



BMOP
sound

LISA BIELAWA: IN MEDIAS RES

ROAM | DOUBLE VIOLIN CONCERTO | UNFINISH'D, SENT |
SYNOPSIS #1-15

LISA BIELAWA b. 1968

ROAM

DOUBLE VIOLIN CONCERTO

UNFINISH'D, SENT

IN MEDIAS RES

SYNOPSIS #1-15

CARLA KIHLESTEDT violin and voice

COLIN JACOBSEN violin

LISA BIELAWA soprano

BOSTON MODERN ORCHESTRA PROJECT

GIL ROSE, CONDUCTOR

DISC 1

[1] **ROAM** (2001) 12:06

DOUBLE VIOLIN CONCERTO (2008)

Carla Kihlstedt, violin and voice

Colin Jacobsen, violin

[2] I. **Portico** 8:05

[3] II. **Song** 5:06

[4] III. **Play Within a Play** 14:39

[5] **UNFINISH'D, SENT** (2000) 8:48

Lisa Bielawa, soprano

**IN MEDIAS RES,
CONCERTO FOR ORCHESTRA** (2009)

[6] I. **and** 12:44

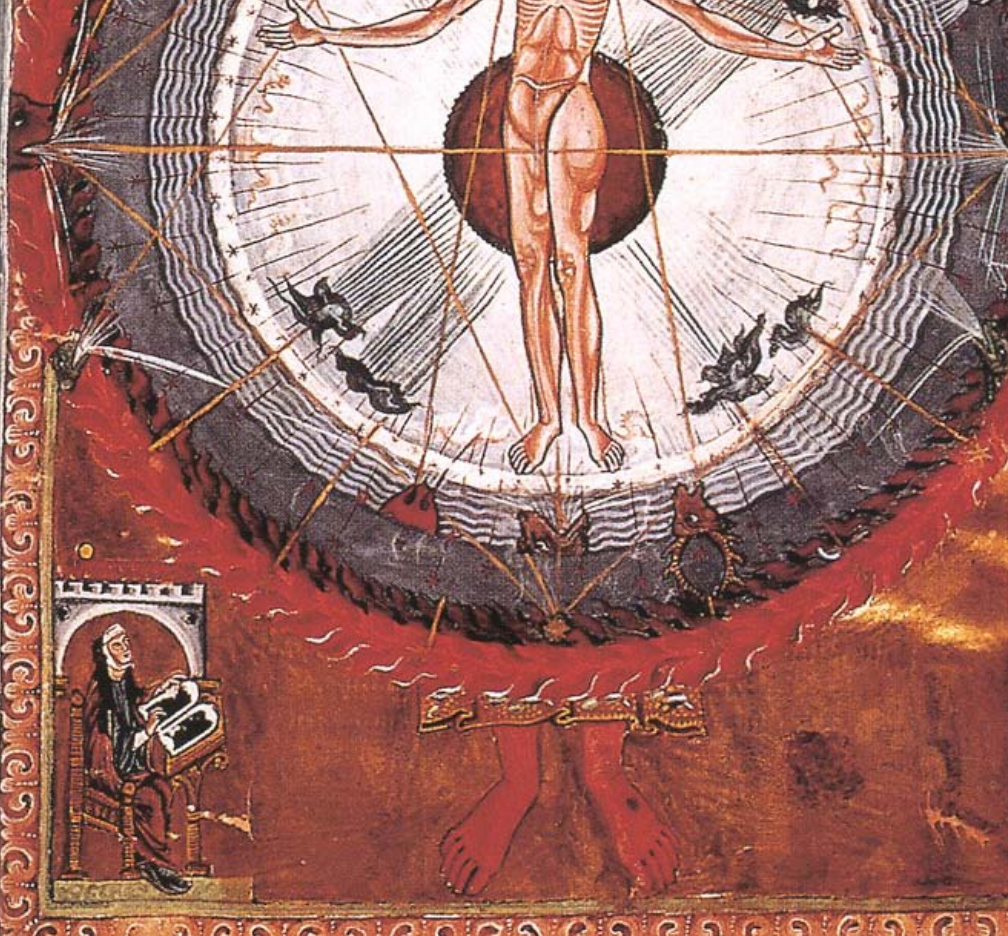
[7] II. **or** 11:12

TOTAL 72:42

DISC 2**SYNOPSISSES #1-15 (2006-2009)**

- [1] Synopsis #1
It's Over (But It Was Fun) 4:48
Sarah Bob, piano
- [2] Synopsis #2
In the Eye of the Beholder 3:57
Aaron Trant, unpitched percussion
- [3] Synopsis #3
I Think We Should Tell Her 4:18
Sarah Brady, flute
- [4] Synopsis #4
I'm Not That Kind Of Lawyer 3:32
Tony D'Amico, double bass
- [5] Synopsis #5
He Figures Out What Clouds Mean 4:16
Terry Everson, trumpet
- [6] Synopsis #6
Why Did You Lie to Me? 6:16
Rafael Popper-Keizer, cello
- [7] Synopsis #7
Where's the Guy with the Directions? 3:21
Charles Dimmick, violin
- [8] Synopsis #8
Most Rumors About Him Are True 4:17
Rachel Braude, piccolo
- [9] Synopsis #9
I Don't Even Play the Bassoon 3:51
Kate Vincent, viola
- [10] Synopsis #10
I Know This Room So Well 3:29
Jennifer Slowik, English horn
- [11] Synopsis #11
It Takes One to Know One 5:20
Robert Schulz, drum set and spoken voice
- [12] Synopsis #12
What I Did Over Summer Vacation 6:52
Michael Norsworthy, clarinet
- [13] Synopsis #13
Thy Sting is Not So Sharp 4:29
Gabriela Diaz, violin
- [14] Synopsis #14
No, No, No—Put That Down 5:12
Hans Bohn, trombone
- [15] Synopsis #15
Two Days After You Left I... 4:47
Ina Zdorovetchi, harp
- TOTAL** 68:45

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By Lisa Bielawa

These two discs tell the story of a three-year journey undertaken by a whole community. My hope, from the beginning of my tenure as Composer in Residence with BMOP, was that with Gil Rose, the orchestra's musicians, and the supporters of new music in Boston, I could stimulate community through musical experiences.

We got to know each other through the performance and recording of two already-existing works. The first, *Roam*, for large orchestra, is the piece I was in the process of writing on September 11, 2001, at my home in New York City. It was also during that difficult time when Gil Rose and I first met and worked together. We got to know each other's work, and began to conceive of this collaboration.

unfinish'd, sent is an even earlier piece, written for my own voice and chamber orchestra. Gil and I felt it was important for me to enter the collaboration as a performer as well as a composer. I remember the intimate feeling of sharing the stage with Gil and the BMOP players—a feeling that influenced everything I wrote for them afterwards.

I began the often whimsical and always rewarding process of getting to know individual musicians by writing solo *Synopses* for them. Each of these little pieces was composed in just a few days, and presented as they rolled off the press at the BMOP Club Concerts that I curated during my residency. Distinct, audible connections exist between these solo works and the two orchestral works composed for BMOP represented here (and also with my 2007 piece *Chance Encounter*).

My first new work for BMOP brought two of my most important collaborators, violinists Colin Jacobsen and Carla Kihlstedt, together with Gil and the BMOP players. I had written pieces for Colin and Carla separately, but had never written for them to perform together. The idea to make the Double Violin Concerto came from the soloists themselves. It was nothing short of exhilarating to write a piece that would unite all of these muses. When I hear the piece I feel that excitement again—the unique spark within those relationships.

By the time I wrote *In medias res*, my relationship with the BMOP players had also deepened from our several years of work together. Gil wanted a concerto for orchestra, a piece that could bring our three years of shared musical explorations to joyful fruition. Writing a large orchestral piece, usually such a lonely process, was suddenly a bustling affair. I knew the audience would include many who had followed the ongoing saga of the *Synopses* at the Club Concerts. While I was writing *In medias res*, I remember looking at the enormous staff paper on my piano and seeing not instrument families on the page, but actual people.



NOTES

ROAM (2001) was premiered in 2003 by the New England Conservatory Philharmonia under the direction of Dante Anzolini.

The work is scored for full orchestra.

The DOUBLE VIOLIN CONCERTO (2008) was commissioned by the Boston Modern Orchestra Project, who premiered it in 2008 under the direction of Gil Rose, with soloists Carla Kihlstedt and Colin Jacobsen.

The work is scored for two solo violins, chamber orchestra, and accordion.
UNFINISH'D, SENT (2000) was commissioned by the Pittsburgh New Music Ensemble, who premiered it in 2000 under the direction of Derek Bermel, with the composer as soloist. The work is scored for soprano and chamber orchestra.

IN MEDIAS RES (2009) was commissioned by the Boston Modern Orchestra Project, who premiered it in 2009 under the direction of Gil Rose.
The work is scored for full symphony orchestra.

By Robert Kirzinger

To some composers, words like “relationship” and “connection” conjure architectonic possibility: how are these harmonies related? How does this passage connect to the next? But composers—some more than others—live in the world, too, a world in which rich and rewarding relationships are formed with performers, advocates, and audiences, and in which connections define a network of aesthetic reference. It probably goes without saying that such things vary starkly from artist to artist. Some are virtually hermits; for the Rome Prize-winning composer Lisa Bielawa, the world and the people around her are her artistic lifeblood, the direct source of the contexts and content of her work.

The musicians of the Boston Modern Orchestra Project have been a frequent focus of Bielawa's attention. Having already worked with BMOP artistic director Gil Rose, she was named Composer in Residence with the orchestra for three seasons, beginning with the start of the 2006-07 season. From the beginning, she conceived a trajectory for her residency that would include performances of her music culminating in the premiere of a grand concerto for orchestra—the piece that would become *In medias res*, the most recent of Bielawa's orchestral works. The other premiere of her tenure, the Double Violin Concerto, was written for BMOP and her close friends, the violinists Colin Jacobsen and Carla Kihlstedt. *unfinish'd, sent* and *Roam*, which predate her BMOP residency, were the first pieces of hers performed by the orchestra. A further dimension of the residency was the *Synopses* series, fifteen short, focused solo works each written for a core BMOP player to perform in BMOP's nightclub-based chamber music series, the Club Concerts (which Bielawa also curated).

In a very real sense, then, the music on this disc wouldn't exist, even on paper, without the inspiration of the performers involved, but that's still only part of the story. The daughter of a composer and an early music scholar, Bielawa grew up in the world of concert music, taking violin and piano lessons, performing as a singer, and composing for public performances as a teenager. Following broader interests, she spent her university years at Yale studying literature and critical theory. An intellectual and aesthetic curiosity profoundly informs Bielawa's music, one of the most salient and remarkable aspects of which is its openness to other stimuli, especially but not exclusively literary. It wouldn't be overstating too much to say that Bielawa defines herself as a reader—we might go yet further, adding a capital, Reader. One of the characteristics of her closest friendships is a shared love of great books.

For Bielawa, composing itself can be an extended act of reading, a translation of her joy in this semi-solitary pastime into the social, public acts of performing and listening to music. This translation is one of emotional and artistic reaction to a text, rarely, maybe never,

cueing on specific scene or action. In a sense the words themselves are often treated as a medium for the voice, a reversal of the normal order of things; the newly created musical meaning overwhelms the constraints of the textual fragment, as in *unfinish'd, sent* or the second movement of the Double Violin Concerto. Meaning, here, embraces both the new context of the setting and the text's origins in *Richard III*, or in *Faust*.

Textual content, explicit or implicit, in the music itself or in its inspiration, creates a porous boundary between the immediate experience and its reception. In the remarkable multi-dimensional, effusively public outdoor work *Chance Encounter*, written for soprano Susan Narucki and musicians of The Knights, a New York-based chamber orchestra, the text, assembled from snippets of overheard public conversation, becomes itself a dialog between the personal and the universal. Roland Barthes's *A Lover's Discourse* serves as the inspiration for both content and a multi-panel approach to form in a more recent, ongoing project, *Graffiti dell'amante*. Abstractions and reformulations of narrative, drama, and text inform all of Bielawa's music, even in the purely instrumental works on this disc.

It's literature that hovers over most of Bielawa's work, but it's the lyrical warmth and sonic imagination of the music itself that strikes the listener most strongly. The composer's own experience as a performer has everything to do with the visceral, sensual atmosphere of her work, affecting even her preference for large, varied ensembles. She has sung for many years with the Philip Glass Ensemble and in repertoire ranging from early music to John Zorn and other close colleagues. In writing music for her own voice, she extends the compositional process through rehearsal and into performance. This broad experience with music and its wider world has afforded Bielawa a great number of perspectives from which to approach her own composition, but none is more important than her ability, as a performer herself, to empathize with the other performers of her music, taking the time to consider gesture and counterpoint and groove from the standpoint of what might be gratifying, even fun, to play. The energy is infectious; transmitted from composer to conductor and musicians, it in turn makes its way to its ultimate beneficiary—the listener.

The twelve-minute orchestral movement *Roam* was composed in 2001, much of it while Lisa Bielawa was in residence at the Aaron Copland House in Cortland Manor, New York [DISC 1 | TRACK 1]. She composed *Roam* under the spell of Pushkin's book-length poem *Eugene Onegin*, in particular a passage in which, as the composer relates, "the narrator unaccountably leaves his protagonist, as if interrupted by his own memory, to muse on his own experience as an exile. We don't know who this narrator is, or why his personal history contains such sorrows, but he occasionally gives us a window into his own humanity, and these are moments of disarming and unexpected intimacy." *Roam* was the first of the four separate pieces (the others being *Wait*, *Beckon*, and *Start*), each taking its title from the same Pushkin passage, that comprise Bielawa's large-scale *The Right Weather*.

I roam above the sea,
I wait for the right weather,
I beckon to the sails of ships.
Under the cope of storms, with waves disputing,
On the free crossway of the sea
When shall I start on my free course?

—Aleksandr Pushkin, *Eugene Onegin*
(tr. Vladimir Nabokov)

In spite of its picturesque qualities, this passage in its passivity—roaming, waiting, beckoning—provides little from which to launch a musical narrative, nor is Bielawa inclined to *La Mer*-like literal tone-painting. It's the speaker's state of mind that suggests the music: initially tacit, musing in the double flute solo of the opening, gradually building to echo an inner turmoil reflected by the image of free ships on the tumultuous but open ocean. This is heard in the intense central part of *Roam*—four short, dazzling exhalations for the full orchestra. Balancing the opening, an extended ending, unfocused and unsettled in its great, full-section glissandi and smeared harmonies, grapples with the obscurity of the future.

Bielawa began the Double Violin Concerto in 2007 and completed it at the beginning of 2008 while living in Cambridge, Massachusetts, as a Fellow of the Radcliffe Institute. The piece, which bears a dedication "to Colin, Carla, Gil, and BMOP," was intended as a vehicle for Colin Jacobsen and Carla Kihlstedt, who were soloists in the premiere with Gil Rose and BMOP in 2008. Acknowledging and celebrating her two soloists' musical proclivities, Bielawa showcases Kihlstedt's simultaneous singing and playing in the second movement of the concerto. Jacobsen's background with the Silk Road Ensemble essentially determined the folk-dance-like character of the finale. The composer added the further wrinkle of an "ornament library," notated embellishments for optional inclusion at particular points throughout the piece.

As in many of Bielawa's pieces, her approach to large-scale form here is surprising, side-stepping any expectations provoked by the concerto genre. Although the composer's personality is present throughout, it's as though each of the movements is a portrait of one of the primary artists: Bielawa herself in the fugal, composer-virtuosic first movement, Kihlstedt in the Goethe setting for singing violinist in the second, and Jacobsen the Anatolian folk music-tinged finale.

The first movement, "Portico," revels in that most composer-ly of textures, rigorous imitative counterpoint, although the effect is not one of rigor but of solemnity not far removed from the contemplative opening of *Roam* [1|2]. It is also far from what one would expect in a concerto for two virtuosos, who are but the foremost threads in the fabric.

The biggest surprise of the second movement, "Song," is naturally the vocal part for the solo violinist Kihlstedt, who sings an English translation of a fragment from Goethe's *Faust* [1|3]. Kihlstedt uses a scordatura violin, its four E strings tuned to B-flat, A, F, and a slightly raised F-sharp (encompassing about a minor sixth plus a quarter tone in the treble staff). This nebulous arpeggio, heard at the start of the movement, is the harmonic basis for the song, which also features eerily colorful extended techniques within the ensemble

as well as the unexpected and subtle addition of an accordion. Jacobsen, the secondary soloist here, accompanies Kihlstedt with arpeggios, occasionally following her vocal line.

The finale, “Play Within a Play,” deriving its melodic content from the Gregorian chant settings of the Lamentations of Jeremiah, begins with quiet, almost improvised-sounding music, coalescing and clarifying as it builds through the first, stately dance episode [1|4]. A second episode increases in intensity, with further influence of the Gypsy fiddle music familiar to Jacobsen. The melodies of the foreground flow in and out of the prevailing phrases of the orchestra. A big winding-down brings a significant, completely improvised cadenza for the soloists, leading finally to the delirious coda.

Composed for herself to sing, Bielawa wrote *unfinish’d, sent* in 1999 and 2000 [1|5]. The piece takes its oblique title from a line in the opening soliloquy of Shakespeare’s *Richard III*, in which the king links his own cruelty to his deformity from birth: “...unfinish’d, sent before my time into this breathing world....” With the knowledge that a vocal soloist is featured in the piece, its most remarkable aspect is the fact that the soprano makes her appearance past the halfway point of this nine-minute piece. In the all-orchestral half, a gesture struggles to expand into a melody. An unsettling quote from Vivaldi’s *Winter* links the composer’s childhood memories of that piece with an allusion to the famous opening lines of the play, “Now is the winter of our discontent made glorious summer....”

The soprano’s entrance is starkly contrasted, accompanied sparsely by single instruments gradually coalescing in a brief crescendo. The soprano’s ensuing unaccompanied restatement of the phrase, soaring into the highest register, feels like an escalation, but the temporarily reinvigorated orchestra’s abrupt conclusion is a shock.

In medias res is Lisa Bielawa’s concerto for orchestra, a purely instrumental orchestra piece with a literary device for a title. The composer explains, “‘In medias res’ (literally, ‘in the middle of everything’) is a literary/narrative device, applicable to epic poetry and modern action cinema, in which the narrator begins the story at the height of excite-

ment, then proceeds to fill the reader/viewer in through flashbacks.” These flashbacks are her solo *Synopsis* pieces, written for BMOP’s members and folded into *In medias res*. In a larger sense, the title contains within it the hope of her ongoing relationship with this remarkable group, and with the many musicians and music lovers who benefited so greatly from her presence in Boston.

Although Bielawa began thinking about the piece years before she put pencil to paper, it began to take concrete form in the middle of 2008, following the premiere of the Double Concerto. Armed with potential material in the *Synopses*, she had yet to discover how these pieces would fit into the large-scale work. In the end her biggest breakthrough came relatively late in the process, after months of composing, sifting, and assembling, when she suddenly realized the piece was, at its heart, a gift for the orchestra. From that point, she approached the piece as the celebratory romp that defines its essential character.

The cohesion the piece exhibits through its changes of mood and material are the result of the hard work of composing while making the most of the personalities of BMOP’s players and conductor and their collective musical “soul.” Listen to the flow of ideas from one instrumental section to another, from the fanfare-like figure that blooms out of the first measures of the first movement, “and,” echoing teasingly at the start of the second movement, “or” [1|6, 1|7]. The opening fanfare comes directly from *Synopsis #14: No, No, No—Put That Down*, written for trombonist Hans Bohn, one of many connections between *In medias res* and the *Synopses* [2|14]. Various small melodic motifs are shared liberally throughout the orchestra, and most section solos have their origins in corresponding *Synopses*—such as outbursts for the violas (#9, *I Don’t Even Play the Bassoon*, written for Kate Vincent) or the cellos (#6, *Why Did You Lie to Me?*, written for Rafael Popper-Keizer) [2|6, 2|9].

In medias res isn’t simply a non-stop party, and, like some of the *Synopses* themselves, sometimes touches on more somber moods, such as in the middle of the “and” movement.

That same movement ends with the bassoons in a cranky mood, pointing us in an emotional direction the “or” movement resolutely refuses to go. The individual moments and conversations collide and split, are abandoned and taken back up again and recombined into a new story, which despite its many potential familiarities remains full of surprises.

Lisa Bielawa’s *Synopses* project, as we’ve seen, was initiated at the start of her tenure with BMOP as a way to enrich musically and socially her relationships with core members of the orchestra. Having established the premise, she adopted the constraints of having to compose each piece within the short, usually week-long span of time she spent each month in Boston for the BMOP residency. An aid to the characters of these little works was provided by naming each with a six-word title, inspired by Hemingway’s short-short story “For sale, baby shoes: never used.” These evocative storylet-titles had disparate origins, including suggestions from friends eager to join in the game and phrases gleaned from accidental or deliberate eavesdropping in public spaces. (Some were plucked from the same collection of *mots trouvés* she’d assembled for her *Chance Encounters* project.)

Musically, all of the *Synopses* make their point through the development of a very small collection of materials, typically expanding upon a short melodic fragment at the start of the piece, or a rhythmic pattern, or both, the collection of intervals and durations providing ample stuff for Bielawa to explore the range of the solo instrument. Although in many cases the title of a piece followed its composition, it’s clear from the aphoristic nature of these pieces that once the composer struck a mood, she kept to it throughout the relatively short duration.

As for the titles, in some cases a title would suggest itself based on a musician’s personality—such as #11, *It Takes One to Know One*, for the percussionist Robert Schulz, whose unparalleled musical skill is enhanced by a larger-than-life stage presence [2|11]. The offbeat sense of humor of Australian-born violist Kate Vincent is indicated in the title of #9, *I Don’t Even Play the Bassoon* [2|9]. Some were suggested in conversation with the

performer, such as #2, *In the Eye of the Beholder*, written for Aaron Trant and referring to ideas of beauty and ugliness in percussion sounds [2|2]. Clarinetist Michael Norsworthy’s well-known attraction to the most avant of avant-garde clarinet pieces resulted in the work with the most indeterminate final form, suggesting the freedom of its title, *What I Did Over Summer Vacation* (#12) [2|12]. And a couple of the pieces—perhaps most notably those with rather more melancholy titles—were suggested by outside circumstances, for example #15 for harpist Ina Zdorovetchi, *Two Days After You Left I...*, which, being the last of the *Synopses*, was witness to the end of the cycle and of Bielawa’s ongoing close relationship with these wonderful musicians [2|15].

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.

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The Tragedy of Richard the Third: with the Landing of Earle Richmond, and the Battell at Bosworth Field.

Actus Primus. Scæna Prima.

Enter Richard Duke of Glouster solus.

Now is the Winter of our Discontent,
Made glorious Summer by this Son of Yorke:
And all the clouds that low'r'd vpon our house
In the deepe bosome of the Ocean buried.

Now are our browes bound with Victorious Wreathes,
Our bruised armes hung vp for Monuments;
Our sterne Alarums chang'd to merry Meetings;
Our dreadfull Marches, to delightfull Measures.
Grim-visag'd Warre, hath smooth'd his wrinkled Front:
And now, in stead of mounting Barbed Steeds,
To fright the Soules of fearefull Aduersaries,
He capers nimbly in a Ladies Chamber,
To the lasciuious pleasing of a Lute.

But I, that am not shap'd for sportiue trickes,
Nor made to court an amorous Looking-glasse:
I, that am Rudely stamp'd, and want loues Maiesty,
To strut before a wonton ambling Nymph:
I, that am curtail'd of this faire Proportion,
Cheated of Feature by dissembling Nature,
Deform'd, vn-finish'd, sent before my time
Into this breathing World, scarce halfe made vp,
And that so lamely and vn-fashionable,
That dogges barke at me, as I halt by them.
1570-10 I (in this weake piping time of Peace)

That waites vpon your Grace?

Cla. His Maiesty tending my persons safety,
Hath appointed this Conduet, to conuey me to th' Tower

Rich. Vpon what cause?

Cla. Because my name is *George*.

Rich. Alacke my Lord, that fault is none of yours:

He should for that commit your Godfathers.

O belike, his Maiesty hath some intent,
That you should be new Christned in the Tower,

But what's the matter *Clarence*, may I know?

Cla. Yea *Richard*, when I know: but I protest

As yet I do not: But as I can learne,

He hearkens after Prophecies and Dreames,

And from the Crosse-row pluckes the letter *G*:

And sayes, a Wizard told him, that by *G*,

His issue disinherited should be.

And for my name of *George* begins with *G*,

It followes in his thought, that I am he.

These (as I learne) and such like toyes as these,

Hath moou'd his Highnesse to commit me now.

Rich. Why this it is, when men are rul'd by Women

'Tis not the King that sends you to the Tower,

My Lady *Grey* his Wife, *Clarence* 'tis shee,

That tempts him to this harsh Extremity.

Was it not shee, and that good man of Worship,

Anthony Woodville her Brother there,

DISC 1

[3] Double Violin Concerto II. Song

Song from Goethe's Faust
Translated by Walter Kaufmann

You know, the stage...

Let's each do what he wants to do;

Tonight, therefore, I say to you,

Do not spare our machinery,

Employ the sun and moon, do not hold back!

Use all the stars we have in stock;

Of water, fire, winds of rock,

And beasts and birds there is no lack.

Leave the great world, let it run riot,

And let us stay where it is quiet.

It's something that has long been done,

To fashion little worlds within the bigger one.

[5] unfinished, sent

From William Shakespeare
Richard III, Act I, Scene 1

"...unfinished, sent before my time
Into this breathing world..."

DISC 2

[11] Synopsis #11 It Takes One to Know One

She had it coming, so don't feel too bad.

Next time say excuse me.

I hope they know what they're doing.

I'm not being nasty, I'm just in a bad mood.

If only your brain were functioning.

I'm sure you guys are all in this thing together.

I usually don't invite anyone to stay with my

parents unless it's serious.

They are all really nice, but things that are

important to us are not important to them.

Well, they're probably telling you one thing, but

what they end up doing will be another.

So I heard the news—any idea what it means? I

can't say I'm surprised.

You know what else we do to shut them up?

You don't want to wear any jewelry in the

shower.

They gotta be hurting somebody.

People here are nasty, mean, and rude.

Not at school, not at home, not in your head—

Never say that.



LIZ LINDER

Lisa Bielawa, composer-vocalist, takes inspiration for her work from literary sources and close artistic collaborations. *The New York Times* describes her music as “ruminative, pointillistic, and harmonically slightly tart,” and *Time Out New York* praised her “prodigious gift for mingling persuasive melodicism with organic experimentation.” She was the 2009 Rome Prize winner in Musical Composition and spent September 2009 through August 2010 composing at the American Academy in Rome.

Born in San Francisco into a musical family, Lisa Bielawa played the violin and piano, sang, and wrote music from early childhood. She moved to New York two weeks after receiving her B.A. in Literature in 1990 from Yale University, and became an active participant in New York musical life. She began touring with the Philip Glass Ensemble in 1992, and in 1997 co-founded the MATA Festival, which celebrates the work of young composers.

Other highlights include performances of *unfinish'd*, sent by the Yerevan Ensemble of Soloists in Armenia; of *Topos Nostalgia* from *Chance Encounter* with Bielawa as the soprano in Salzburg; of *Hurry* at Carnegie Hall during Dawn Upshaw’s Perspectives series; the premiere of *The Right Weather* by the American Composers Orchestra and Van Cliburn prize-winning pianist Andrew Armstrong during Zankel Hall’s inaugural season; and the premiere of *The Lay of the Love and Death* at Lincoln Center’s Alice Tully Hall. Bielawa’s music is available on Tzadik (*A Handful of World*) and Albany Records (*First Takes*). Upcoming releases include *The Lay of the Love* on Premiere Commission Recordings and *Chance Encounter* as a digital download.

In addition to the 2009 Rome Prize, Bielawa has received fellowships and awards from the Alpert-Ucross Foundation, Creative Capital, the Civitella Ranieri Foundation in Italy, the Fund for U.S. Artists at International Festivals, the New York State Council on the Arts, the New York Foundation for the Arts, the Joyce Dutka Arts Foundation, ASCAP, and the Fondation Royaumont in France. In 2007–08, Lisa Bielawa was a Radcliffe Institute Fellow. In addition to her work as a vocalist with the Philip Glass Ensemble, she tours and records with John Zorn and has premiered and recorded works by numerous other composer colleagues.



MERRICK

Carla Kihlstedt, violin and voice, has developed a musical identity that has roots in a wide array of musical genres, from the rich and subtle acoustic composers' collective Tin Hat, to the dramatic and alarming experimental rock band Sleepytime Gorilla Museum, to the intimate and incisive purveyors of song, 2 Foot Yard. Though the cornerstone of her musical vocabulary comes from her initial classical training as a violinist (the Peabody Institute and the San Francisco Conservatory of Music) her work now reaches far beyond the concert hall. Ms. Kihlstedt has spent most of the last 10 years touring

Europe and the United States extensively as a violinist, singer, composer, and improviser. In the classical realm, she has premiered the works of Lisa Bielawa and of Jorge Liderman, and has been a soloist at the MATA Festival in New York, the Ojai Music Festival, the Armenian Gallery Festival, as well as with the San Francisco Contemporary Music Players. Her duo with pianist Satoko Fujii, called *Minamo*, lies squarely at the crossroads of classical and improvised music. Ms. Kihlstedt is a frequent collaborator with guitarist/composer/improviser Fred Frith, and has created a project called *Causing a Tiger* with Matthias Bossi and Shahzad Ismaili based on field recordings from her travels. With poet Rafael Oses, she has written a staged song cycle called *Necessary Monsters* for seven performers, based on Jorge Luis Borges's *Book of Imaginary Beings*.



TODD ROSENBERG

Colin Jacobsen, violin, a 2003 Avery Fisher Career Grant recipient, first played to critical acclaim at the age of fourteen, collaborating with Kurt Masur and the New York Philharmonic in a performance that was hailed by *The New York Times*: "Jacobsen was the impressively accomplished soloist in Bruch's *Scottish Fantasy*, sounding as if he were born to the instrument and its sweet, lyrical possibilities." He has since returned to perform with the New York Philharmonic in Brahms's Double Concerto with Yo-Yo Ma, David Zinman conducting.

Colin Jacobsen's wide-ranging musical activities are part of a generational wave that is taking classical music into a much broader context. A touring member of the Silk Road Ensemble since its conception by Yo-Yo Ma at Tanglewood 10 years ago, Mr. Jacobsen has been part of a creative cauldron that has continually pushed him to expand his boundaries. Highlights of his journeys with the Silk Road Ensemble have included performances in front of the world's largest wooden Buddha statue in Nara, Japan; as part of the 50th anniversary of Lincoln Center; at the opening of the Special Olympics in Shanghai; and at the Red Fort in Agra, India.

Mr. Jacobsen is a co-founder along with his brother, the cellist and conductor Eric Jacobsen, of two ensembles whose dynamism in programming and performance is helping to re-imagine the possibilities inherent in the string quartet (Brooklyn Rider) and orchestral (The Knights) mediums. Brooklyn Rider's album *Passport* was featured as one of NPR's top classical picks for 2008 and The Knights have recorded two albums for Sony Classical and toured Europe with soprano Dawn Upshaw.

As a composer/arranger, he has written two pieces for Brooklyn Rider's album *Silent City* (recently released on Harmonia Mundi's World Village label) in collaboration with Persian

kemanche player, Kayhan Kalhor, and also helped create pieces for the Silk Road Ensemble. His string quartet, *Brooklesca*, composed for Brooklyn Rider and recorded for the album *Passport*, has been heard nationwide on American Public Media's "Performance Today" and called a "driving, gypsy-inflected tour de force" by host Fred Child.

Mr. Jacobsen has toured China with Tan Dun performing with the composer his *Water Passion after St. Matthew*. He has also enjoyed cross-disciplinary explorations with several dance and theater companies, including the New York City Ballet, Mark Morris Dance Group, Bill T. Jones/Arnie Zane Dance Company, and Compagnia de' Colombari. He also played Stravinsky's *L'Histoire Du Soldat* with Roger Waters of Pink Floyd as narrator.

Born to musician parents Eddie and Ivy Jacobsen, Mr. Jacobsen began studying with Doris Rothenberg at the age of 4. His principle teachers have included Louise Behrend, Robert Mann, and Vera Beths, at The Juilliard School and The Royal Conservatory of the Hague, respectively.

Mr. Jacobsen plays a Joseph Guarneri filius Andreae violin crafted in 1696 and a Samuel Zygmuntowicz violin made in 2008.

Sarah Bob, piano, hailed as "sumptuous and eloquent" by *The Boston Globe*, is an active soloist and chamber musician noted for her charismatic performances, colorful playing, and diverse programming. She is the founding director of the New Gallery Concert Series (NGCS), a series devoted to commissioning and uniting new music and contemporary visual art with their creators, and is an original member of many groups including Primary Duo, Firebird Ensemble, and Radius Ensemble. Recognized as a risk taker, she is a recipient of many awards including top prizewinner of the International Gaudeamus Competition and Outstanding Alumna from New England Conservatory, as well as grants from the Yvar Mikhashoff Trust for New Music, the St. Botolph Club Foundation, and the first annual John Kleshinski Award in recognition of her daring, exciting, and high quality NGCS presentations.

Ms. Bob's performances have taken her from Carnegie Hall to Switzerland's Dampfzentrale and her recordings can be heard on radio broadcasts throughout the world.

Hans Bohn, trombone, is a member of the Boston Ballet Orchestra, Boston Lyric Opera, Handel and Haydn Society, Emmanuel Music, Beacon Brass Quintet, and the Boston Modern Orchestra Project. He is also a member of the chamber-touring group, Proteus 7, and performs regularly with the Boston Pops Esplanade Orchestra. In addition, Mr. Bohn performs with the Springfield Symphony Orchestra, the Rhode Island Philharmonic Orchestra, the New Hampshire Philharmonic, the Hartford Symphony Orchestra, and the Portland Symphony Orchestra, and has appeared with the Battle Creek Brass Band, Empire Brass Quintet, the Grand Rapids Symphony, the Heidelberg Festival Orchestra, and the Orchestra de Minería in Mexico. Mr. Bohn is a graduate of the Eastman School of Music and Northwestern University and currently teaches at Tufts University and the University of Massachusetts at Lowell.

Sarah Brady, flute, called "enchanting" (*The Boston Globe*) and "clairvoyantly sensitive" (*New Music Connoisseur*), is Principal Flute with the Boston Modern Orchestra Project and Opera Boston, and appears with the Boston Ballet, Portland Symphony Orchestra, Firebird Ensemble, Boston Musica Viva, the Radius Ensemble, and the Michigan-based Brave New Works. She has premiered and recorded new music from many of today's leading composers, including Thomas Oboe Lee, and new music commissioned by Yo-Yo Ma and the Silk Road Project. Ms. Brady recently enjoyed a sold-out debut at Carnegie Hall's Zankel Hall with pianist Oxana Yablonskaya. A prizewinner in the James Pappoutsakis Memorial Flute Competition and the National Flute Association's Young Artist Competition, Ms. Brady now serves on the National Flute Association's New Music Advisory Committee. Her solo, chamber, and orchestral recordings can be heard on Albany Records, BMOP/sound, Naxos, Oxingale, and Cantaloupe Music. Ms. Brady teaches at the Boston Conservatory and the University of Massachusetts at Lowell.

Rachel Braude, piccolo, has been a champion of her instrument for the majority of her professional career. A member of the Boston Modern Orchestra Project's flute section since the orchestra's inception, *Synopsis #8: Most Rumors About Him Are True* marks Ms. Braude's debut solo recording with BMOP/sound. Ms. Braude can also be found playing the piccolo as a member of the flute sections of the Saint Louis Symphony Orchestra, the Rhode Island Philharmonic, the Portland Symphony Orchestra, the Boston Philharmonic Orchestra, and Opera Boston. On occasion she also plays with the Boston Pops, Boston Pops Esplanade, and Boston Ballet Orchestra. Ms. Braude received her training at The Juilliard School and New England Conservatory and her primary teachers on flute and piccolo include Trevor Wye, Lois Schaefer, Bradley Garner, GERALYN Coticone, and Cindy Meyers. She has performed on both the flute and piccolo across the New England region as well as in Europe and Japan.

Anthony D'Amico, double bass, has served as Principal Bass of the Boston Modern Orchestra Project since its inaugural concert in 1996. Originally from Long Island, New York, Mr. D'Amico is in demand as a freelance musician throughout the New England area. His playing has been hailed by *The Boston Globe* as "perfection itself." Along with his position with BMOP, he is Principal Bass of the Boston Philharmonic Orchestra and Opera Boston. He is a member of the Rhode Island Philharmonic, the Portland Symphony Orchestra, and the Springfield Symphony Orchestra. During the summer, he has served as Principal Bass of the New Hampshire Music Festival orchestra, and currently participates in the Sebago-Long Lake Chamber Music Festival of Maine. An avid champion of new music, he has performed in numerous premieres of symphonic and chamber music with BMOP and other ensembles. His recording of Elliot Schwartz's *Chamber Concerto I* with the Boston Modern Orchestra Project was released by BMOP/sound. A versatile artist, Mr. D'Amico's career routinely encompasses myriad styles including symphonic and chamber music, jazz ensembles, and touring Broadway musical theater productions. He is a dedicated educator and serves on the faculties of the New England Conservatory Preparatory Division, the Walnut Hill School, and Project

STEP. Mr. D'Amico is an alumnus of the Hartt School of Music in Hartford, Connecticut and New England Conservatory.

Gabriela Diaz, violin, began her musical training at the age of five, studying piano with her mother, and the next year, violin with her father. Shortly before her 16th birthday, she was diagnosed with Hodgkin's disease, a type of lymphatic cancer. As a cancer survivor, Ms. Diaz is committed to cancer research and treatment. In 2004, Ms. Diaz was a recipient of a grant from the Albert Schweitzer Foundation. This grant enabled her to begin organizing a series of chamber music concerts in cancer units at various hospitals in Boston called the Boston Hope Ensemble. In the summer of 2007, Ms. Diaz acted as concertmistress under Pierre Boulez at the Lucerne Festival Academy in Lucerne, Switzerland. Devoted to contemporary music, Ms. Diaz has been fortunate to work closely with many significant living composers on their own compositions, namely Pierre Boulez, Magnus Lindberg, Frederic Rzewski, Alvin Lucier, Steve Reich, Brian Ferneyhough, John Zorn, Osvaldo Golijov, Lee Hyla, and Helmut Lachenmann. Boston critics have mentioned Ms. Diaz as "a young violin master...Diaz shone in her extended solo passages." Lloyd Schwartz of the *Boston Phoenix* noted, "...Gabriela Diaz in a bewitching performance of Pierre Boulez's 1991 *Anthèmes*. The come-hither meow of Diaz's upward slides and her sustained *pianissimo* fade-out were miracles of color, texture, and feeling." Others have remarked on her "vibrant playing," "polished technique," and "vivid" and "elegant playing."

Charles Dimmick, violin, enjoys a varied and distinguished career as concertmaster, soloist, chamber musician, and teacher. Praised by *The Boston Globe* for his "cool clarity of expression," violinist Charles Dimmick has been Concertmaster of the Boston Modern Orchestra Project since 2006; Lisa Bielawa's *Synopsis #7: Where's the Guy with the Directions?* marks Mr. Dimmick's second solo recording on BMOP/sound. In addition to his leadership role in BMOP, Mr. Dimmick is the Concertmaster of the Portland Symphony Orchestra and Assistant Concertmaster of the Rhode Island Philharmonic. As a soloist, Mr. Dimmick has garnered praise, packed houses, and received standing ovations for what the *Portland Press Herald*

has called his “luxurious and stellar performances” and his “technical and artistic virtuosity.” Recent concerto engagements have included performances with the Portland Symphony, BMOP, North Shore Philharmonic, and Portland Chamber Orchestra. His primary teachers include Joseph Silverstein, Peter Oundjian, Victor Romanul, and Stacey Woolley. Mr. Dimmick attended University of Cincinnati’s College-Conservatory of Music and received additional training at the Tanglewood Music Festival and Verbier Festival. He has performed under the direction of Gil Rose, James Levine, Yuri Temirkanov, Zubin Mehta, Claudio Abbado, Seiji Ozawa, Wolfgang Sawallisch, Larry Rachleff, and Robert Moody.

Terry Everson, trumpet, is an internationally renowned soloist, and active as performer, educator, composer/arranger, conductor, and church musician. He first gained international attention in 1988, winning (on consecutive days) both the Baroque/Classical and 20th Century categories of the inaugural Ellsworth Smith International Trumpet Solo Competition, organized under the aegis of the International Trumpet Guild. Mr. Everson has premiered major solo works by composers Richard Cornell, Stanley Friedman, Jan Krzywicki, and Elena Roussanova Lucas, among others. He has released two complete recordings of numerous notable modern works, and is featured in many BMOP/sound CD releases.

Mr. Everson is Associate Professor of Music at Boston University, Principal Trumpet of the Peninsula Music Festival, and served eight seasons as Concertmaster and Associate Conductor of the New England Brass Band. In addition to his work as a soloist and clinician, his extensive concert experience includes appearances in the Boston Symphony Orchestra and the Boston Pops, The Philadelphia Orchestra, the Boston Modern Orchestra Project, and as conductor of the Costa Rica National Symphony Brass & Percussion. Mr. Everson is on the Executive Committee of the National Trumpet Competition, is an Honorary Member of the New England Brass Band, and is a Life Member of the International Trumpet Guild.

Michael Norsworthy, clarinet, has been hailed as “a dramatic performer...with beautiful tonal nuances” (*Pittsburgh Tribune-Review*), and “one of the world’s best clarinetists”

(Michael Finnissy, composer), and is acclaimed as both a soloist and sought-after chamber musician. A veritable chameleon, he regularly defies categorization and has captivated critics and audiences around the globe with performances that explore transcendent virtuosity and extremes of musical expression. As one of the most celebrated champions of the modern repertoire of his generation, Mr. Norsworthy has given premieres of over 100 works in collaboration with composers Babbitt, Birtwistle, Carter, Dench, Ferneyhough, Finnissy, Foss, Henze, Lachenmann, Lindberg, Murail, and Rihm, among many others in leading venues such as Carnegie Hall, Vienna’s Musikverein, Moscow’s Tchaikovsky Hall, Lincoln Center, Merkin Hall, The Casals Festival, and the Aspen Music Festival. He has recorded for Mode Records, Albany Records, Gasparo Records, Cantaloupe Music, BMOP/sound, New World Records, Cirrus Music, and Cauchemar, and recently premiered concerti by Michael Finnissy, Pozzi Escot, and Noel Zahler. He is Principal Clarinet of the Boston Modern Orchestra Project, a member of New York’s Manhattan Sinfonietta, Professor of Clarinet at the Boston Conservatory, and Artist in Residence at Harvard University with Harvard Group for New Music (HGNM). His teachers include Elsa Ludewig-Verdehr, Eric Mandat, Kalmen Opperman, and Richard Stoltzman. Mr. Norsworthy is a performing artist for Buffet Crampon and Rico International and he plays exclusively on Buffet clarinets and Rico Reserve reeds.

Rafael Popper-Keizer, cello, hailed by *The New York Times* as “imaginative and eloquent” and praised by *The Boston Globe* for his “dazzling dispatch of every bravura challenge” and his “melodic phrasing of melting tenderness,” has established himself as an artist both accomplished and versatile. As one of Boston’s most active freelance musicians, his career routinely encompasses everything from continuo in 17th-century motets to solo recitals to avant-garde improvisation to indie rock. Mr. Popper-Keizer is an alumnus of New England Conservatory, where he studied with Laurence Lesser, and of the Tanglewood Music Center, where he understudied for Yo-Yo Ma in open rehearsals of *Don Quixote* with Seiji Ozawa.

Mr. Popper-Keizer appears regularly with the Boston Modern Orchestra Project, Emmanuel Music, Chameleon Arts Ensemble, Winsor Music, and Monadnock Music, and has enjoyed

guest appearances with the Fromm Chamber Players, the Boston Trio, Boston Musica Viva, and John Harbison's Token Creek Festival, among others. Labels for which Mr. Popper-Keizer has recorded include Albany Records, Arsis, BMOP/sound, Bridge Records, Capstone Records, Helicon Records, Musical Heritage Society, New World Records, Intrada, and Zimbel Records; he is also the solo cellist on the Bose demo CD. Mr. Popper-Keizer's solo releases include Robert Erickson's *Fantasy for Cello and Orchestra* and Yehudi Wyner's *De Novo*.

Robert Schulz, drumset, is Principal Percussion of the Boston Modern Orchestra Project, Boston Landmarks Orchestra, Boston Musica Viva, Dinosaur Annex Music Ensemble, and Opera Boston, and has frequently worked with the Boston Symphony Orchestra, the Boston Pops, Boston Ballet Orchestra, the Pro Arte Chamber Orchestra of Boston, and the Boston Chamber Music Society. He has been a featured soloist with the Celebrity Series of Boston on numerous occasions. In 2004, Mr. Schulz received a Grammy Award nomination for Best Small Ensemble Performance on Yehudi Wyner's *The Mirror* (Naxos). That year he also gave the Boston premiere of Tan Dun's *Water Concerto* with BMOP. He has led his own group, the BeatCity Art Ensemble, in performances for the Celebrity Series, Lincoln Center, and the National Gallery of Art in Washington, DC. He has toured nationally and internationally with pipa virtuoso Wu Man and was the featured recitalist for the 2006 CrossSound Festival in Juneau, Alaska.

An experienced drummer in virtually all contemporary styles, Mr. Schulz has performed in that capacity with Dave Brubeck at the Newport Jazz Festival, jazz violinist Leroy Jenkins, guitar legend Jim Hall, the San Antonio Symphony, and countless jazz, cover, and original music groups dating back to the early 1980's. In May 2009, Mr. Schulz gave the world premiere of *Kick & Ride* (a concerto for drumset and orchestra), written by Eric Moe at the request of Gil Rose and the Boston Modern Orchestra Project.

Jennifer Slowik, oboe, enjoys an increasingly varied musical career, and has appeared with such diverse groups as the Boston Symphony Orchestra, the Boston Chamber Music Society,

the contemporary music ensemble Alea III, and Emmanuel Music, where she is a 2009-10 Lorraine Hunt Lieberson fellow. Ms. Slowik performs regularly with the Indian Hill Symphony Orchestra, Cantata Singers, Opera Boston, and the Boston Modern Orchestra Project, under whose auspices she premiered *Synopsis #10: I Know This Room So Well*. A committed advocate of new music, Ms. Slowik has collaborated with Boston's Dinosaur Annex and Auros Group for New Music, as well as Sequitur Ensemble and Alarm Will Sound in New York.

As a founding member of the award-winning woodwind quintet Southspoon Winds, she has been featured on the Dame Myra Hess chamber music series in Chicago and the Phillips Collection series in Washington, DC, and was awarded a grant from the Midori Foundation's Outreach Program to present a series of chamber music master classes in New York's public school system. Ms. Slowik maintains an active private studio and is currently on the faculty of St. Mark's School in Southboro, MA. She received both a Bachelor's and Master's degree from New England Conservatory and an Artist Diploma from Longy School of Music. Her teachers have included Fred Cohen, Stuart Dunkel, Mark McEwen, and Peggy Pearson.

Aaron Trant, percussion, deemed by *21st Century Music* as a "fire-breathing" percussionist, is active both as a composer and performer. Cited for his "melodic, if unpitched, voice" (*Spendidzine*), Mr. Trant's eclectic knowledge of classical, jazz, rock, contemporary, and improvised music has made him an asset to many ensembles. Mr. Trant has received great acclaim for his original score and solo percussion performance of the Chris Marker film, *La Jetée*, and is the cofounder, performer, and composer for the After Quartet, one of the few groups dedicated to the art of live musical accompaniment of silent film. Mr. Trant also acts as the assistant director, percussionist, and composer for both the Boston-based new music groups Firebird Ensemble and Primary Duo. Recent commissions and performances of his work include collaborations with Firebird Ensemble, Lisa Saffer, Endy Emby, Mark Gould, Prana, Primary Duo, Cordis, After Quartet, the Boston Modern Orchestra Project's Club Concert series and the University of Massachusetts at Lowell Percussion Ensemble. His percussion trio, Spiral, can be found on Bachovich Music Publications. Mr. Trant can also

be heard on Boiled Jar Records, Cantaloupe, Cauchemar, Mode Records, Nepenthe Music, Weijyles Music, and Ne(x)tworks.

Kate Vincent, viola, is originally from Perth, Western Australia. Ms. Vincent is the Artistic Director and violist of the Firebird Ensemble, Principal Viola of Opera Boston, and Associate Principal Viola of the Boston Modern Orchestra Project. In addition, Ms. Vincent has appeared as Principal Viola with numerous East Coast ensembles including Emmanuel Music, Opera Aperta, and Opera Unlimited. As a chamber musician, she has performed with the Apple Hill Chamber Players, Alea III, Chameleon Ensemble, Callithumpian Consort, Dinosaur Annex, the Fromm Chamber Players at Harvard, Quartet X, Winsor Music, and on Emmanuel Music's Chamber Series. As a chamber musician specializing in contemporary music, Ms. Vincent has performed extensively in Australia, Canada, Germany, Holland, Russia, and throughout the United States. Between 1999 and 2003 she was also violist of the Arden String Quartet. Ms. Vincent has premiered chamber and solo works by Luciano Berio, Lisa Bielawa, Donald Crockett, John Harbison, Lee Hyla, John McDonald, Joseph Maneri, and Eric Moe, and has recorded for labels such as BMOP/sound, Tzadik, New World Records, Oxingale, and SteepleChase Records. In 2006, Ms. Vincent was invited to join the faculty at Longy School of Music as co-director of the new music ensemble, Longitude. Ms. Vincent holds a double Master's degree from New England Conservatory in Viola Performance and Music Education where she studied with James Dunham of the Cleveland Quartet.

Ina Zdorovetchi, harp, has established herself as one of the leading harpists internationally. Winner of the 17th International Harp Contest in Israel, her mesmerizing style and profound musicianship have been highly praised by critics, musicians, and audiences alike. At the competition she also received special awards for the best performance of the Israeli composition and the Chamber Music Prize. Hailed as "The Harp Whisperer" by *Savannah Morning News*, "a local pride" and "excellent harpist" by *The Boston Globe*, Ms. Zdorovetchi played acclaimed debuts with the Jerusalem Symphony Orchestra performing Ginastera's *Harp Concerto* and the Boston Modern Orchestra Project giving the world premiere of *...bisbigliando...*, a harp

concerto by Thomas Oboe Lee (later recorded on BMOP/sound). In the words of *Classical Voice of New England* she was "accomplished and hypnotizing." Other seasons bring debuts with the Haifa Symphony Orchestra, the Northwest Sinfonietta, and the National Symphony Orchestra of Moldova, as well as a solo performance at the World Harp Congress 2010. Ms. Zdorovetchi's highlights include winning Second Prize at the Paris International Competition, First Prize at the Bucharest International Harp Competition, chamber music recitals in Carnegie Hall, Jordan Hall, Isabella Stewart Gardner Museum, and a solo performance at the American Harp Society Conference 2009, as well as numerous live appearances on WGBH Radio Boston. A sought after orchestral harpist, Ms. Zdorovetchi is a frequent guest principal with the Boston Symphony Orchestra, the Boston Pops, Boston Lyric Opera, and Opera Boston. She teaches harp at the Boston Conservatory and the New England Conservatory Preparatory Division.



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's *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's *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 led 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, Dominick Argento, Derek Bermel, John Cage, Robert Erickson, Lukas Foss, Charles Fussell, Michael Gandolfi, John Harbison, Alan Hovhaness, Lee Hyla, David Lang, Tod Machover, Steven Mackey, William Thomas McKinley, Steven Paulus, David Rakowski, Bernard Rands, George Rochberg, Elena Ruehr, Gunther Schuller, Elliott Schwartz, Ken Ueno, 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*.



CLIVE GRANGER

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, Cantaloupe, 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."

Lisa Bielawa

Roam
Double Violin Concerto
unfinish'd, sent
In medias res
Synopsis #1-15

Producer Gil Rose
Recording and postproduction Joel Gordon and David Corcoran

Roam and *unfinish'd, sent* were recorded on November 6, 2006 at Mechanics Hall (Worcester, MA).
Double Violin Concerto was recorded on March 31, 2008 at Merrimack College (Andover, MA). *In medias res* was recorded on May 24, 2009 at Mechanics Hall. *Synopsis #1-15* were recorded on April 8 and 18, 2009 at Futura Productions (Roslindale, MA).

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The composer offers special thanks to Gil, Catherine, and all of the BMOP players, staff, and trustees for a wonderful journey; Jim and Freddie Rosenfield; Herbert Bielawa and Sandra Soderlund; Christina Jensen; Daniel Brodney; and RK, AK, and FZ.

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