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**LOUIS ANDRIESEN: LA PASSIONE**

BELLS FOR HAARLEM | LETTER FROM CATHY

PASSEGGIATA IN TRAM IN AMERICA E RITORNO

**LOUIS ANDRIESSEN** b. 1939

BELLS FOR HAARLEM  
PASSEGGIATA IN TRAM IN AMERICA E RITORNO  
LETTER FROM CATHY  
LA PASSIONE

**CRISTINA ZAVALLONI** mezzo-soprano

**MONICA GERMINO** violin

**BOSTON MODERN ORCHESTRA PROJECT**

GIL ROSE, CONDUCTOR

- [1] **BELLS FOR HAARLEM** (2002) 6:01
- [2] **PASSEGGIATA IN TRAM IN AMERICA E RITORNO** (1998) 7:56
- [3] **LETTER FROM CATHY** (2003) 7:05
- LA PASSIONE** (2002)
- [4] Introduction 1:15
- [5] 1. Una canzone si rompe 4:49
- [6] 2. La sera di fiera 6:29
- [7] 3. Una forma nera cornuta 4:49
- [8] 4. O Satana 2:38
- [9] 5. Sul treno in corsa 5:04
- [10] 6. Il Russo 9:26
  
- TOTAL** 55:34

### By Louis Andriessen

It was the Italian singer Cristina Zavalloni who first introduced me to the impressive *Canti Orfici* (*Orphic Songs*) by the poet Dino Campana (1885–1932). I composed *Passeggiata in tram in America e ritorno* for her, in which the singer is accompanied by a concertante violin part of “trembling violin with electric strings” and a brass ensemble. The text solo consists of two long fragments of Dino Campana’s poem in prose with the same name. I found the combination of Cristina’s voice and the violin sound so rich that I decided to compose *La Passione* based on the text of Campana’s *Canti Orfici*, as a double concerto for her and Monica Germino, the violinist who had played in *Passeggiata*.

Dino Campana published his *Canti Orfici* in 1914. Throughout his life, his existence was dominated by a troubled spiritual condition. After a 5-week stay in a psychiatric hospital in Imola, Italy his father sent him to recuperate in Argentina. However, on his wartime journey back to Italy, the poet was arrested at the Belgian–French border and taken to a psychiatric hospital in Tournai, Flanders. The text to the last song of *La Passione*, “Il Russo”, is set in the landscape of Flanders. Nine years later, in 1918, Campana was officially declared mentally ill and he spent the last 14 years of his life in a clinic in Castel Pulci, near Florence.

Most of the *Canti Orfici* are poems in prose. The images are fantastic, sometimes gruesome, unpredictable collages of perhaps futuristic dreams. For *La Passione* I chose six fragments from different texts, except song No. 2 “La sera di fiera” for which I used the complete poem. The work flows as a one-movement 32-minute piece, but formally it is structured as an introduction followed by a series of six songs. Campana’s passion, as it

is reflected in his surrealist poetry, was the main inspiration for the musical language of the composition.

*Bells for Haarlem* was commissioned for the restoration of the concert building of Haarlem in the Netherlands. The rhythm of the piece arose in collaboration with a visual artist who was commissioned to devise a visual interpretation of the piece. The result consists of a graphic rendering of the rhythm in the glass walls of the restored building. The melodic motive of the piece is based on two famous bells in Haarlem.

When I studied composition with Luciano Berio in the early sixties in Milan, I also rehearsed and performed concerts and radio recordings with Cathy Berberian, who was at that time married to Berio. Then, one day, Cristina Zavalloni asked me to compose a song for her for the Berberian project of I Teatri. Cristina is the first singer I’ve met since Cathy Berberian who has the same musicality and flexibility, and who is able to cross over the borders of different singing styles. Therefore I decided to read through my approximately 30 letters and postcards I kept from Cathy Berberian, to find a good text for the piece. I chose the letter in which Cathy tells about her meeting with Stravinsky (who, according to the letter, speaks French) where he decided to make a version for her of *Elegy for J.F. K.* Although some parts of the letter are somewhat personal and, you might say, touching, I decided to use the letter in its unabridged form.

BELLS FOR HAARLEM was composed and premiered in 2002 in *Stadsschouwburg, Haarlem* featuring the ELECTRA Ensemble. The work is scored for percussion and three keyboards.

PASSEGGIATA IN TRAM IN AMERICA E RITORNO was composed in 1998 and premiered in 2001 by Orkest de Volharding, featuring soloists Cristina Zavalloni and Monica Germino and with Ernst van Tiel conducting. The work is scored for solo voice, amplified solo violin, flute, seven brass, piano, and double bass.

LETTER FROM CATHY was composed in 2003 and premiered by Cristina Zavalloni. The work is scored for solo voice, percussion, piano, harp, violin, and double bass.

LA PASSIONE was composed in 2002 and premiered by Monica Germino, Cristina Zavalloni, and the London Sinfonietta under the direction of Oliver Knussen. The piece is scored for solo voice, solo violin, winds, brass, percussion, piano, cembalom, electric guitars, and violins.

### By Anthony Fiumara

It all started more or less as a coincidence, when Louis Andriessen was present at a performance of Sylvano Bussotti's *La Passion selon Sade*. There he heard Cristina Zavalloni sing for the first time, and he immediately asked if he could compose for her. Andriessen once said about his favorite type of singer: "I like to work with these kinds of people: jazz singers who can read notes and count—actresses. They want to sing by heart right away, not sight-read." That is, preferably not a classically trained voice; preferably non-vibrato, *legatissimo*, and at ease in different musical worlds.

Cathy Berberian was such a singer. Andriessen met her during his student days with Luciano Berio in the early sixties, when she was still Berio's wife. Andriessen became one of her pianists. In her recitals—as can be heard on the album *MagnifiCathy*—she put early music next to folk music and to works composed specifically for her. In the Italian Ms. Zavalloni, Andriessen recognized this same vocal versatility. He also saw in her an actress who could bring about the music in a physical way.

It was Ms. Zavalloni who introduced the composer to the literary texts of Dino Campana (1885–1932). Campana is often seen as the Italian example of the "poète maudit" (the accursed poet). He is a maverick among his Italian literary peers. His personal life was a succession of nervous breakdowns and he spent the last part of his life in a psychiatric clinic. In his poetic prose, Campana uses hallucinatory images, often of a surreal and terrifying nature. Andriessen has said: "Like the poems of the Dutch poet Lucebert or the films of Peter Greenaway, there is a certain intellectual approach to text, often expressed through collage techniques. That is what interests me. Campana is a weird mixture of Futurist and Symbolist and there is an urban feel that I like."

The first work Andriessen composed for Ms. Zavalloni was written on fragments of Campana's *Passeggiata in tram in America e ritorno* (1998) [2]. This song was not composed for Zavalloni alone; the combination of her voice with the "trembling violin with electric strings" of violinist Monica Germino proved so rich that the experience in *Passeggiata* eventually led to the double concerto *La Passione*.

Andriessen also composed *Letter from Cathy* (2003) at the request of Ms. Zavalloni, on the occasion of a Cathy Berberian tribute concert in Italy. For the text, he searched through dozens of letters and cards which represented his more than twenty years of correspondence with Berberian during the 1960's and 70's. He ended up with a letter from 1964, in which Berberian, among other things, describes her meeting with Stravinsky.

(The work of Stravinsky she writes about is *Elegy for J.F.K.*, by the way.) Andriessen once said of *Letter from Cathy*: "Inspired by the vocal possibilities of Cathy Berberian, I used many different musical styles in the piece. This is not just due to the text, which I tried to follow as well as I could, but it is also because of the different languages and language registers that occur in the original letter. I felt it a duty to stay as close as possible to what I knew about Cathy, and to what I feel about the singing of Cristina Zavalloni."

*Letter from Cathy* begins on the fly, with the casually spoken salutation of the letter, as if the writer is still in formulation [3]. The chord in the piano shortly thereafter (what Andriessen specifies as the "call"), marks the real opening—an exclamation mark which will play its role in different guises throughout the piece. By the time Cathy describes her homage to Amsterdam, for example, it has adopted a bell-like quality. "Church bells also have the function of an incentive or a warning," says Andriessen. "There is usually something important going on, such as a marriage or a requiem."

In the opening, just after the "call" a güiro is played. According to Andriessen, the instrument represents Berio's *Circles*, written for Berberian. It refers to "Cathy as an exotic bird," says the composer. The first sung entry is a seductive *glissando*, descending to the consistent rhythm in the accompaniment. That rhythm is initially hidden from view as the singing voice draws the primary attention. Within moments, however, it becomes clearly present in the different characters of the work; the musical encounter with Stravinsky (when Ms. Zavalloni sings "Stravinsky came especially to hear me do *Circles*"), in the jazzy bass line ("I am working like a beaver"), in the "gangster film music" fragment (just before "Like a nightmare"), and in the "eerie children's song" (following "Like a nightmare"). (All typifications by Andriessen, by the way.) "The music is very strongly connected to her words," says Andriessen. "This is why every five measures, or sometimes even every measure, something new emanates from the text. In the smallest little details of the intervals and chords that I chose, the piece is explainable out of Cathy's words."

In *La Passione*, the volatile and anguished text (again from the poetry of Campana) forms the main source for the form and sound of the work: six songs plus a long instrumental introduction [4-10]. Andriessen based his double concerto for voice and violin on fragments and one complete poem ("La sera di fiera") from Campana's *Canti Orfici*. Andriessen said about *La Passione*: "The *Orphic Songs* describe the fall of the poet as a person, yet there are moments of visionary clarity when he asks 'Why do I suffer?' So, my work is in many ways about Campana's own Passion."

Originally Andriessen wanted to fashion *La Passione* after Stravinsky's *Agon*, which is still to be heard in the fanfare of the introduction. The angular brass forms the core of the instrumental ensemble, incited by the sometimes bell-like, and other times rough sound of electric (bass) guitars, pianos, percussion, and cembalom, shifting in color with the woodwinds, violins, and synthesizers.

"I've tried to create a sense of instability to match the subject matter," says Andriessen. "Not just with contrasts between the songs, but even a volatility within each song. For this reason, Stravinsky's *Agon* was an important reference work for me in the beginning and, like that score, *La Passione* opens with a fanfare that sets up the unreliability of language [4]. This start is balanced at the end by the longest and most essential song, 'Il Russo,' similar in function to 'Der Abschied' in Mahler's *Das Lied von der Erde*." [10]

The instrumentation often moves in extremes: high pitches battling lower registers and raw timbres against sweet tonalities, all in simultaneous enhancement, deformation, and eventual transformation of Campana's wild texts. Andriessen "wanted to use a scoring that connected with the time around the First World War, using a sort of archaic modernism one can hear in the music of Alfredo Casella." As in *Passeggiata in tram in America e ritorno*, the violin is the alter-ego of the soprano. At times they dance around each other or reinforce one another as in a baroque aria; in other times the violin is in league with the

rest of the instrumentalists, playing the murdered innocent, or following the singer as a threatening shadow. The cooperation of the composer with the violinist Monica Germino had a strong influence on the work.

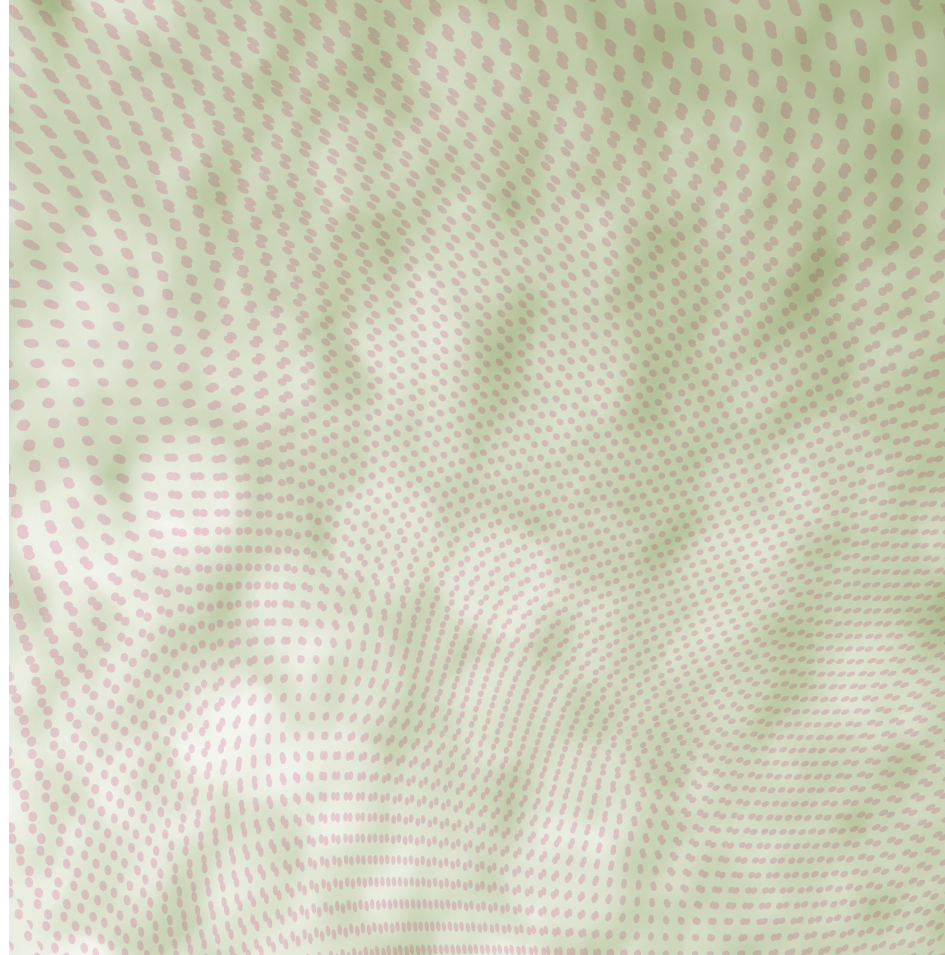
Andriessen considers himself "not a real percussion composer." In saying that, he refers to his key work *De Staat (The Republic)*, 1976, an angular and strictly metered work in which the absence of percussion "is also the strength of the piece." That being said, melodic percussion has come to play a major role since *De Tijd (Time)*, 1981, with its typical Andriessen bell-like sound mixtures of vibraphones, glockenspiels, celestas, and pianos.

These bells become the protagonists in *Bells for Haarlem* (2002) [1]. Andriessen wrote the work for the opening of the restored Concertgebouw in Haarlem, the birthplace of his father Hendrik Andriessen. Depicted on the glass facade of the building is a sonogram, a graphical rendering of this composition. While the rhythmic process of *Bells for Haarlem* was created in collaboration with the visual artist, the melody is based on the evening bells of Haarlem's Great Church (Saint Bavo), which ring to celebrate a victory of Haarlem's Knights in the Fifth Crusade. The sonic color of Andriessen's bells is made by glockenspiel, vibraphone, celeste, and piano; and with the synthesizer patch setting "horrible bells," the same sound that is heard in *La Passione*.

The intense chords in the opening, with their emphasis on the top notes, the long sound decays, and the small changes in constellation are in a way reminiscent of *De Tijd*. But above all, *Bells* is process music, an instrumental clockwork that bursts into a mechanical ringing in the middle of the piece.

Anthony Fiumara is a Dutch composer and musicologist living in Amsterdam.

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[2] **PASSEGGIATA IN TRAM IN AMERICA E RITORNO**

(A TROLLEY RIDE TO AMERICA AND BACK)

Text by Dino Campana, *Canti Orfici*

Translated by Christopher Morley

Aspro preludio di sinfonia sorda,  
tremante violino a corda elettrizzata,  
tram che corre in una linea nel  
cielo ferreo di fili mentre la mole  
bianca della città  
torreggia come un sogno, multipli-  
cato miraggio di enormi palazzi  
regali e barbari, regali e barbari, i  
diademi elettrici spenti.  
Corro col preludio che tremola si  
assorda riprende si afforza  
e libero sgorga davanti al molo alla  
piazza densa di navi e di carri.

Bitter prelude to a muted symphony,  
trembling violin with electric strings,  
tram which runs in the iron heaven  
on a track of metallic wires  
while the white mass of the city  
towers like a dream, multiplied  
mirage of enormous palaces  
royal and barbarous, electric  
diadems extinguished.  
I run with the prelude which trembles stuns  
itself resumes breaks out  
and liberated gushes in front of the wharf on  
the square packed with ships and with  
wagons.

L'acqua a volte mi pareva musicale,  
poi tutto ricadeva in un rombo e  
la luce,

mi era no strappate  
inconsiamente.

Come amovo, ricordo, il tonfo  
sordo della prora che si spro-  
fonda nell' onda che la raccoglie  
e la culla un brevissimo istante e  
la rigetta in e la rigetta in alto  
leggera nel mentre il battello è  
una casa scossa dal terremoto  
che pencola terribilmente  
e fa un secondo sforzo contro il  
mare tenace e riattacca a concertare  
con i suoi alberi una certa melodia  
beffarda nell' aria, una melodia che  
non si ode,  
si indovina solo alle scosse di danza  
bizarre che la scuotono!

...tra le tanaglie del mob rabbriv-  
idisce un fiume che fugge, tacito,  
pieno di singhiozzi, taciuti fugga  
veloce verso l' eternità del mare,  
che si balocca e complotta laggiù per  
rompere la linea dell' orizzonte.

The water at times seemed to me  
musical, then everything fell  
back in a roar and the light,  
they had been snatched from me  
unwittingly.

How I used to love, I remember, the  
dull thud of the prow burying  
itself in the wave which drew it  
and embraced it from the briefest  
movement and threw it back and  
threw it back lightly above whilst  
the boat is a house shaken by the  
earthquake, swaying horribly  
and it makes a second effort against  
the resolute sea and sets to again  
to orchestrate with hits trees a certain  
melody mocking in the air, a  
melody which is unheard,  
one guesses at it only through the  
bizarre swayings of the dance  
which stir it!

...between the tangles of the wharf a  
river shudders into life, flees silently,  
full of stifled sobs, runs quickly  
towards the eternity of the sea,  
which amuses itself and conspires  
down there to break the line of  
the horizon.

[3] **LETTER FROM CATHY**

April 27th, 1964

Dear Louis,

Do not worry about me. Sometimes bad situations can change one's life into a better one. Thank God I have passed the worst part. Being back in Europe, and Milan, has made everything else seem like a nightmare that I want to forget as soon as possible. In the meantime, I am working like a beaver.

Concerning my concerts in Los Angeles: Stravinsky came especially to hear me do *Circles*. We went the next night to his home for dinner. He kissed my hand and both cheeks and said I was marvelous, etcetera and that my voice was "peut-être trop unique pour écrire la musique pour elle—après tout, si vous n'y êtes pas, qui pourra le faire?" A lovely compliment but it cut my legs short since I had been aiming to ask him to write a small piece. He had just finished a piece for baritone and three clarinets which he said I could do fantastically. Three days later Robert Craft said that Stravinsky decided to change the piece for me: mezzo-soprano and three flutes! I just heard today that the new version is already finished and that I will perform it in New York in November, at the same time that I will do the other Stravinsky pieces for Columbia Records. Not bad, huh!

I miss Amsterdam and its wonderful streets and fantastic people and Louis and Jeanette and Hotel Cok, *bami goreng* and beefsteak tartare.

I send you both my blessing and Love.

Cathy

**LA PASSIONE** (THE PASSION)

Text by Dino Campana, *Canti Orfici*

Translated by Christopher Morley

[4] **Introduction**

[5] **1. Una canzone si rompe** (A song breaks)

Volti, volti cui risero gli occhi  
a fior del sogno,  
Voi giovani aurighe per le vie leggere  
del sogno che inghirlandai di  
fervore: fragili rime, o ghirlande  
d'amori notturni...

Dal giardino una canzone si rompe in catena  
fievole di singhiozzi:  
La Vena e aperta: arido rosso e dolce e il  
panorama scheletrico del mondo.

Faces, faces from which my eyes smiled at  
the flowering of dreams, dreams,  
You young charioteers on the light paths  
of dreams, dreams which I garlanded so  
fervently: fragile rhymes, o garlands of  
nocturnal loves...

From the garden a song breaks out in a  
chain of weak sobs:  
The Vein is opened: dry, red, and sweet is  
the world's skeletal panorama.

[6] **2. La sera di fiera** (The evening of the fair)

Il cuore stasera mi disse:  
non sai?  
La rosabruna incantevole  
Dorata da una chioma bionda:  
E dagli occhi lucenti e bruni colei  
che di grazia imperiale  
Incantava la rosea  
Freschezza dei mattini:  
E tu seguivi nell'aria

My heart this evening said to me:  
do you not know?  
The bewitching brown rose  
Gilded with blond tresses:  
And with shining dark eyes the one who  
with imperious grace  
Enchanted the rosy  
Freshness of the mornings:  
While in the air you pursued





DINO CAMPANA AT THE UGED TORRICELLI 1900 - ARCHIVIO CORRERA - BIBLIOTECA MANFREDIANI DI FIENZA

La fresca incarnazione di un mattutino sogno:  
E soleva vagare quando il sogno  
E il profumo velavano le stelle  
(Che tu amavi guardar dietro  
i cancelli  
Le stelle le pallide notturne):  
Che soleva passare silenziosa  
E bianca come un volo di colombe  
Certo e morta: non sai?  
Era la notte  
De fiera della perfida Babele  
Salente in fasci verso un cielo affastellato un  
paradiso di fiamma  
In lubrici fischi grotteschi  
E tintinnare d'angeliche campanelle  
E gridi e voci di prostitute  
E pantomime d'Ofelia  
Stillate dall'umile pianto delle lampada elettriche.  
Una canzonetta volgaruccia era morta  
E mi aveva lasciato il cuore nel dolore  
E me ne andavo errando senz'amore  
Lasciando il cuore mio di porta in porta:  
Con Lei che non è nata eppure è morta  
E mi ha lasciato il cuore senz'amore:  
Eppure il cuore porta nel dolore:  
Lasciando il cuore mio di porta in porta.

The fresh embodiment of a morning dream:  
And who would wander when dream  
And perfume veiled the stars  
(Whom you used to love to watch behind  
the railings  
The pallid stars of the night):  
Who would pass silently  
And white as a flight of doves  
Indeed she is dead: do you not know?  
It was the night  
Of the fair perfidious Babel  
Raising in bundles towards a bonfire stacked  
sky a paradise of flame  
With lewd grotesque whistling  
And the tinkling of angelic little bells  
And cries and voices of prostitutes  
And pantomimes of Ophelia  
Exuded by the humble tears of electric lamps.  
A tawdry little song had died  
And had left my heart in pain  
And I wandered away without love  
Leaving my heart in portal after portal:  
With Her who, not born, is yet dead  
And has left my heart without love:  
Yet leads my heart into pain:  
Leaving my heart in portal after portal.

[7] **3. Una forma nera cornuta** (A horned black form)

Ascolto. Le fontane hanno taciuto nella voce  
del vento.

Della roccia cola un filo d'acqua in  
un incavo.

Il vento allenta e raffrena il morso del  
lontano dolore.

Ecco son volto.

Tra le rocce crepuscolari

Una forma nera cornuta immobile mi guarda  
immobile con occhi d'oro.

I listen. The fountains are silenced in the  
voice of the wind.

From the rock a trickle of water drips into  
the cavity.

The wind slows and restrains the sting of  
distant pain.

See, I have turned.

Amid the crepuscular rocks

A motionless horned black form looks at  
me motionless with eyes of gold.

[8] **4. O Satana** (O Satan)

Passeggio sotto l'incubo dei portici.

Una goccia di luce sanguigna, poi l'ombra,  
poi una goccia di luce sanguigna,  
la dolcezza dei seppelliti.

Scompaio in un vicolo ma dall'ombra sotto  
un lampione s'imbianca un'ombra che ha le  
labbra tinte.

O Satana, tu che le troie notturne metti in  
fondo ai quadrivii,

O tu che dall'ombra mostri l'infame cadavere  
di Ofelia,

O Satana abbi pietà della mia lunga miseria!

I walk beneath the nightmare of archways.

A drop of blood-red light, then shadow,  
then a drop of blood-red light,  
the sweetness of the entombed.

I vanish into an alley but out of the shadows  
under a street lamp gleams a shadow  
whose lips are painted.

O Satan, you who sends the sluts of night  
away to the crossroads,

O you who from the shadows reveal the  
infamous corpse of Ophelia,

O Satan take pity on my long suffering!

[9] **5. Sul treno in corsa** (On the moving train)

Ero sul treno in corsa:

Disteso sul vagone sulla mia testa  
fuggivano le stelle

E i soffi del deserto in un  
fragore ferreo:

Incontro le ondulazioni come di dorsi  
di belve in agguato:

Selvaggia, nera, corsa dai venti la Pampa  
che mi correva incontro per prendermi  
velocità di un cataclisma.

I was on the moving train:

Stretched out in the carriage above my  
head the stars streamed away

And the breath of the desert amid the  
clamor of iron:

Towards the undulations like the backs of  
wild beats in a snare:

Savage, black, blown on the winds the  
Pampas which rushed towards me to take  
me into its mystery which the motion  
penetrated, penetrated with the speed of  
a cataclysm.

Dove un atomo lottava nel turbine assor-  
dante nel lugubre fracasso della corrente  
irresistibile.

Ero in piedi, ero in piedi:

Era la morte?

Od era la vita?

Where an atom was battling in the  
deafening turbine in the gloomy din  
of the irresistible forces.

I was on my feet, I was on my feet:

Was it death?

Or was it life?

## [10] 6. Il Russo (The Russian)

Il Russo era condannato.  
Da diciannove mese rinchiuso, affamato,  
spiato implacabilmente, doveva confessare,  
aveva confessato.  
E il supplizio del fango!

Ora io lo vedevo chiudersi gli orecchi per  
non udire il rombo  
Come di torrente sassoso del continuo  
strisciare dei passi.

Erano i primi giorni che la primavera si  
svegliava in Fiandra.  
Dalla camerata a volte (la camerata  
dei veri pazzi dove ora mi  
avevano messo),  
Oltre i ventri spessi, oltre le sbarre  
di ferro,  
Io guardavo il cornicione profilarsi  
al tramonto.  
Un pulviscolo d'oro riempiva il prato,  
E poi lontana la linea muta della città rotta di  
torri gotiche.  
E così sera coricandomi nella mia prigione  
salutavo la primavera.  
E una di quelle sere seppi:  
Il Russo era stato ucciso.

The Russian had been condemned.  
Imprisoned for nineteen months, starved,  
pitilessly spied upon, he had to confess,  
he had confessed.  
And the scaffold of the mud!

Now I saw him closing his ears so as not  
to hear the roar  
Like a rocky torrent of the continuo  
creeping of footsteps.

These were the first days of spring's  
awakening in Flanders.  
Sometimes from the dormitory (the  
dormitory of real madmen where they  
had now put me),  
Beyond the thick panes, beyond the  
iron bars,  
I watched the molding outlined  
against the sunset.  
A fine golden dust filled the meadow,  
And then in the distance the silent outline  
of the city broken by gothic towers  
And thus every evening on going to bed  
in my prison I greeted the spring.  
And on one of those evenings I knew it:  
The Russian had been killed.



CLIVE GRANGER

**Louis Andriessen** was born in Utrecht in 1939 into a musical family: his father Hendrik and his brother Juriaan were established composers in their own right. Andriessen studied with his father and Kees van Baaren at the Hague Conservatory, and between 1962 and 1964 undertook further studies in Milan and Berlin with Luciano Berio. Since 1974 he has combined teaching with his work as a composer and pianist. He is now widely regarded as the leading composer working in the Netherlands today and is a central figure in the international new music scene.

From a background of jazz and avant-garde composition, Andriessen has evolved a style employing elemental harmonic, melodic, and rhythmic materials, heard in totally distinctive instrumentation. His acknowledged admiration for Stravinsky is illustrated by a parallel vigor, clarity of expression, and acute ear for color. The range of Andriessen's inspiration is wide, from the music of Charles Ives in *Anachronie I*, the art of Mondriaan in *De Stijl*, and medieval poetic visions in *Hadewijch*, to writings on shipbuilding and atomic theory in *De Materie Part I*. He has tackled complex creative issues, exploring the relationship between music and politics in *De Staat*, the nature of time and velocity in *De Tijd* and *De Snelheid*, and questions of mortality in *Trilogy of the Last Day*.

Andriessen's compositions have attracted many leading exponents of contemporary music, including two Dutch groups named after his works: De Volharding and Hoketus. Other eminent Dutch performers include the Schoenberg Ensemble, the ASKO Ensemble, the Netherlands Chamber Choir, the Schoenberg Quartet, pianists Gerard Bouwhuis and Cees van Zeeland, and conductors Reinbert de Leeuw and Edo de Waart. Groups outside the

Netherlands who have commissioned or performed his works include the San Francisco Symphony, BBC Symphony Orchestra, Kronos Quartet, the London Sinfonietta, Ensemble Modern, Ensemble InterContemporain, Icebreaker, the Bang on a Can All-Stars, and the California E.A.R. Unit.

Collaborative works with other artists include a series of dance projects, the full-length theater piece *De Materie* created with Robert Wilson for the Netherlands Opera, and three works created with Peter Greenaway: the film *M is for Man, Music, Mozart*, and the stage works *Rosa: The Death of a Composer* and *Writing to Vermeer*, premiered at the Netherlands Opera in 1994 and 1999 respectively. Recent collaborations with filmmaker Hal Hartley include *The New Math(s)*, broadcast on television and performed internationally including at the Barbican in London and the Bergen Festival. Nonesuch Records has released a series of recordings of Andriessen's major works, including the complete *De Materie*, *Rosa: The Death of a Composer*, and *Writing to Vermeer*.

Commissions include *La Passione* for the London Sinfonietta and *Racconto dall' inferno* for MusikFabrik. Netherlands Opera commissioned *La Commedia*, a setting of Dante's *Divine Comedy*, and the work was premiered at the Holland Festival in June 2008 in a production by Hal Hartley.

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MARK GALIMBERTI

**Cristina Zavalloni**, mezzo-soprano, was born in Bologna, Italy. With her strong background in jazz, she went on to expand her studies in *bel canto* and in composition at the G.B. Martini Conservatory in Bologna. She also studied classical and modern dance for many years.

Her multidimensional skills enable her to perform both jazz and classical music. Notable jazz venues include the Montreux Jazz Festival, North Sea Jazz Festival, Free Music Jazz Festival, Moers Music Festival, Bimhuis Jazz Festival, Umbria Jazz Festival, and the London Jazz Festival. Classical festivals and venues include Lincoln Center (New York), Concertgebouw (Amsterdam), Teatro alla Scala (Milan), Palau de la Musica (Barcelona), Barbican Center (London), New Palace of Arts (Budapest), Auditorium Parco della Musica (Rome), and Walt Disney Hall (Los Angeles).

Ms. Zavalloni has worked with conductors such as Martyn Brabbins, Stefan Asbury, Reinbert De Leeuw, Oliver Knussen, David Robertson, Jurjen Hempel, and Georges-Elie Octor. She has been a soloist with the London Sinfonietta, BBC Symphony Orchestra, Schoenberg Ensemble, Sentieri Selvaggi, MusikFabrik, Orkest De Volharding, Orchestra Sinfonica Nazionale della RAI, and the Los Angeles Philharmonic.

Primarily devoted to new music, Ms. Zavalloni collaborates closely with Louis Andriessen, who wrote several works for her, including *Passeggiata in tram in America e ritorno*, *La Passione*, *Inanna*, *Letter from Cathy*, and *Racconto dall'Inferno*. She has also collaborated with composer Michael Nyman who created the piece *Acts of Beauty* for her, with Cornelis De Bondt who wrote *Gli Toccha la Mano* for her, with Paolo Castaldi who wrote *A Fair Mask* for her, and with Gavin Bryars.

Ms. Zavalloni has also immersed herself in baroque music; in 2005 she sang Drusilla in Monteverdi's *L'incoronazione di Poppea* at Opera du Rhin de Strasbourg, directed by David McVicar and conducted by Rinaldo Alessandrini. She performed Clorinda in *Il Combattimento di Tancredi e Clorinda* at the Ravello Festival, directed by Mario Martone with a musical arrangement by composer Giorgio Battistelli. In 2006, she sang the title role in Alain Platel's and Fabrizio Cassol's newest production, *VSPRS*, based on Monteverdi's *Vesperi della Beata Vergine*. Throughout 2006 and 2007, Ms. Zavalloni toured the world with this show, performing with the dance company Les Ballets C de la B.

Ms. Zavalloni has created several programs: *Scoiattoli Confusi* (duo with pianist Stefano De Bonis); *When you go yes is yes!* (with her Open Quartet); *Metti una sera*, a homage to the Italian song of the 1960's (commissioned by the Musica 90 Festival Turin in 2003); *Con tutto il mio amore, tribute to Cathy Berberian 20 years later* (performed at the Teatro Ariosto in 2003); *Idea* (2006); and *I Testimoni* (premiered in 2007 and commissioned by Piccolo Teatro Regio and Unione Musicale Turin). In 2003, she started exploring 20th-century chamber repertoire for voice and piano in duo with Andrea Rebaudengo. This work culminated in a CD, *Cristina Zavalloni* (Sensible Records) and recitals throughout Europe and Central Asia (Uzbekistan). She collaborates regularly with pianists Andrea Rebaudengo and Stefano De Bonis, and Dutch-American violinist Monica Germino. Ms. Zavalloni has recorded for Winter & Winter, Felmay, Ishtar, and Cantaloupe, and recently signed a contract with the EGEA label.



**Monica Germino**, violin, has premiered numerous works throughout the world. Highlights include appearances at Queen Elizabeth Hall and the Barbican Centre in London, the Holland Festival, Pontino Festival, Berliner Festspiele, Queensland Biennial Festival, Grand Teton Music Festival, Bergen International Festival, Ultima Festival, Concertgebouw Amsterdam, and Lincoln Center for the Performing Arts. Germino performs often as a soloist and chamber musician with contemporary ensembles such as the Schoenberg Ensemble, ASKO Ensemble, Orkest de Volharding, MusikFabrik, Oslo Sinfonietta, Remix Ensemble, and the London Sinfonietta.

In 1997, she joined forces in founding ELECTRA, an Amsterdam-based, four-member modern music ensemble. A devoted advocate of contemporary music, Ms. Germino has worked with a multitude of composers including Louis Andriessen, Martin Bresnick, John Cage, Heiner Goebbels, György Ligeti, Jacob ter Veldhuis, and Christian Wolff. She performed Andriessen's violin solo, dedicated to Ms. Germino, at the Holland Festival and has recorded several of his works on CD and DVD. Ms. Germino and singer Cristina Zavalloni premiered Andriessen's double concerto, *La Passione*, with subsequent performances worldwide. As a soloist, Ms. Germino habitually performs new works from memory. Interdisciplinary projects include collaborations with choreographers Nanine Linning, Dylan Newcomb, and Betsy Torenbos, the dance companies NDT, Scapino Ballet Rotterdam, and Krisztina de Châtel, film director Hal Hartley, and theater companies ZT Hollandia and Nieuw West. Jacob ter Veldhuis' work for solo electric violin and soundtrack featured Ms. Germino on stage together with Scapino dancers in Nanine Linning's large-scale choreography. Ms. Germino has led master classes and introduced new music in Vietnam, Canada, the United States, and throughout Europe.

She has been a guest artist-in-residence at several institutions of higher learning including the Eastman School of Music and the University of Michigan School of Music.

Monica Germino holds diplomas with honors from New England Conservatory and Yale University, where she received the Charles Ives Scholarship for Outstanding Violin Performance and the Yale Alumni Association Prize. Her principal teachers were Syoko Aki, Vera Beths, James Buswell, and the Tokyo String Quartet. She won a Frank Huntington Beebe Grant and First Prize in the Crane New Music Competition. She plays a Joannes Baptista Ceruti violin from Cremona, *anno* 1802, on permanent loan from the Elise Mathilde Foundation. In 2003, she commissioned a custom-made “Violectra” and is exploring new possibilities and soliciting new works for electric violin.



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 ten ASCAP awards for adventurous programming and the John S. Edwards Award for Strongest Commitment to New American Music. In 2007, Mr. Rose received Columbia University’s prestigious Ditson Award and an ASCAP Concert Music Award for his exemplary 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. In 2008 he was appointed Artistic Director of the inaugural Ditson Festival of Contemporary Music (Boston). Also in 2008 he launched BMOP/sound, the celebrated record label of the Boston Modern Orchestra Project.

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, the National Orchestra of Porto, and the Orchestra della Svizzera Italiana, 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 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 Adès' *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 Opera Unlimited 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 Lammermoor* and in the 2007–08 season he led the Boston premiere of Osvaldo Golijov's *Ainadamar* with Dawn Upshaw as well as a revival of Verdi's *Ernani*.

Gil Rose's extensive discography includes world premiere recordings of music by Derek Bermel, Eric Chasalow, Robert Erickson, Lukas Foss, Charles Fussell, Michael Gandolfi, John Harbison, Lee Hyla, David Lang, Tod Machover, Steven Mackey, Stephen Paulus, David Rakowski, Bernard Rands, George Rochberg, Elena Ruehr, Gunther Schuller, Reza Vali, and Evan Ziporyn. Upcoming releases include works by composers Louis Andriessen, John Cage, Alan Hovhaness, William Thomas McKinley, and Ken Ueno. 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."

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 twelve seasons alone, BMOP programmed over 80 concerts of contemporary orchestral music; commissioned more than 20 works and presented over 70 world premieres; released 20 CD's; produced the inaugural Ditson Festival of Contemporary Music with the ICA/Boston; and collaborated with Opera Boston to produce staged performances of contemporary operas including the Opera Unlimited festival of contemporary chamber opera.

In addition to its regular season at Boston's Jordan Hall, the orchestra has performed in major venues on both the East and West Coasts and collaborated with internationally based artists and organizations. 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 Tanglewood, the Festival of New American Music (Sacramento, CA), and Music on the Edge (Pittsburgh, PA).

In 2008 BMOP launched its signature record label, BMOP/sound. Its first nine releases were met with widespread critical acclaim, and were selected among the "Best CD's of 2008" by *The New York Times*, *National Public Radio*, *Time Out New York*, and *Downbeat Magazine*. The label's recording of Charles Fussell's *Wilde* received a 2009 Grammy Award nomination (Sanford Sylvan, Best Classical Vocal Performance). Additional BMOP recordings are available from Albany, New World, Naxos, Arsis, Oxingdale, Innova, ECM, and Chandos.

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 League of American Orchestras awarded BMOP one of six three-year Music Alive grants for a collaboration with composer Lisa Bielawa (2006–2009).

Dedicated to discovering and advocating for the next generation of composers and audiences, BMOP is committed 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, and its in-depth outreach programs provide 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."

## Louis Andriessen

Bells for Haarlem | Passeggiata in tram in America e ritorno | Letter from Cathy | La Passione

Producer Gil Rose  
Recording and editing Joel Gordon and David Corcoran

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*Bells for Haarlem*, *Passeggiata*, and *Letter from Cathy* were recorded on March 25, 2007 in Jordan Hall at New England Conservatory. *La Passione* was recorded on March 26, 2007 in Jordan Hall.



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