

The image shows a close-up of a handwritten musical score on aged, yellowed paper. The paper is split diagonally from the top-left to the bottom-right. The left side is a darker, brownish-orange color, while the right side is a lighter, cream color. The handwriting is in black ink and includes various musical notations such as notes, stems, and clefs. In the center, the text 'V. 2' is written. At the bottom, there are some large, stylized letters, possibly 'BR'.

BMOP
sound

KEN UENO: TALUS

ON A SUFFICIENT CONDITION FOR THE EXISTENCE
OF MOST SPECIFIC HYPOTHESIS | KAZE-NO-OKA

KEN UENO b. 1970

TALUS

ON A SUFFICIENT CONDITION FOR THE
EXISTENCE OF MOST SPECIFIC HYPOTHESIS

KAZE-NO-OKA

WENDY RICHMAN viola

KIFU MITSUHASHI shakuhachi

YUKIO TANAKA biwa

KEN UENO overtone singer

BOSTON MODERN ORCHESTRA PROJECT

GIL ROSE, CONDUCTOR

[1] **TALUS** (2007) 17:57
Wendy Richman, viola

[2] **ON A SUFFICIENT CONDITION FOR
THE EXISTENCE OF MOST SPECIFIC
HYPOTHESIS** (2008) 19:57
Ken Ueno, overtone singer

[3] **KAZE-NO-OKA** (2005) 19:52
Kifu Mitsuhashi, shakuhachi
Yukio Tanaka, biwa

TOTAL 57:48

By Ken Ueno

The three concerti presented on this recording, *Kaze-no-Oka*, *Talus*, and *On a Sufficient Condition for the Existence of Most Specific Hypothesis*, are the fruits of a long-term collaboration with BMOP and its fearless conductor, Gil Rose. Much of my music is composed “person-specifically,” meaning that it is written for specific performers in order to highlight their unique performance capabilities (e.g. timbral control, vocal overtones, multiphonics, microtones, as well as facility and physical endurance); and my long-term relationship with BMOP has afforded me the rare opportunity to compose “person-specifically” for orchestra. Getting to know the individual players and their sound, I was able to take greater personal and artistic risks because I felt I could count on not only their virtuosity, but also their trust: I felt that they would be willing to go with me musically, emotionally, wherever I wanted to go. And we did.

Poetically, the three concerti constitute a kind of trilogy that contemplates mortality as well as the multifaceted ways in which survivorship requires heroism. The pieces are also linked by embodying decidedly non-Classical structures.

Talus is about overcoming personal traumas. It opens with a scream. On one hand, I was interested in how our experience of silences and quiet sounds are transformed, made more intense, with potential energy, after experiencing an aggressively kinetic gesture. On a more macrostructural level, I was also interested in presenting what initially might seem extra-diegetic and transforming it into something that seems more organic. The scream might be experienced initially as a purely theatrical gesture, but following the sonic trans-

formation from rarified noises to formant-based harmonies to just-intonated harmonies and, finally, to a plaintive natural overtone-based melody, my hope was that we might understand the scream as a sound that was pregnant with all of these sounds. Thus, the structure of the piece is a large-scale filtration of the psychologically dense irrational moment that begins the piece, enacting my hope that with time and experience, traumas can be a catalyst towards transcendence.

On a Sufficient Condition for the Existence of Most Specific Hypothesis (person-specific to myself as vocal soloist), is a work designed to change as my voice and body changes. The piece begins with a boom box playing a recording of my voice from when I was six (I used to sing multiphonics even as a kid!). Incorporating these recordings in the beginning of the piece makes for a kind of recapitulation of performances from my childhood over thirty years ago, as well as creating a counterpoint displaced by that span of time when I sing along with my childhood voice. Inspired by the ritualization of material embodied in the Shinto Shrine at Ise (an ancient shrine rebuilt every twenty years), my plan is to make another version of this piece thirty years from now by incorporating vocal sounds I can make today mixed with those from my childhood. My greatest hope would be to be able to make two more iterations of this process during my lifetime.

In *Kaze-no-Oka*, written in memoriam Toru Takemitsu, the *shakuhachi* and *biwa* soloists do not play for the first half of the piece; once they start playing the cadenza (which turns out to be the whole second half of the piece), the orchestra disappears and never returns. When we listen, we engage with the whole compendium of our past listenings, which can instill in us certain structural expectations. Anticipating that some in the audience would be familiar with Classical concerto repertoire and therefore expect the orchestra to return, I purposely decided to confront that structural conceit. In this way, I modeled the dramatic

structure of the piece after my personal experiences with loss. There is a certain amount of time that passes when we begin to feel an expectation of some structural phenomenon to return, but going further, there is a point at which we can let that expectation go. It is at that point in which the possibility for beatific transcendence might be realized, and with it the realization that as long as there is memory, the presence of all that we care for lives on.

TALUS (2007) was premiered by the Kalistos Ensemble, under the direction of Chris Kim, and featured soloist Wendy Richman, for whom the piece was written. The work is scored for solo viola and string orchestra.

ON A SUFFICIENT CONDITION FOR THE EXISTENCE OF MOST SPECIFIC HYPOTHESIS (2008) was composed for and premiered by the Boston Modern Orchestra Project under the direction of Gil Rose, with the composer as soloist.

The piece calls for vocal soloist with amplification, boombox, and orchestra.

KAZE-NO-OKA (2005) was commissioned by the Boston Modern Orchestra Project, who premiered it under the direction of Gil Rose, with soloists Kifu Mitsuhashi, shakuhachi and Yukio Tanaka, biwa. The work is scored for biwa, shakuhachi, and orchestra.

By Robert Kirzinger

In what ways do we seek to define our identity? It's a truism that the approach to the universal is most readily achieved through the exploration of the specific; the possible is predicated on the actual. For composer Ken Ueno, the goal is to see how far the possible can be taken in music, even as identities are suggested, defined, formed, and reconstituted in his work. The work, of course, is the crucial thing: a self-contained work of art, its voice—as one quickly learns—clearly Ueno's, exotic, evocative, distinct from its fellows. The intensity and beauty of the sonic detail, reflecting the physical care and effort of its performance and so strongly defining the energy of the specific piece. The daring, virtuosic *challenge* implicit in the score. This is Ken Ueno's music.

Based in Berkeley, California, where he is a professor at the University of California—Berkeley, Ueno (b. 1970) was born in New York to Japanese parents, and grew up in Japan, Switzerland, and California. His path to where he is now is remarkable: intent on coming to grips with his role as an American, Ueno entered the officer training program at West Point after high school. At the end of his first year, he suffered a training accident that kept him in physical therapy for more than a year. Like Jimi Hendrix before him, his recuperation led to long hours of woodshedding on his guitar. He drastically changed his career goals by entering Berklee College of Music, and subsequently continued his studies at Boston University, Yale, and Harvard, where he earned a doctorate in composition. Among other recognitions, he was a recipient of the prestigious Rome Prize in composition, spending a year at the American Academy in Rome in 2006–07.

Ueno's concert music, written for a variety of ensembles from chamber groups to orchestra, has been informed in significant ways by his experiences as a performer, as a guitarist for a metal band when younger and, later, as vocalist and electronics manipulator in the experimental rock band Blood Money and the improvising group Onda. His vocal technique—as one can readily hear in the vocal concerto *On a Sufficient Condition for the Existence of Most Specific Hypothesis*—is based on multiphonic throat-singing similar to that of many Eastern traditions (most notably Tibet). The physical requirement for the production of these vocal sounds demands a concentration and intensity that expresses itself directly to the listener. Any virtuosic musical performance requires the same kind of intensity, but we often take it for granted in more common contexts; part of Ueno's artistic manifesto is to push performers and listeners beyond this complacency and into new realms of expression.

Ueno is also a cultural polymath with wide-ranging interests in philosophy, visual arts including film, and literature, particularly Beckett. Cultural resonances abound in his music; for example, the *biwa* and *shakuhachi* concerto *Kaze-no-Oka* ("Hill of the Winds") on this

recording has an architectural basis, being inspired by buildings designed by Fumihiko Maki, whose structures incorporate ancient burial grounds. His ongoing development of a personal compositional language has led him to a method of “phonetic” or “alphabetic” details juxtaposed with more complex musical “ideograms”—a metaphorical construct taken from observation of Western, alphabetic languages versus the pictorial Japanese, which coexist in Ueno’s own experience. A particular ideogram could be abstractly musical, consisting of melodic motifs, rhythms, gestures, harmonic implications, and instrumentation, or it could also carry some extramusical cultural or personal significance, as we will see below. Such ideograms are used as musical formants, the details of which can be extrapolated and recontextualized to create an organic, but continually changing, whole.

Subjecting an acoustical object or objects to scrutiny using the computer-based tools of timbral analysis, Ueno extracts details of its musical makeup, such as its prevailing frequencies and how that profile might change over time. These details are then subjected to transformation in myriad possible dimensions. How fast or slow will the transformation be at any given moment? What are the limits of perception? Which elements—harmonic, melodic, timbral—will allow for the most effective music in this section, or in this; or will there be discrete sections at all? Alternately, through the use of technology, Ueno can take an image that has no acoustic properties and use it as the basis for a timbral “map” that, when orchestrated, is an entirely new sound. (See the description of *Talus*, opposite, in which such a map is created from an x-ray image.) Using this approach, Ueno, as in the case of two of the pieces here, composes pieces whose materials are based fundamentally on specific performers: Wendy Richman in *Talus*, whose scream and whose ability to vocalize while playing inform the work, and Ueno himself, whose voice, as a child and as an adult performer, are the essential materials. These works are therefore, as the composer writes, “person-specific.”

In these three concertos, different aspects of identity are posited in the light of a musical genre epitomized traditionally as a soloist-as-individual in opposition to an ensemble-as-society. The diametrical model of the concerto still applies, but the layering of different aspects of self—musical/acoustic, social, cultural—and their complex interactivity puts a new spin on the genre. Characteristically, each of the three begins with a musical and conceptual idea, an ideogram that provides the actual acoustical context for the entire piece.

Two of the pieces here have extremely personal origins. The viola concerto *Talus* began with a traumatic event for violist Wendy Richman, a good friend of Ueno’s, who shattered the talus bone in her ankle in a fall from a high stage [1]. As someone who had experienced personal physical trauma, and had also witnessed his own mother’s remarkable recovery from a skiing accident, Ueno immediately empathized with Richman and based his concerto on her experience in two concrete ways. X-rays of her repaired injury informed the structure of the concerto written for her, and the acoustical model for the piece is the violist’s scream that we hear at the start, which defines the harmonic and procedural content of what follows, which is music of remarkable delicacy and beauty. (*Talus* also exists as a piece for solo viola with electronics.)

On a Sufficient Condition for the Existence of Most Specific Hypothesis, the composer’s most personal work to date, takes its title from a paper on computer science by a Ken Ueno who is not the composer—found in an internet search—and derives its musical content from recordings made by the composer when he was a child [2]. It is thus an intricate exploration of the composer’s personal identity (the “I,” the “not-I,” and even the “I as I once was”). Ueno’s recording as a child is heard at the start of the piece. In a live performance, his use of a small boombox of the kind that a child might own, and aspects of his movements, help to create an aura of ritual that one can grasp even in a recorded performance. The fascinatingly rich vocal sounds from the child Ueno are translated by

his older counterpart into complex, painstakingly transcribed vocal multiphonics, which in turn are reflected and refracted in the orchestral body in rich harmonies and textures. A major vocal cadenza near the end of the piece serves not only as a summation of this work but provides the composer with a new foundation from which to grow his music well into the future.

In *Kaze-no-Oka*, in addition to the architectural origin, the conceptual-musical idea is of the orchestral body as a reflection and amplification of the *biwa* (the orchestral strings as super-*biwa*) and *shakuhachi* (bass saxophone and contrabass clarinet as super-*shakuhachi*) [3]. Ueno further exploits the relationship between soloists and ensemble by keeping the two forces almost entirely separate, with the soloists' music following the orchestra's and suggesting a new way of interpreting what we have just heard. (The *biwa* and *shakuhachi* music is also performable as a separate chamber piece, a constraint the composer had in mind from the start of the compositional process.)

The expansive source material and varied process represented in these three works are but a part of Ken Ueno's broad and ever-expanding artistic curiosity. His embrace of expressive modes from the vanishingly subtle to the shocking are the basis for a growing sense of what it means to perceive, and to be awed by, the limitless possibilities of beauty.

Composer Robert Kirzinger is an annotator for the Boston Modern Orchestra Project and is a writer, editor, and lecturer on the staff of the Boston Symphony Orchestra.

© 2009 Robert Kirzinger



Ken Ueno, winner of the 2006–07 Rome Prize, is a composer and vocalist whose wide range of innovative works have been thrilling audiences around the world. Of a performance in Atlanta, *The Atlanta Journal-Constitution* has said: "The evening was redeemed by the last work, ...*Blood Blossoms*..., composed last year by Boston-based Ken Ueno...a young composer worth following...." *The Boston Globe* remarked

upon the premiere of his overtone concerto with the Boston Modern Orchestra Project, "He engages with multiple modes of music making: as a composer of acoustic works, as an electronic musician, and as an improviser."

Ensembles and performers who have played Ueno's music include Kim Kashkashian and Robyn Schulkowsky, Mayumi Miyata, Teodoro Anzellotti, the Nieuw Ensemble, the Boston Modern Orchestra Project, the Bang on a Can All-Stars, Frances-Marie Uitti, the American Composers Orchestra (Whitaker Reading Session), the Cassatt String Quartet, the New York New Music Ensemble, the Prism Saxophone Quartet, the San Francisco Contemporary Music Players, the Atlas Ensemble, Relâche, the Pro Arte Chamber Orchestra, Dogs of Desire, the Orkest de Ereprijs, and the So Percussion Ensemble. His music has been performed at such venues as Lincoln Center, the Kennedy Center, the Metropolitan Museum of Art, Musik Triennale Köln Festival, the Muziekgebouw, the Takefu International Music Festival, the Hopkins Center, Spoleto U.S.A., STEIM (studio for electro-instrumental music), and at the Norfolk Chamber Music Festival, where he was guest composer/lecturer. Ueno's piece for the Hilliard Ensemble, *Shiroi Ishi*, continues to be featured in their repertoire, recently being performed at Queen Elizabeth Hall in England, the Vienna Konzerthaus, and aired on Italian

national radio, RAI 3. Another work, *Pharmakon*, was performed dozens of times nationally by eighth blackbird during their 2001–2003 seasons.

Awards and grants that Ueno has received include those from the American Academy in Rome, two commissions from the Fromm Music Foundation, the Aaron Copland House, the Aaron Copland Fund for Music Recording Program, five grants from Meet The Composer, the National Endowment for the Arts, the Belgian–American Education Foundation, Sonic Circuits X, First Prize in the 25th “Luigi Russolo” competition, and Harvard University. Recent projects include new works for the San Francisco Contemporary Music Players (featuring himself as vocal soloist), Flexible Music, the Pacific Rim Festival, a solo piece for Evelyn Glennie, and his second large-scale work for Kim Kashkashian and Robyn Schulkowsky. In 2008, he performed as soloist in the premieres of his concerto for overtone singer and orchestra with the Boston Modern Orchestra Project to wide acclaim in Boston and New York.

A former ski patrol and West Point cadet, Ueno holds degrees from Berklee College of Music, Boston University, and the Yale School of Music, and a Ph.D. from Harvard University. He is a co-founder/co-director of the Minimum Security Composers Collective. As a vocalist specializing in extended techniques (overtones, multiphonics, extreme extended registers, and circular breathing), he performs with the experimental improvisation group Onda and the noise/avant-rock group Blood Money.

Currently, Ueno is an Assistant Professor at the University of California, Berkeley. Previously, he was an Assistant Professor and the Director of the Electronic Music Studios at the University of Massachusetts, Dartmouth.



CHAD EVANS WYATT

Wendy Richman, viola, has been hailed by *The New York Times* and *The Washington Post* for her “absorbing,” “fresh and idiomatic” performances that have “a brawny vitality,” appearing as a soloist and chamber musician across the U.S. and Europe. Upon hearing her interpretation of Berio’s *Sequenza VI*, *The Baltimore Sun* commented that she made “something at once dramatic and poetic out of the aggressive tremolo-like motif of the piece.” She has performed at venues from American Repertory Theatre to Miller Theatre, Chicago’s Museum of Contemporary Art to Washington, DC’s

Phillips Collection, and Symphony Space in Manhattan to the Gewandhaus. Other notable appearances include Boston’s Jordan Hall and the American Academy in Rome, as well as the Edinburgh International Festival, Musica Nova Helsinki, the Hong Kong Arts Festival, and the Morelia International Festival of New Music in Mexico.

The particular praise Ms. Richman has garnered for her interpretations of new music has led her to collaborate closely with a wide range of composers, including John Luther Adams, Pierre Boulez, George Crumb, Brian Ferneyhough, Sofia Gubaidulina, Lee Hyla, David Lang, Alvin Lucier, Jeffrey Mumford, Matthias Pintscher, Bernard Rands, Roberto Sierra, Augusta Read Thomas, and Ken Ueno. She and her now-husband, percussionist Tim Feeney, gave the fully staged American premiere of Luciano Berio’s *Naturale* in 2002; she also gave the American premieres of Kaija Saariaho’s *Vent Nocturne* and Roberto Sierra’s *Viola Concerto*. Ms. Richman can be heard on Albany Records, AURec, Between the Lines, Bloodshot Records, BMOP/sound, Mode Records, and NAXOS.

Ms. Richman has appeared at such summer festivals as Aspen, Bravo!, New Hampshire, Norfolk, Killington, San Juan, and Yellow Barn. A graduate of the Oberlin Conservatory, where she studied viola with Jeffrey Irvine and Peter Slowik and voice with Marlene Rosen,

Ms. Richman received her master's degree from the New England Conservatory, under the guidance of Kim Kashkashian and Carol Rodland. She lives in Ithaca, NY, where she maintains a large viola studio at Cornell University, and where she regularly performs chamber music. She is a member of the viola section of the Syracuse Symphony Orchestra.

Ms. Richman's most recent endeavor is called "Vox/Viola," combining her vocal training with her current viola career. The project involves commissions from 10 young composers to write pieces for her singing and playing simultaneously, loosely inspired by Giacinto Scelsi's *Manto III*.

Ms. Richman is a founding member of the International Contemporary Ensemble (ICE), a New York- and Chicago-based collective of young musicians dedicated to promoting the music of our time.



Kifu Mitsuhashi studied with Soufu Sasaki of the Kinko-style *shakuhachi* and the classical *honkyokku* repertoire of the Fuke school with Chikugai Okamoto. He became a member of Pro Musica Nipponia and participated in many concerts both in Japan and overseas after completing the NHK Hougaku Training Program in 1972. Mitsuhashi has received prestigious prizes for performance from the 1st Pan Music Festival, and multiple times from the Agency for Cultural Affairs. His CDs have garnered the Arts Festival Prize, the Arts Pieces Prize, and the Grand Prize from the Agency for Cultural Affairs and

the Music Prize from Kenzo Nakajima. Currently, Mitsuhashi is a master of the Kinko-style, and runs his own group for *shakuhachi* performance, the Kifu Kai. He performs and records regularly throughout the world, and is often invited to perform as a soloist with orchestras at

such esteemed venues as Carnegie Hall. He has performed over 100 international recitals. Recently, he developed and received a patent for a plastic *shakuhachi*, the *Noblekan*.



Yukio Tanaka, born and raised in Tokyo, began his *biwa* studies at the age of 22 under the legendary Satsuma Biwa master, Tsuruta Kinshi. In 1973 he graduated from the NHK Hougaku Music Academy and subsequently passed the NHK audition. In 1979 he won first prize in the Japan Biwa Music Contest and then went on to perform internationally in the US, Europe, and Asia both as a soloist and with Tsuruta sensei and other prominent classical Japanese artists such as Katsuya Yokoyama (*shakuhachi*) and Akao Michiko (*yokobue*). He has released three CDs of biwa music: *Seijaku no Biwa*

(Victor), *Japanese Traditional Music* (King), *Moonbeam* (Victor), and his latest *Chinkin Gakka — Deep Red Pathos* (Ebisu). He is presently an instructor at the Tokyo University of Music and President of the Japan Biwa Association.



LIZ LINDER

Gil Rose is recognized as an important conductor helping to shape the future of classical music. Critics all over the world have praised his dynamic performances and many recordings. In 1996, he founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra 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 eleven ASCAP awards for adventurous programming as well as the John S. Edwards Award for Strongest Commitment to New American Music. 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. Since 2003 Mr. Rose has also served as Music Director of Opera Boston, a dynamic opera company in residence at the historic Cutler Majestic Theatre. During his tenure, Opera Boston has experienced exponential growth and is now acknowledged as one of the most important and innovative companies in America. He has curated the Fromm concerts at Harvard University and served as the Artistic Director of the Ditson Festival of Contemporary Music at Boston's Institute of Contemporary Art.

As a guest conductor, Mr. Rose made his Tanglewood debut in 2002 and in 2003 he debuted with the Netherlands Radio Symphony 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 Orchestra della Svizzera Italiana, and the National Orchestra of Porto, as well as several appearances with the Boston Symphony Chamber Players.

Since 2003, he has served as the Artistic Director of Opera Unlimited, a contemporary opera festival, and has 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 it as "the best Verdi production presented in Boston in the last 15 years." *The Boston Phoenix* has described Mr. Rose as "a Mozart conductor of energy and refinement." Mr. Rose's recording of Samuel Barber's *Vanessa* for Naxos has been hailed as an important achievement by the international press. In the 2007–08 season he led the Boston premier of Osvaldo Golijov's opera *Ainadamar* with Dawn Upshaw. In the 2009–10 season he will lead new productions of Rossini's *Tancredi* with Eva Podles, the premier of Zhou Long's new opera *Madame White Snake*, and Offenbach's *La Grande-Duchesse de Gérolstein* starring Stephanie Blythe.

Gil Rose's extensive discography includes world premiere recordings of music by Louis Andriessen, Derek Bermel, John Cage, Robert Erickson, Lukas Foss, Charles Fussell, Michael Gandolfi, John Harbison, Lee Hyla, David Lang, Tod Machover, Steven Mackey, Steven Paulus, David Rakowski, Bernard Rands, George Rochberg, Elena Ruehr, Gunther Schuller, Elliott Schwartz, Reza Vali, and Evan Ziporyn on such labels as Albany, Arsis, Cantaloupe, Centaur, Chandos, ECM, Innova, Naxos, New World, and BMOP/sound, the Grammy-nominated label for which he serves as Executive Producer. His recordings have appeared on the year-end "Best of" lists of *The New York Times*, *Time Out New York*, *The Boston Globe*, *Chicago Tribune*, *American Record Guide*, *NPR*, and *Downbeat Magazine*.

The **Boston Modern Orchestra Project** (BMOP) is widely recognized as the leading orchestra in the United States dedicated exclusively to performing new music, and its signature record label, BMOP/sound, is the nation's foremost label launched by an orchestra and solely devoted to new music recordings.

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, BMOP established a track record that includes more than 80 performances, over 70 world premieres (including 30 commissioned works), two Opera Unlimited festivals with Opera Boston, the inaugural Ditson Festival of Contemporary Music with the ICA/Boston, and 32 commercial recordings, including 12 CD's from BMOP/sound.

In March 2008, BMOP launched its signature record label, BMOP/sound, with John Harbison's ballet *Ulysses*. Its composer-centric releases focus on orchestral works that are otherwise unavailable in recorded form. The response to the label was immediate and celebratory; its five inaugural releases appeared on the "Best of 2008" lists of *The New York Times*, *The Boston Globe*, National Public Radio, *Downbeat*, and *American Record Guide*, among others. BMOP/sound has received two Grammy Award nominations—in 2009 for its recording of Charles Fussell's *Wilde* Symphony for baritone and orchestra (Best Classical Vocal Performance), and in 2010 for its recording of Derek Bermel's *Voices* for solo clarinet and orchestra (Best Instrumental Soloist Performance with Orchestra). *The New York Times* proclaimed, "BMOP/sound is an example of everything done right." Additional BMOP recordings are available from Albany, Arsis, Canaloupe, Centaur, Chandos, ECM, Innova, Naxos, New World, and Oxingale.

In Boston, BMOP performs at Boston's Jordan Hall and Symphony Hall, and the orchestra has also performed in New York at Miller Theater, the Winter Garden, Weill Recital Hall at



Carnegie Hall, and The Lyceum in Brooklyn. A perennial winner of the ASCAP Award for Adventurous Programming of Orchestral Music and 2006 winner of the John S. Edwards Award for Strongest Commitment to New American Music, BMOP has appeared at the Celebrity Series (Boston, MA), Tanglewood, the Boston Cyberarts Festival, the Festival of New American Music (Sacramento, CA), and Music on the Edge (Pittsburgh, PA). In April 2008, BMOP headlined the 10th Annual MATA Festival in New York.

BMOP's greatest strength is the artistic distinction of its musicians and performances. Each season, Gil Rose, recipient of Columbia University's prestigious Ditson Conductor's Award as well as an ASCAP Concert Music award for his extraordinary contribution to new music, gathers together an outstanding orchestra of dynamic and talented young performers, and presents some of the world's top vocal and instrumental soloists. *The Boston Globe* claims, "Gil Rose is some kind of genius; his concerts are wildly entertaining, intellectually rigorous, and meaningful." Of BMOP performances, *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."

Ken Ueno

Talus

On a Sufficient Condition for the Existence of Most Specific Hypothesis

Kaze-no-Oka

Producer Gil Rose

Recording and editing Joel Gordon and David Corcoran

Talus, *On a Sufficient Condition for the Existence of Most Specific Hypothesis*, and *Kaze-no-Oka* are published by New Jack Modernism Music (ASCAP). All rights reserved. Used by permission.

Talus was recorded on November 17, 2008 at Mechanics Hall (Worcester, MA). *On a Sufficient Condition...* was recorded on March 31, 2008 at Merrimack College (Andover, MA) and on March 25, 2009 at Sonic Temple (Roslindale, MA). *Kaze-no-Oka* was recorded on January 8, 2007 in Jordan Hall at New England Conservatory (Boston, MA).

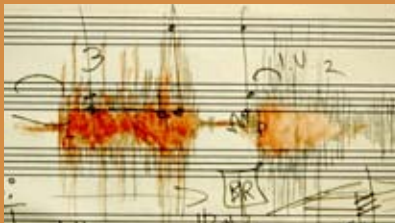


This recording was made possible in part by The Aaron Copland Fund for Music, the Alice M. Ditson Fund of Columbia University, the Fromm Music Foundation, the Jebediah Foundation: New Music Commissions, and with the cooperation of the Boston Musicians' Association.

"Thanks to my mom and dad, who always helped me to pursue all of my dreams. Thanks to Gil for everything! Thanks to Bernard Rands, Augusta Read Thomas, David Rakowski, Lee Hyla, and Ezra Laderman for their kind and steady mentorship through the years. Thanks to Wendy Richman, Kifu Mitsuhashi, Yukio Tanaka, Eric Hewitt, and Michael Norsworthy for their incredible performances. Thanks to the American Academy in Rome, where *Talus* was composed. Finally, special thanks to Rob Amory and John Kochevar for their friendship and support of my music."

— Ken Ueno

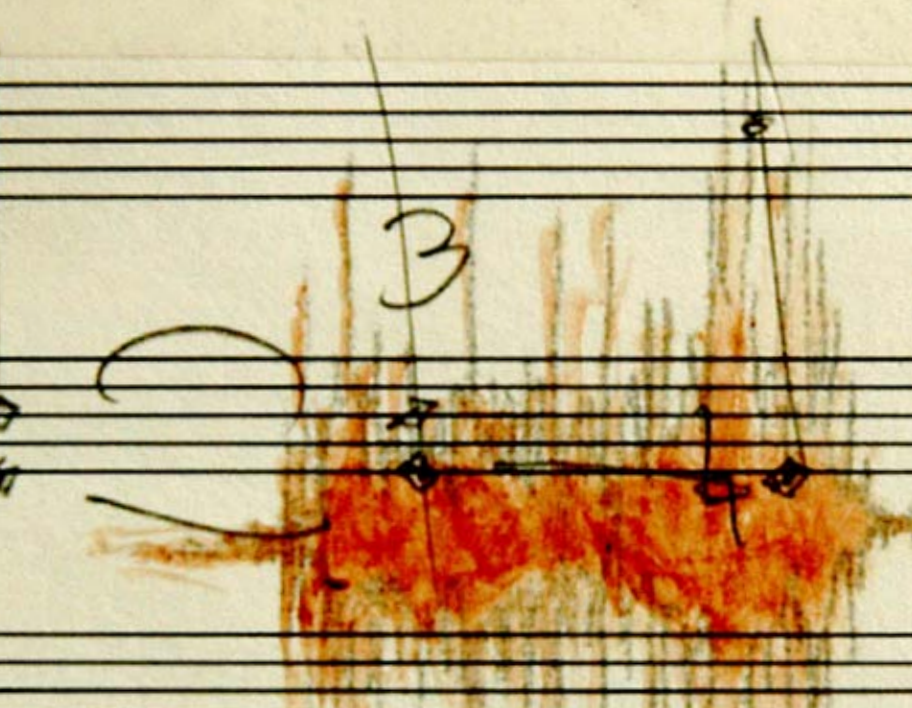
© 2010 BMOP/sound 1014



Design: John Kramer

Cover art: Ken Ueno
Autograph manuscript of *Talus* with oscillographic representation of the composer's voice at age six, filled-in with his blood

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



3