard in performance by the Pro Arte Chamber Orchestra of Boston. *The Most Often Used Chords* is a wonderfully effervescent work that was prompted by Mr. Harbison's musings about a host of basic musical materials (major and minor scales, common chord progressions, etc.) that were present in the margins of a music manuscript notebook that he had purchased to sketch ideas for his piece. He managed to stitch these materials into his piece in a host of captivating and ingenious ways. I was immediately reminded of Escher lithographs in which hands are made to draw hands or reptiles crawl out from (and then dance to) the open pages of a book. Upon hearing that piece, I knew that I would one day try a similar approach, in which I would take basic musical materials, the kind that one studies in a freshman music theory class, and expound upon them throughout the course of a piece.

At the time of my writing this piece, there was an increasing clamor about an impending doom that was about to strike the world at the onset of the year 2000. Planes were predicted to fall from the sky. The power grid was predicted to fail. The media urged us to stockpile canned goods, water, and medicines. In short, the developed world was about to meet with a cataclysmic disaster of unimagined proportion. All of this was supposedly

due to a glitch in computing devices and the inability of these devices to cope with the millennium date change. This disaster would be invoked when the clocks struck 12:00 on the morning of the first day of the year 2000. As a response to this doomsday prediction, many appliances and computers were frantically retrofitted by their manufacturers to ensure that their devices would not contribute to this world demise. Such devices were branded "Y2K Compliant," which of course indicated "year 2000 compliant." I among others thought that the doomsday scenario was overblown. However, I couldn't resist borrowing this phrase for the title of my piece. I managed to merge the "Freshman Theory" idea with this current event. That is, elementary musical materials and the connection between technology and music were the tributaries that fed the piece.

The movement titles (*Short Circuits, Analog Dreams,* and *Joyous Reverb*) indicate this thinking (i.e., the connection between technology and musical patterns, expressions and devices). The first movement, *Short Circuits*, is most closely aligned to the "Freshman Theory" idea. It is comprised of basic tetrachords, scales, and chord progressions. They form sequences or patterns that are intentionally short-circuited to make a kind of inside joke or musical pun in reference to the impending Y2K disaster, though the movement is serious in tone. Initially, I intended to title the second movement *Intel Inside,* but later decided against that title owing to its patent trademark by the Intel Corporation. Therefore, I chose an alternate title: *Analog Dreams.* I composed the movement in one sitting using a digital synthesizer. I then orchestrated the piece for strings, ensuring that if digital computers were to meet with their demise, the piece would survive due to its transcription to an "analog" mode (tongue firmly in cheek). The last movement, *Joyous Reverb*, uses the orchestra to create a human reverb. There are myriad close-canons used to achieve this effect. At the end of the movement, I pay tribute to Bach through the quotation of his chorale *In dulci jubilo* to honor and welcome this greatest of composers to the new millennium. No matter what was about to befall civilization, Bach would remain triumphant.

NOTES

POINTS OF DEPARTURE *was commissioned by the Orpheus Chamber Orchestra, the Saint Paul Chamber Orchestra, and the Los Angeles Chamber Orchestra, and premiered in 1988 by the Orpheus Chamber Orchestra. The piece is scored for an ensemble of double woodwind-quintet and sixteen strings.*

THEMES FROM A MIDSUMMER NIGHT *was premiered by students of New England Conservatory in 2001. It is a concert adaptation of incidental music for* A Midsummer Night's Dream*, which was commissioned by Shakespeare & Company in 2001. The piece is scored for flute, oboe, clarinet, horn, trumpet, percussion, piano, harp, two violins, cello, and bass.*

Y2K COMPLIANT *was commissioned by Pro Arte Chamber Orchestra of Boston in 1998 and premiered in January 2000. The piece is scored for a classical orchestra of paired woodwinds and horns with strings.*

By Robert Kirzinger

Much of Michael Gandolfi's music takes its inspiration from the world of ideas outside music: literature, science, and the visual arts. Part of the draw of these ideas lies in their potential to be re-imagined in musical contexts, as many of his works illustrate. These ideas range from the work of novelist Boris Vian and painter David Hockney (in *Plain Song, Fantastic Dances*), to the fable of Pinocchio (*Geppetto's Workshop, Pinocchio's Adventures in Funland*), to current events (*Y2K Compliant, Budget Cuts*). In his 2007 orchestral work *The Garden of Cosmic Speculation,* his most substantial project to date, connections are made to a garden designed by Charles Jencks, the various plots of which are illustrations of and aesthetic reactions to edgy scientific concepts. Each movement

of Gandolfi's piece is based on either the underlying scientific idea or the physical form of Jencks's design, or both. Not surprisingly, the composer's interests also extend beyond the concert stage into collaborations with artists in other media, including writers, filmmakers, and theater groups, resulting in a valuable enrichment of artistic resources.

Gandolfi is master of innumerable compositional approaches, ranging from early music (figuring as stylistic appropriation or quotation) to virtually every technique available to a contemporary composer. His proficiency as a performing guitarist in rock, jazz, and new music has translated to a strong sense of ensemble collaboration in his own scores. His orchestration is clear, colorful, and inspired, with hints of Stravinsky but also with a particularly American sound in its use of percussion and brass. Nor is the instrumentation a surface detail: we frequently find imaginative changes in instrumental timbre ratcheting up the energy of already vigorous activity.

These many facets, and more, are well documented by the three works on this disc, which have very different genesis and intent but clear family resemblance. *Points of Departure,* the earliest of the three, is also the most abstract, while the other two are tied to extramusical ideas. *Points of Departure* shares with its later fellows both variety of character and an interesting sense of musical/dramatic narrative, along with certain details of figuration and texture. The most audible difference between this and the later works is its tonal language, which is fundamentally twelve-tone, but with definite areas of harmonic stability. The poetic conceit behind the title is Gandolfi's plan of spinning out each movement from material introduced in the previous movement; the fourth movement is the source for the first. The four-movement form is symphonic.

In the first movement, "Spirale," [**1**] the orchestral and harmonic texture gradually fills in from the starting point of the piercing, brilliant opening gesture in the piccolos. Violins and woodwinds provide icy highlights, while tremolo low strings support the sustained pitches of the horns and bassoons. The pulse is definite within an indefinable meter. This movement can be heard as two nearly equal sections, hinging on a string chorale (ca. 1:30). Compare the lyrical flute/clarinet passages on either side of this chorale.

The "point of departure" for the second movement, "Strati," [**2**] comes at measure 60 of the first (2:53), a wave of gestures falling, then rising in the woodwinds that, picked up in "Strati," is expanded over the first part of the movement, ending with a gradual and extreme slowing of the tempo. The second part is fragmentary and carries very little of the fluid forward motion of the first half, but follows a similar rising and falling course. The movement ends with a hushed progression of chords which, beginning at measure 83 (3:28), are the starting point of the third movement, "Visione."

The sustained chords of "Visione" [**3**] are based in lush string textures, strongly featuring harmonic fourths and fifths. Following the opening progression, a long violin melody unfolds. Part of the quiet accompaniment is a two-note oscillation that finally becomes the foreground of the second half of the movement. (Is this a quiet reference here to "Farben," the third of Schoenberg's *Five Orchestral Pieces*?)

"Ritorno," [**4**] picks up from measure 62 of "Visione," just five bars from the end. A rapid acceleration quickly redefines the oscillating figure, which becomes the springboard for the quick music of strings and winds. It's at the end of the rising wind figures that we encounter the seed of the first movement (measure 44, 1:21). After a verbatim recollection of the first few measures of the piece, the woodwind figures gradually become so many dying falls, lending momentum to the final inexorable descent.

The music for *Themes from a Midsummer Night* is transparent and light and almost always tonal, a somewhat more primary-color version of the essentially tonal harmonic palette he had developed in the years following *Points of Departure.* There are similarities between the earlier piece and this one, particularly in the small figures that repeat and combine in pattern, and the juxtaposition of such patterns with sustained melodic lines anchoring

the harmony. (Compare, for example, "Theseus' Law," the second piece in the suite, with the first couple of minutes of "Strati," the second movement of *Points of Departure.*)

The first movement, "Air (Oberon in Flight)," [**5**] captures the nobility and strangeness of the Fairy King (but not the temporary jealous petulance that drives the plot), at the same time evoking Shakespeare's Elizabethan Age with its lively fiddle music, tambourine, and guitar-like strumming in the cello. Gandolfi sets this in the "brightest" tonality, D major, using a sub-ensemble of strings, piano, harp, and percussion. "Theseus' Law" [**6**] introduces the king of the human world, whose impending marriage to Hippolyta impels the actions of the mortals. The key, G-flat major, is the diametrical "opposite" of Oberon's. The nine-player ensemble lacks oboe, trumpet, and percussion.

For "Hermia's Helter Skelter Scherzo" [**7**] (the ensemble, omitting only harp) Gandolfi calls on the twelve-tone method to illustrate Hermia's panic when she wakes in the forest from a bad dream to find herself abandoned by Lysander. "Hermia and Lysander," [**8**] the next movement, would have preceded the scherzo in the play, its calm pastoral quality (harp with piano and contrabass) following Lysander and Hermia as they walk through the forest and lie down to rest.

The fifth piece, "Bottom Brays," the eighth, "Titania's Fairies," and the ninth, "Time Dream," are borrowed from earlier works, a necessary (and time-honored) pragmatism for a theater assignment with a hot deadline. "Bottom Brays" [**9**] is lifted from the episode of *Pinocchio's Adventures in Funland* (1999) in which the wooden boy grows ass's ears. In the most famous side-story in Shakespeare's play, Bottom, one of several laborers (or "Mechanicals") preparing a play for the wedding ceremonies of the king, is enchanted by Puck with an ass's head. This is a quintet for flute, clarinet, violin, cello, and piano. The braying Bottom reminds us of Mendelssohn's overture. The following movement, "Sly Puck," [**10**] is a portrait of the mischievous sprite of Oberon's entourage. Glockenspiel and

contrabass are added to the previous movement's ensemble for a brief episode clearly meant to balance Bottom's.

In "Apotheosis...Morning," [**11**] for horn, then trumpet with piano and marked "wearily, dreamlike," the Dream's participants try to clear the cobwebs and fairy dust from their heads. Note the changing piano harmony under the repeated, unchanging trumpet melody.

"Titania's Fairies" [**12**] comes from another Pinocchio piece, the flute-and-piano *Geppetto's Workshop* (1997), a highly virtuosic piece for flute and piano. (This is the movement "The Talking Cricket Warns Pinocchio of the Dangers Ahead.") The virtuosity here comes in the exacting dynamics and the use of specific multiphonics in the flute, which float atop a shimmering piano accompaniment. The translation to the world of fairies is inspired and natural.

"Time Dream," [**13**] borrowed from Gandolfi's 1995 piece *Budget Cuts,* employs metrical illusion and polytempo, here called upon to evoke the dream-time of Oberon's fairy wood. Glockenspiel enters first, then xylophone playing five notes against the glockenspiel's six; the piano enters five-against-four with the glockenspiel, three against the xylophone's two...and so forth. Gradually more colors — the violins one after the other, contrabass, trumpet, woodwinds (horn and harp sit the movement out) — enter to fill out the space. In the last movement, "Postlude (the Most Gentle)," [**14**] the piano's quiet F-sharp major chorale is sweetened by the fairy dust of scraped suspended cymbal and woodblock. "Gentle" is the frequently used, apt descriptive term for the convoluted but finally conciliatory and satisfying plot of *A Midsummer Night's Dream*.

As the composer writes in his accompanying note, the title *Y2K Compliant* refers to the possibility, much discussed in 1999, that all computer-controlled systems would self-destruct with the resetting of internal clocks from "99" to "00." Gandolfi's piece, inspired

by aspects of music that have grown out of the use of computers, is "Y2K compliant" since it's designed in the end to avoid computers altogether by being performable by the same instruments available to Mozart and Haydn. In keeping with the idea of a new beginning, *Y2K Compliant* is a celebratory and joyous work.

Patterns of short, simple figures make up the first movement, "Short Circuits" [**15**]. The "short circuit" glitch seems to result in loss of a beat or half a beat here and there, which we can hear already in the second measure as flutes and violins "skip back" to repeat the four-note figure just played. Elsewhere the pattern of one instrument group seems at odds with that of another, for example in the flutes and clarinets versus the strings (cf. measure 21, 00:32 forward). A polytempo effect similar to the "Time Dream" movement of *Themes from a Midsummer Night* leads to a metric modulation from 3/4 to 12/16 (2:05). The final stretch ingeniously returns us to the beginning.

The slow middle movement, "Analog Dreams" [**16**] (marked "Adagio e misterioso") takes its cue from commercial synthesizer sounds that aspire to, but never achieve, the wondrous richness of a string orchestra. The movement, which recalls works like Barber's *Adagio* for strings and Berg's *Lyric Suite,* also features a twelve-tone-flavored solo part for violin marked "quasi-cadenze." The harmony is unmistakably tonal, with wonderful voice-leading and pithy dissonance.

The beginning of "Joyous Reverb" [**17**] is classic American minimalism in the shifting pattern-groups and triadic harmonies of the violas, although a more varied texture ensues. Beginning at measure nine (ca. 00:12) clarinets, flutes, and oboes reverberate the sound of the falling arpeggio of the violins and violas, creating a sonorous wash of sound. Encroaching repeated notes lead to a lighter section and new tonalities. An emerging oboe solo comes to rest in F major, announcing the entrance (2:58) of the hymn tune "In dulci jubilo," used by J.S. Bach in his chorale BWV 368 and the Orgelbüchlein chorale prelude BWV 608. The context implicitly acknowledges the similarity between Gandolfi's

technique to Bach's use of pattern-figure. The reverberation remains: the second violins following the first an eighth-note behind, the cellos and violas in interlocking patterns, woodwinds with stretto'd sixteenth-note figures brought back from the opening of the movement. The piece blooms here naturally and organically, ending without hint of pretension or bombast.

Michael Gandolfi's music is complex, intricate, and quirky, full of little touches that announce immediately to whom we can attribute the piece but also revealing more and more with each subsequent encounter. What's immediately apparent, though, is that the music is so ready to encourage exploration, that further listening and enrichment of experience that's so valuable after we encounter for the first time something new and different. To that end, the sheer *entertainment value* of the three works on this disc, in their colorful vibrancy and architectural rigor, is of inestimable value — something that's all too rarely said about new music but which can be gleefully applied to the work of this gifted and generous 21st-century composer.

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JOHN KRAMER

Michael Gandolfi's earliest musical involvement was in rock and jazz improvisation beginning at age eight as a self-taught guitarist. As his improvisational skills developed he became increasingly interested in music composition and began formal study in his early teens. He received his BM and MM degrees in composition from New England Conservatory, as well as fellowships for study at the Yale University Summer School of Music and Art, the Composers Conference, and the Tanglewood Music Center.

Gandolfi is the recipient of numerous awards including grants from the Fromm Music Foundation, The Serge Koussevitzky Music Foundation, the John Simon Guggenheim Foundation, the American Academy of Arts and Letters, and the Massachusetts Cultural Council. Many leading ensembles have performed his music, including the Boston Symphony Orchestra, the BBC Symphony Orchestra, the San Francisco Symphony Orchestra, the Tanglewood Music Center Orchestra, the Orpheus Chamber Orchestra, the Saint Paul Chamber Orchestra, the Los Angeles Chamber Orchestra, Nieuw Sinfonietta Amsterdam, the Pro Arte Chamber Orchestra of Boston, and the Boston Modern Orchestra Project.

Gandolfi's *The Garden of Cosmic Speculation* was premiered in 2007 by Robert Spano and the Atlanta Symphony Orchestra, and subsequently recorded on the Telarc label. Other performances include one in 2005 by the Boston Symphony Orchestra under the direction of David Zinman. His work for young audiences, *The Piper's Tale,* an adaptation of *The Pied Piper,* words by Dana Bonstrom, was premiered by Boston Musica Viva with Bob McGrath, narrator. In April 1999, the New Millennium Ensemble with David Margulies, narrator at New York's Merkin Concert Hall, premiered Gandolfi's *Pinocchio's Adventures in Funland*, written for young audiences. It was commissioned by the Elaine Kaufman

Cultural Center on a text by Dana Bonstrom. It subsequently received over sixty performances, including those by Boston Musica Viva, the Santa Barbara Symphony Chamber Players at the Ojai Festival, the Tanglewood Music Center, the Andover Chamber Music Society, and the Portland Chamber Music Festival. It received its European premiere in 2000 in Portugal by the Remix Ensemble. The Concord Symphony Orchestra funded a full orchestration of the score and premiered the piece in that form, under the direction of Richard Pittman, during their 2000–01 season.

In the summer of 2001, Gandolfi wrote music for Shakespeare & Company's production of *A Midsummer Night's Dream,* under the direction of Tina Packer. A concert adaptation of that score *Themes from a Midsummer Night* was premiered at Jordan Hall in the fall of 2001. Later that year, Gandolfi teamed-up again with Dana Bonstrom for a project commissioned by the Los Angeles Philharmonic Education Division. The resulting work, *Gwendolyn Gets Her Wish*, was premiered in April 2002, and was performed in the Los Angeles public schools as the cornerstone of a five-year "arts in education" initiative.

Gandolfi's work for wind ensemble, *Vientos y Tangos,* was co-commissioned by a consortium of fifteen wind ensembles, in celebration of Frank Battisti's seventieth birthday, and is now published by Boosey and Hawkes as part of their Windependence Series. In October 2005, the Boston Symphony Chamber Players performed his work, *Plain Song, Fantastic Dances,* commissioned by the St. Botolph Club, in Jordan Hall. In January 2007, Kenneth Radnovsky and the Boston Modern Orchestra Project performed the world premiere performance of his *Fantasia for Alto Saxophone and Orchestra.*

Gandolfi's music has been released on the Deutsche Grammophon and CRI labels. He has served as a faculty member of New England Conservatory and the Tanglewood Music Center. He was a visiting lecturer on music at Harvard University from 1996–1999 and in 2002. He is listed in *The New Grove Dictionary of Music and Musicians*. Gandolfi's music has been recorded on the Telarc, Deutsche Grammophon, CRI, Innova, and Klavier labels.

LIZ LINDER

Gil Rose is recognized as one of a new generation of American conductors shaping the future of classical music. His orchestral and operatic performances and recordings have been recognized by critics and fans alike. In 1996, Gil Rose founded the Boston Modern Orchestra Project (BMOP), the leading professional orchestra in the country dedicated exclusively to performing and recording music of the 20th and 21st centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim and earned the orchestra nine ASCAP awards for adventurous programming and the John S. Edwards Award for Strongest Commitment to New American Music. Since 2003 Mr. Rose has also served as Music Director of Opera Boston, an innovative opera company in residence at the historic Cutler Majestic Theatre.

As a guest conductor, Mr. Rose made his Tanglewood Festival debut in 2002 conducting Lukas Foss' opera *Griffelkin*, a work he recorded for Chandos and released in 2003 to rave reviews. In 2003 he made his guest debut with the Netherlands Radio Symphony conducting three world premieres as part of the Holland Festival. He has led the American Composers Orchestra, the Warsaw Philharmonic, the National Symphony Orchestra of the Ukraine, the Cleveland Chamber Symphony, and the National Orchestra of Porto, as well as several appearances with the Boston Symphony Chamber Players.

In June 2003, BMOP and Opera Boston together launched the much-celebrated Opera Unlimited, a ten-day contemporary opera festival featuring five operas and three world premieres. Mr. Rose led the world premiere of Elena Ruehr's *Toussaint Before the Spirits*, the New England premiere of Thomas Ades' *Powder Her Face*, as well as the revival of John Harbison's *Full Moon in March* with "skilled and committed direction" according to *The Boston Globe*.

In 2006 the Opera Unlimited Festival presented the North American premiere of Peter Eötvös' *Angels in America* to critical acclaim.

Also recognized for interpreting standard operatic repertoire from Mozart to Bernstein, Mr. Rose's production of Verdi's *Luisa Miller* was hailed as an important operatic event. *The Boston Globe* recognized the production as "the best Verdi production presented in Boston in the last 15 years." Mr. Rose's recording of Samuel Barber's *Vanessa* for Naxos has been hailed as an important achievement by the international press. He was chosen as the "Best Conductor of 2003" by *Opera Online*. He made his Chautauqua Opera debut in 2005 with a production of *Lucia de Lammemoor* and in the 2006–07 season conducted performances of Mozart's *La Clemenza di Tito*, a revival of Weill's *The Rise and Fall of the City of Mahagonny* as well as Bizet's *The Pearl Fishers*. In October 2007 he led the Boston premiere of Osvaldo Golijov's *Ainadamar* with Dawn Upshaw and directed by Peter Sellers.

Gil Rose's discography includes recordings of music by Arthur Berger, Eric Chasalow, Shih-Hui Chen, Lukas Foss, Charles Fussell, Michael Gandolfi, John Harbison, Lee Hyla, Tod Machover, Steven Mackey, Stephen Paulus, Bernard Rands, George Rochberg, Elena Ruehr, Gunther Schuller, Reza Vali, and Evan Ziporyn. His world premiere recording of the complete orchestral music of Arthur Berger was chosen by *The New York Times* as one of the "Best CD's of 2003."

CLIVE GRAINGER

The **Boston Modern Orchestra Project** (BMOP) is widely recognized as the premiere orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries. Founded in 1996 by Artistic Director Gil Rose, BMOP's mission is to illuminate the connections that exist naturally between contemporary music and contemporary society by reuniting composers and audiences in a shared concert experience. In its first ten seasons alone, BMOP programmed over 50 concerts of contemporary orchestral music; presented over 40 world premieres, including over 20 commissioned by the orchestra; recorded more than 50 works and released 13 world premiere recordings; and collaborated with Opera Boston to produce staged performances of contemporary operas including the Opera Unlimited festival of contemporary chamber opera.

In Boston BMOP performs at Jordan Hall and Symphony Hall, and the orchestra travels to New York and other cities nationwide. A nine-time winner of the ASCAP Award for Adventurous Programming of Orchestral Music and recipient of the prestigious John S. Edwards Award for Strongest Commitment to New American Music, BMOP has appeared

at the Tanglewood Music Festival, the Festival of New American Music (Sacramento, CA), and Music on the Edge (Pittsburgh, PA). BMOP recordings are available from Albany, New World, Naxos, Arsis, Oxingdale, and Chandos, and are regularly reviewed by national and international publications including *Gramophone*, *Fanfare*, *BBC Music*, *American Record Guide*, *The Chicago Tribune* (Best CD's of 2004), *Time Out New York* (Best CD's of 2004), *The Boston Globe* (Best CD's of 2003), and *The New York Times* (Best CD's of 2003).

Composers are at the core of BMOP's mission, and BMOP has hosted a Composer in Residence each season since 2000. In recognition of the importance of this position, Meet the Composer and the American Symphony Orchestra League awarded BMOP one of six Music Alive grants for a three-year collaboration with composer Lisa Bielawa.

Since its founding, BMOP has sought to discover and advocate for the next generation of composers and audiences, and has dedicated itself to encouraging and extending the new music community. Beyond the concert hall, BMOP's trend-setting Club Concerts bring "the music formerly known as classical" to downtown venues. Further afield, BMOP presents informal concerts in downtown clubs, and provides mentors and workshops for teenage composers in underserved communities.

BMOP's greatest strength is the artistic distinction of its musicians and performances. Each season, Gil Rose gathers together an outstanding orchestra of dynamic and talented young performers, and presents some of the world's top vocal and instrumental soloists. *The New York Times* says: "Mr. Rose and his team filled the music with rich, decisive ensemble colors and magnificent solos. These musicians were rapturous — superb instrumentalists at work and play."

Michael Gandolfi
Points of Departure
Themes from a Midsummer Night
Y2K Compliant

Producer	Gil Rose
Recording engineers	Joel Gordon (*Points of Departure, Themes from a Midsummer Night*) Kyle Wesloh (*Y2K Compliant*)
Editing and mastering	Joel Gordon

Points of Departure was recorded on January 19, 2003 at Jordan Hall at New England Conservatory.
Themes from a Midsummer Night was recorded on January 20, 2004 at Jordan Hall.
Y2K Compliant was recorded on June 17, 2000 at Jordan Hall.

NATIONAL ENDOWMENT FOR THE ARTS

This recording was made possible in part by the Argosy Foundation Contemporary Music Fund, the National Endowment for the Arts, the Alice M. Ditson Fund of Columbia University, and Harriett Eckstein, and with the cooperation of the Boston Musicians' Association.

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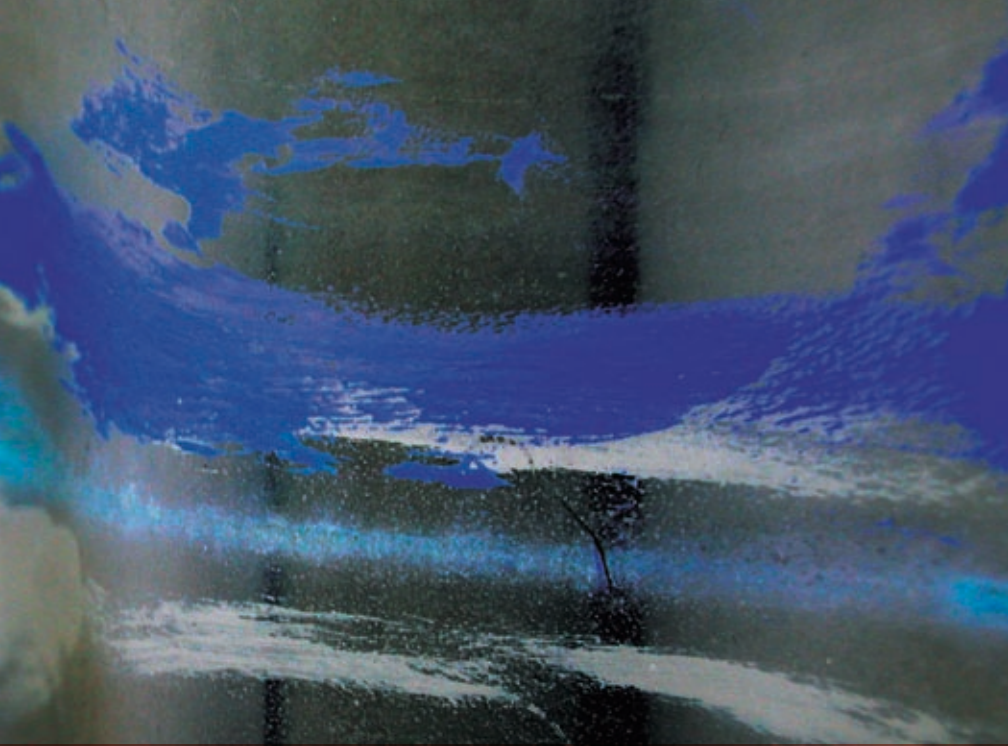
Booklet 50% recycled (25% post consumer).
Vegetable based inks throughout.



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