



**BMOP**  
*sound*

**ELLIOTT SCHWARTZ: CHAMBER CONCERTOS I-VI**

**ELLIOTT SCHWARTZ** b. 1936

CHAMBER CONCERTOS I–VI

**ANTHONY D'AMICO** double bass

**GARY GORCZYCA** clarinet

**NINA FERRIGNO** piano

**ELIOT GATTEGNO** saxophone

**RONALD HAROUTUNIAN** bassoon

**CHARLES DIMMICK** violin

**BOSTON MODERN ORCHESTRA PROJECT**

GIL ROSE, CONDUCTOR

- [1] **CHAMBER CONCERTO I** (1976) 12:48  
Anthony D'Amico, double bass
- [2] **CHAMBER CONCERTO II** (1976) 7:22  
Gary Gorczyca, clarinet
- [3] **CHAMBER CONCERTO III:  
ANOTHER VIEW** (1977, rev. 2007) 11:58  
Nina Ferrigno, piano
- [4] **CHAMBER CONCERTO IV** (1980–81) 11:18  
Eliot Gattegno, saxophone
- [5] **CHAMBER CONCERTO V: WATER MUSIC**  
(1991, rev. 2006–07) 13:41  
Ronald Haroutunian, bassoon
- CHAMBER CONCERTO VI: MR. JEFFERSON**  
(2007, rev. 2008)  
Charles Dimmick, violin
- [6] **I. The Inventor** 3:22
- [7] **II. The Violin** 3:32
- [8] **III. The Garden** 4:00
- [9] **IV. The Letter** 4:19
- [10] **V. The Portrait** 2:58
- TOTAL** 75:20



DOROTHY SCHWARTZ, ENDLESS FORMS V, 2008 (COURTESY OF JUNE FITZPATRICK GALLERY, PORTLAND, MAINE)

### By Elliott Schwartz

I've been fascinated by concertos ever since I was a teenage piano student—dazzled by the Tchaikovsky and Grieg piano concertos with the virtuoso soloist placed directly in the spotlight for maximum one-against-all “heroic” affect. A decade or so later, however, I had become interested in alternative models: the neo-Baroque interplay of different weights and balances, the *anti*-heroic placement of a soloist within complex textures (lowering the spotlight), and possibilities for highlighting the theatrical/spatial dimensions so integral to the entire concerto enterprise. The Brandenburg Second, Bartok's *Music for Strings, Percussion and Celesta* and Ives' *Unanswered Question* are closer to my current concerto-thinking than the Liszt or Chopin I loved as a boy.

My six chamber concertos—the first two composed in 1976 and the last in 2007—can be heard, therefore, as a fusion of solo concerto and concerto grosso. They also reflect my responses to larger textural issues—the simultaneous layering of disparate narratives (akin to multiple exposures in photography), and the interweaving of stylistic cross-references. On both counts, I've been influenced by a number of other composers—Ives, Ravel, and Mahler in particular—who can switch stylistic gears with ease. (I was also lucky enough to hear major Bolcom, Rochberg, and Crumb works at their premiere performances on the Bowdoin campus.) My own music attempts a similar synthesis of languages, very often an overlay of non-functional triadic harmony, Romantic chromaticism, and the angular, modernist language of the twentieth century. The resultant fabric might be perceived as a kind of time warp.

In recent years, I've also become drawn to the use of collage and quotation, another sort of time travel, using fragments of pre-existing music as compositional springboards. Snippets of these found-sound passages are frequently combined to form tone-rows, which in turn generate melodic lines, chords, and rapid, busy figurations. The quoted materials may also rise to the surface, Ives-like, in reasonably recognizable shapes.

In each of the concertos, these concerns converge. There is a decided theatrical focus to three of them: for the double bass concerto, members of the orchestra must leave their seats, walk to the percussion section and beat quietly on drums; the saxophone soloist of the fourth concerto changes location frequently, joining various sub-sections of the ensemble; in the sixth (violin) concerto, the flutist walks to the harpsichord, engaging in a duet spatially separated from the rest of the orchestra.

Eclectic overlay of style and reference to pre-existing music informs the texture of all six works. Homages to Tchaikovsky and Sibelius dominate the first (double bass) concerto, and aspects of the second (clarinet) concerto are meant to evoke memories of Mahler and Brahms. The third (piano) concerto grew out of an obsession with repeated-note figurations and decorations, but evolved into an extended "essay" on Ralph Vaughan Williams, the subject of my doctoral thesis. (A phrase from the RVW two-piano concerto puts in a brief appearance.) This concerto's subtitle *Another View* is quite literal; for this recording, and for the BMOP performance that preceded it, I took a long look at my 1977 score, pulled it apart and reconstructed it.

I began work on the fourth (saxophone) concerto in 1980, after hearing a lecture on the music of Michael Tippett, and so decided to start my piece with what seemed—at the time—the densest imaginable fabric: five separate musical motives stated simultaneously. As the texture unravels, each of the motives becomes an individual element in the overall narrative. The initial impetus for the bassoon concerto, sub-titled *Water Music*,



is the signature tune for a long-defunct BBC murder-mystery series. It surfaces only twice, each time as a throwaway line, but its intervals control the whole. The sub-title is a dedication to the memory of bassoonist William Waterhouse, who first performed the work. He might not recognize it today, however, as it has been thoroughly revised for this recording.

The sixth (violin) concerto, sub-titled *Mr. Jefferson*, presents the heaviest textural multi-layering and the highest level of collage-quotation. Inspired by the figure of Thomas Jefferson (next to Einstein, history's most distinguished amateur violinist), the work can be heard as a programmatic tone poem in five connected sections, celebrating Jefferson as inventor, violinist, gardener, lover, and the subject of the Gilbert Stuart portrait, which hangs in the Bowdoin College Museum of Art. The musical spelling of his name, especially the EFFE of Jefferson, runs through the entire work. In the second section, violin and harpsichord introduce fragments of music (by Vivaldi and Corelli, among others), which TJ kept in his library. The fourth section, which recalls Jefferson's intense relationship with composer-flutist Maria Cosway during his ambassadorship in Paris, brings flute and harpsichord together in fragments of Cosway's own music. These passages are set against an increasingly chromatic fabric using Jefferson's spelling, the letters of Cosway's name, the spelling of my own name, and the names of young women who've attracted my own fancy over the years (beginning with high school girl friends and, of course, including my wife)! Finally, during the concluding "portrait" section, as earlier motives are brought back, two patriotic Revolutionary War songs rise to the surface.

It's worth noting that the Jefferson concerto has no cadenza (unless one counts the violin-harpsichord sampling of virtuoso Baroque passages, always in danger of being buried by the orchestra). In fact, cadenzas—often the focal point of Romantic-heroic concertos—are treated rather oddly here. In the double bass and clarinet concertos, they are set against *pianissimo* "commentary" from the ensemble; the saxophone cadenza occurs

while the soloist is walking; piano and bassoon cadenzas are mere asides, rather than soliloquies. In this regard, as in many others, these six works can be thought of as different strategies for dealing with the "concerto" principle—six variations, not on a theme, but on a genre.

## By Stephen Guy Soderberg

The six chamber concertos of Elliott Schwartz collected here were composed and revised over a period of 30 years. Each of these works is as distinctive as the solo instrument and ensemble it was written for. But, despite the individual characters of the instruments and the wide span of time separating these works, there is a consistency uniting all of them that is quite remarkable. So before commenting briefly on unique facets of each work, it will be most interesting to concentrate on two of the primary reasons for this consistency.

First, with virtually all of Elliott Schwartz's music, one concept that continually arises is that of "collage." Schwartz himself often uses the word when speaking about his own music.

Collage (from the Greek word *kolla* or "glue") suggests patchwork, collection, and hodge-podge. It is commonly applied to the work of some visual artists, and so carries with it the idea of pasting bits of paper and cloth on two-dimensional surfaces. This usage then suggests pasting together musical objects (tunes, fragments, quotations from other works) to form a kind of medley of potentially recognizable fragments. Danish composer Karl Aage Rasmussen gives one of the principal contemporary justifications for musical collage:

[M]aterials are not infinite (a mysterious counterpoint to exactly the same realization in many other areas of life)... Maybe it is possible by experimental condensing and combining to discover commonly shared experiences and communications in the language of music. Not concentrating on its atoms (notes, etc.) but on its molecules. And thus construct new patterns or "patchworks" of musical meanings.

Rasmussen reminds us that "composition" means a "composing" or putting together of materials. In an elementary sense, composition is collage. His use of the word "counterpoint" here is also telling. Once we go beyond the idea that the "points"—the atoms, the fundamental building blocks of the musical universe—must be only single notes, we realize that there can be more than one dimension to musical collage. Musical quotations drawn from other sources, for example, need not be strung together consecutively, but may overlap, creating consonance and dissonance at a new level—confusing, enriching, leaving new meanings in their wake.

And thus we arrive at the "deep collage" of Elliott Schwartz who has described the overall language of his music not only in terms of significant quotation, but also as a "juxtaposition of tonal and non-tonal elements, as well as tightly synchronized and freely uncoordinated textures, as part of a highly eclectic amalgam." Introduction of this much more subtle form implies that Schwartz's collage technique will rarely, if ever, present the listener superficially with a string of tunes, fragments, and harmonies to recognize. Recognition may be a part of the listening experience, but this is more of a gestalt: an organized musical experience having properties that cannot be derived from the summation of its component parts. A "deep collage" suggests, at most—it doesn't hit the listener in the face (or ear). It will not draw attention to its sources. What happens in the collage of Elliott Schwartz is an occasional—at peak moments—surprise of recognition. For this reason, we will not discuss the specific collage sources in each work in any detail here—that would spoil the surprise.

A second important element unifying Schwartz's music is what is often called "frame notation." Like collage, frame notation permeates literally all of his works. It may seem surprising to have a technical "workshop" issue such as music notation make an appearance here, since these matters are generally left to the composer and performers. But in

this case the notation itself affects the resulting performance, making it of interest to the listener as well.

Frame notation produces a kind of “controlled improvisation.” For a given instrumental part in the score, notes are placed within a box or frame along with varying degrees of specific instruction as to how material within the frame is to be played and how often it is to be repeated, if at all. The result is often a “cloud” of notes or more complex sound events that express a particular sonority, especially when several of these frames coincide.

The initial reaction of someone unfamiliar with this technique is that it must result in chaos. In fact, this does not happen, since pitch content within the frames is usually strictly controlled. On the one hand, it can produce random effects such as the “stochastic” passages in the music of Iannis Xenakis. On the other, it is related to jazz improvisation where scale content, chord progressions, and centonization formulas strictly control the performer’s freedom. But most interesting, like quotation and collage, frame notation is not an invention of the twentieth century; it has historical precedents as well.

One of the techniques of the Baroque era was to write a progression of chords and, in effect, allow the performer to play any notes of these chords in any order they wished—but controlled by a strict set of performance conventions. One example is the “thorough bass.” Often the harpsichord would be given no more than a bass line and numbers under the notes—a code to indicate what notes could be improvised above the bass notes. And many times a composer would simply write a chord progression for a solo part and expect the performer, again, to improvise from the chords given. Such is the case, for example, in the famous Bach Chaconne. Most listeners don’t realize that the original manuscript indicates that much of the music can be performed differently than we have come to expect from modern performances; Bach gave the chords and left the performer to choose precisely how they should be arpeggiated.

Elliott Schwartz has always been on the edge of challenging our notions of the origin and ultimate “propriety” of music’s sources, bidding us to re-examine our perception of objects and ideas, both obvious and subtle, in our daily experience.

I will not attempt to give any sort of listening guide to each work here, but will instead pick out one or two distinctive features of each work that might give the listener a vantage point from which each might be explored with repeated listenings. It is best here, as with most music, to simply indicate one of the several available ways “in” to each piece, recalling that the above comments about collage and the effects of frame notation apply to all of these works.

[1] **Chamber Concerto I** was composed in 1976 and premiered at the Chamber Music Conference of the East with soloist Bertram Turetzky, double bass. The work is scored for solo double bass and chamber orchestra.

This work contains an example of a “performance ritual”—a visual aspect present in the live performance that will not be obvious in the recording, but still might be imagined while listening. An “event” takes place twice during the performance, once at about the 4½-minute mark, and again at about 10 minutes (lasting to the end). Ensemble performers gradually and quietly get up from their seats and walk back to join the percussion players at the rear of the stage, pick up various percussion instruments, and then maintain unsynchronized, steady beats while the solo double bass plays a quiet but somewhat fitful cadenza.

[2] **Chamber Concerto II** was composed in 1976 and premiered by the University of Illinois Chamber Players with Paul Zonn, clarinet, and Edwin London, conductor. The work is scored for solo clarinet and nine players.

This wonderful little concerto (the shortest of the six represented here) might remind the listener of an old story with an updated ending. The delightfully puckish clarinet in this work is ultimately subdued by a passing funeral. This story might be titled, "Till Eulenspiegel in New Orleans."

[3] **Chamber Concerto III: Another View** was composed in 1977 and premiered by the Saint Paul Chamber Orchestra with Dwight Peltzer, piano, and William McGlaughlin, conductor. The work was revised in 2007 and premiered by the Boston Modern Orchestra Project with Nina Ferrigno, piano, and Gil Rose, conductor. The work is scored for solo piano and chamber orchestra.

The salient feature of this concerto comes from a kind of centrifugal technique at the core of its composition: the work derives all its material from the idea of single pitches being "extended" through repetition, turns, trills, mordents, and so on through much more complex melodic decoration and extension.

[4] **Chamber Concerto IV** was composed from 1980–81 and premiered at the Bowling Green New Music Festival, featuring John Sampen, saxophone. The work is scored for solo saxophone and ten players.

As with *Chamber Concerto I*, this concerto has an important performance ritual that can only be imagined while listening to the CD. The stage is set up with three string players and three percussionists at far left-rear and far right-rear. The two clarinets and two brass (a trumpet and a trombone) are seated toward center stage rear with empty chairs reserved for the soloist. The soloist begins performing on the alto saxophone in the traditional position of a soloist beside the conductor. About 3½ minutes into the piece, the soloist walks back, picks up the soprano saxophone, and takes a seat with the clarinets. Having returned to the soloist position again (and playing the alto sax) next to the con-

ductor, at about 8 minutes the soloist walks back to take up the soprano sax again, but this time sits with the trumpet and trombone. The idea (musically and visually) takes metaphorical advantage of the dual nature of the saxophone as both a reed and a brass instrument.

[5] **Chamber Concerto V: Water Music** was composed in 1991 and premiered by De Ijsbreker (Amsterdam, The Netherlands) with William Waterhouse, bassoon. The work was revised from 2006–07 and premiered by the Boston Modern Orchestra Project with Ronald Haroutunian, bassoon, and Gil Rose, conductor. The original version is scored for solo bassoon, string quartet, and piano, and the revised work is scored for solo bassoon, flute, percussion, piano, and strings.

Beginning in its middle register, the bassoon outlines traditional tonal triads and seventh chords. But these don't fit together as a traditional chord progression. Rather, the notes in the first three solo bars combine into the complete twelve-note chromatic, creating an unstable and somewhat atonal atmosphere. Building on this subtlety, along with the sound of the bassoon as it keeps reaching into its upper register, the entire concerto has a primordial feel to it that may remind the listener vaguely of the opening of Stravinsky's *Rite of Spring*.

[6]–[10] **Chamber Concerto VI: Mr. Jefferson** was composed in 2007 and premiered by the Portland Chamber Orchestra with Peter Sheppard Skaerved, violin, and Robert Lehmann, conductor. The work was revised in 2008 and premiered by the Boston Modern Orchestra Project with Charles Dimmick, violin, and Gil Rose, conductor. The work is scored for solo violin and chamber orchestra.

This concerto is in five interconnected sections, each of which provides a commentary on one of the aspects of the personality and accomplishments of Thomas Jefferson.



I. "The Inventor." Musically, the work begins with a sparseness of material unlike the other five concertos here. The solo violin begins with a very simple three-note idea, repeats it—each time adding a bit more material—playing with it, developing it. Much like an inventor at work in his shop.

II. "The Violin." Jefferson was an accomplished violinist and highly knowledgeable about the music of his day in both Europe and America. He lived from 1743 to 1826, dates which span the lives of Bach, Handel, Haydn, Mozart, and Beethoven. This is the same span of time that saw the harpsichord gradually superseded by the forerunners of the modern piano. This section has extended passages using the harpsichord before the re-entry of the piano, taking us into...

III. "The Garden." Among the many things in this garden (Jefferson was also a horticulturist), we find a reminder of the history of frame notation pointed out previously. But here, Schwartz goes back to the classical-romantic preference for writing out arpeggios. They first appear in the second violin and viola and are taken up later by the soloist.

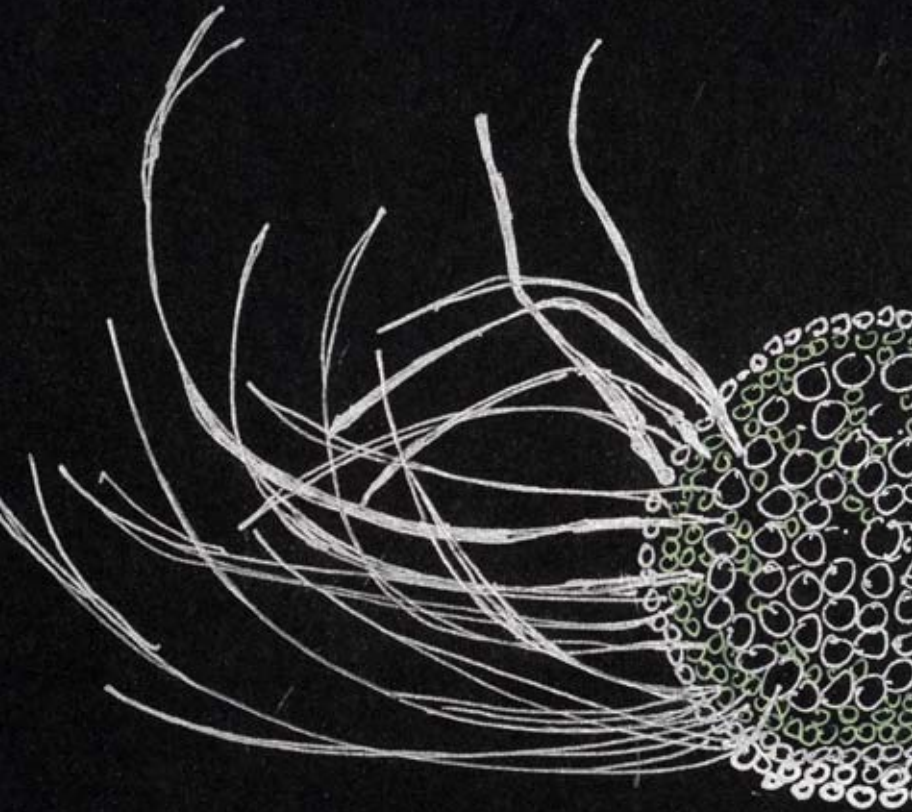
IV. "The Letter" refers to correspondence with Mariah Cosway, one of the great loves of Jefferson's later life. Here the harpsichord returns, this time as accompaniment to solo work by the flute.

V. "The Portrait" is, in a way, a summary of the previous four aspects. The portrait referred to is Gilbert Stuart's portrait of Jefferson, which hangs in the Bowdoin College Museum of Art. This final section begins with the same tentative "invention" material as found in the beginning, and reviews many other musical features including a return of the gently rocking arpeggio figures. The solo violin ends the work in a flourish in the style of a romantic concerto. But the harpsichord—throughout this finale—is nowhere to be found. There is something bittersweet about this "loss" of the past, built into the overall form itself. As Schwartz has noted:

The use of the harpsichord was important to me for two reasons. (1) It underlined the quoted references to 18th century music, which Jefferson knew very well. Only mini-movements II and IV use those quoted references. And (2) my obsession with Jeffersonian "symmetry" led me to have movements II and IV act as mirrors of one another. (I believe they're also the same duration!)

Stephen Guy Soderberg is the Senior Specialist for Contemporary Music in the Library of Congress.

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DOROTHY SCHWARTZ, ENDLESS FORMS, ARCHAEA, 2009 (COURTESY JUNE FITZPATRICK GALLERY, PORTLAND, MAINE)

ERIK JORGENSEN



**Elliott Schwartz** is a native New Yorker who has spent almost half a century in New England. He is retired from the faculty of Bowdoin College, where he served for more than forty years. His many extended residencies and/or visiting professorships include Ohio State University, the University of California (San Diego and Santa Barbara), Harvard University, University of Oxford, and University of Cambridge, and he has appeared as guest composer in such cities as London, Paris, Strasbourg, Weimar, Mannheim, Copenhagen, Amsterdam, Warsaw, Tokyo, and Reykjavík.

Performances of his music include the Cincinnati Symphony Orchestra, the Milwaukee Symphony Orchestra, the Columbus Symphony Orchestra, the Chicago Symphony Orchestra, the Houston Symphony, the Minnesota Orchestra, and the Saint Paul Chamber Orchestra; the Cassatt, Borromeo, Utrecht, Blair, and Kreutzer String Quartets; Lontano contemporary music ensemble (London, England); and distinguished new-music soloists Bertram Turetzky, Stuart Dempster, Peter Sheppard Skaerved, Jacob Glick, Allen Blustine, Phillip Rehfeldt, Libby Van Cleve, and Blair McMillen. Honors and awards for his compositions include the Gaudeamus Foundation (The Netherlands), the Rockefeller Foundation (two Bellagio residencies), and the National Endowment for the Arts. During 2006, Schwartz's 70th birthday was celebrated with concerts and guest lectures at the University of Oxford, the Royal Academy of Music in London, the University of Minnesota, Butler University, the American Composers Alliance Festival in New York, and the Library of Congress.

In addition to composing, Schwartz has also written or edited a number of books on musical subjects. These include *Music: Ways of Listening*, *The Symphonies of Ralph Vaughan*

*Williams, Electronic Music: A Listener's Guide, Music Since 1945* (co-author with Daniel Godfrey), and *Contemporary Composers on Contemporary Music* (co-editor with Barney Childs). Over the course of his career, he served as president of the College Music Society, president of the Society of Composers, Inc., vice-president of the American Music Center, and board member of the American Composers Alliance.

Schwartz's style is marked by a fondness for unsynchronized simultaneous layers of activity (in the spirit of Charles Ives), highly dramatic—even theatrical—gestures, and brilliant instrumental colors. His juxtaposition of tonal passages and angular, modernist ones, together with his penchant for quoting fragments of pre-existing music, has prompted one critic (Tim Page, *The New York Times*) to cite his work as “beyond eclecticism.” In the words of another (David Cleary, *New Music Connoisseur*), “what the 20th Century needs most is an analogue to Brahms—someone who is able to gather up the widely scattered tendrils of this highly fractured 100 years and create a personal style from them.... Elliott Schwartz is making a most persuasive bid to be that Brahms.”



SUSAN WILSON

**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 the Opera Boston orchestra. He is a member of the Rhode Island Philharmonic, the Portland Symphony Orchestra, and the Springfield Symphony Orchestra. In recent summers, he has served as principal bass of the New Hampshire Music Festival orchestra, and also 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. A versatile artist, Mr. D'Amico's career routinely encompasses myriad styles including symphonic orchestras, chamber music, jazz ensembles, and 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 and New England Conservatory.

**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,” he has been concertmaster of the Boston Modern Orchestra Project since 2006; Elliott Schwartz's *Chamber Concerto VI: Mr. Jefferson* marks Mr. Dimmick's debut performance and recording as soloist with the ensemble. In addition to his leadership role in BMOP, Mr. Dimmick is Concertmaster of the Portland Symphony Orchestra and Assistant Concertmaster of the Rhode Island Philharmonic. Sought after as an orchestral musician,



TOM KATES

he also performs with the Boston Pops, Boston Lyric Opera, Opera Boston, and Chamber Orchestra of Boston. He began his violin studies at age 5, and his professional life at 15 with the Springfield Symphony Orchestra. At 19 he became the Assistant Concertmaster of the Dayton 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 the Portland Chamber Orchestra. Mr. Dimmick is a member of the recently formed Mt. Auburn String Quartet and collaborates with the Sebago-Long Lake Music Festival, Monadnock Chamber Music Festival, and Chameleon Arts Ensemble. Former Assistant Professor of Violin at the University of Southern Maine, he maintains a select private studio. 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 the 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.

**Nina Ferrigno**, piano, has appeared in major concert venues throughout North America. Described by the *St. Louis Post-Dispatch* as “a magnificent pianist,” she has performed with the St. Louis Symphony Orchestra, the Boston Symphony Orchestra, the Boston Pops, and the Boston Modern Orchestra Project, with whom she has been a core member since its inception. Her festival appearances include those at the Tanglewood Music Festival, the Banff Center, the Norfolk Chamber Music Festival, the Skaneateles Festival, and the Coastal Carolina Chamber Music Festival. An appearance on The Ideal (Dis-) Placements Concert



SUSAN WILSON

Series at the Pulitzer Foundation for the Arts (St. Louis) was touted as “the high point” of the evening by the *St. Louis Post-Dispatch*. Ms. Ferrigno is a graduate of New England Conservatory, where she received Bachelor and Master of Music degrees with distinction. Her principal teachers were Wha Kyung Byun and Randall Hodgkinson. As a long-time member of the AUROS Group for New Music and founding member of the Boston-based Calyx Piano Trio, Ms. Ferrigno is committed to bringing classical music to new audiences and strives to commission and perform new works in a variety of settings. *The New Music Connoisseur* has said of her, “pianist Nina Ferrigno [brings] out the inherent horizontal logic...all the while imparting sonic beauty from end to end.” Her chamber music recording of Lansing McLoskey’s *Tinted* was released by Albany Records in 2008.



CYBELLE COOISH

**Eliot Gattegno**, saxophone, enjoys an international career as a soloist and chamber musician. Hailed by *Fanfare* as being a “hugely sensitive musician” and *The Boston Globe* as “having superior chops backed up by assured musicianship,” Mr. Gattegno is the winner of the Tourjee Alumni Award of New England Conservatory and is the only saxophonist and one of the few Americans to ever have won the “Kranichsteiner Musikpreis” of the Internationalen Ferienkurse für Neue Musik Darmstadt. He has appeared as a soloist, recorded, and collaborated with leading orchestras and ensembles around the globe including Klangforum Wien and the Boston Modern Orchestra Project, working with conductors including James Levine, Michael Tilson Thomas, and Kurt Masur at festivals such as the Tanglewood Music Festival, Yellow Barn Music Festival, Shanghai Music Festival,

Prague Music Festival, and Spoleto Festival U.S.A. His recital appearances in New York include Carnegie Hall's Weill Recital Hall, Merkin Concert Hall, Miller Theatre, as well as Aichi Arts Center Concert Hall in Nagoya, Japan, and Zipper Concert Hall in Los Angeles on the Monday Evening Concerts.

A leading force in contemporary music, Mr. Gattegno has premiered and commissioned over 300 compositions and has given American premieres of works by Luciano Berio, Pascal Dusapin, and Morton Feldman. He has also founded several ensembles dedicated to the promotion and creation of new works including Second Instrumental Unit with David Fulmer and The Kenners with Eric Wubbels. In addition to his performing career, he is a former Artist-in-Residence at Harvard University, has presented guest lectures at Columbia University, Princeton University, and Stanford University, and is the Executive Director of World-Wide Concurrent Premiers and Commissioning Fund, Inc.—an organization dedicated to commissioning emerging and Pulitzer Prize-winning composers alike. He has studied at Interlochen Arts Academy, New England Conservatory, and the University of California, San Diego. Mr. Gattegno can be heard on Albany Records, BMOP/sound, Cantaloupe, Innova, Mode Records, and Spektral Records, among others.



ROBERT RUSCANSKY

**Gary Gorczyca**, clarinet, began his musical career on the heels of an education from New England Conservatory, Boston University, and Indiana University of Pennsylvania. Shortly after, he received fellowships to attend the Norfolk Chamber and Contemporary Music Festival as well as the Tanglewood Music Center, where he was awarded a Jackson Prize for outstanding musical achievement. A founding member of the Chameleon Arts Ensemble, Mr. Gorczyca's chamber music experience also includes the Rockport Chamber Music Festival and the Fromm Players at Harvard University. For

ten years, he was the first-call substitute for third clarinet and bass clarinet with the Boston Symphony Orchestra under the baton of Seiji Ozawa, Bernard Haitink, and André Previn, among others. He has also received solo bows at Boston's Symphony Hall and Carnegie Hall in New York. Additionally, he has been a soloist with the Angelica International Festival, the Boston Modern Orchestra Project, and Boston Classical Orchestra. His primary orchestral affiliations are with Opera Boston and BMOP.



SUSIE TELSLEY

**Ronald Haroutunian**, bassoon, is an active performing artist in the New England area. He has been principal bassoonist with the Boston Modern Orchestra Project since its founding in 1996. Mr. Haroutunian started his formal musical training at New England Conservatory studying with Matthew Ruggiero, and later studied with Sherman Walt at Boston University. In addition to performing with BMOP, Mr. Haroutunian is principal bassoon with the Rhode Island Philharmonic Orchestra, the Boston Pops Esplanade Orchestra, and substitute player for the Boston Symphony Orchestra and the Boston Pops,

having served as second bassoon with the BSO in the 1999–2000 season. His other ensemble performances include Boston Ballet, Boston Lyric Opera, Boston Classical Orchestra, and Pro Arte Chamber Orchestra. Mr. Haroutunian has toured with BMOP in New York City, with the Boston Symphony on their 1998 European Tour, with the Boston Esplanade Orchestra to Japan with conductors John Williams and Keith Lockhart, and also numerous tours in the United States with the Boston Pops. Mr. Haroutunian has been a soloist with BMOP, the Boston Pops, Hartford Symphony Orchestra, Boston Classical Orchestra, New Hampshire Symphony Orchestra, and Pro Arte Chamber Orchestra. He currently teaches bassoon at the University of Connecticut, Massachusetts Institute of Technology, Boston University, Tufts University, and also maintains a private studio.

Mr. Haroutunian coaches chamber music with the Boston Youth Symphony Orchestra, and has extensive chamber music experience working with the New England Wind Quintet, New England Reed Trio, Monadnock Music, and Alea III, to name a few. He has been actively committed to performing new music since 1974, and has been involved with numerous premieres and commissions. In addition to recordings with BMOP/sound, Mr. Haroutunian has recorded on other labels such as Deutsche Grammophon, Philips Records, Northeastern Records, and Albany Records.



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 Blyth.

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, Reza Vali, and Evan Ziporyn on such labels as Albany, Arsis, Cantaloupe, 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 28 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, and its recording of Charles Fussell's *Wilde* Symphony for baritone and orchestra received a 2009 Grammy Award nomination (Best Classical Vocal Performance). *The New York Times* proclaimed, "BMOP/sound is an example of everything done right. Distinctively packaged and smartly annotated, these eminently desirable discs augur a catalog likely to be as precious as that of another orchestra run initiative, the Louisville Orchestra's pioneering First Edition series." Additional BMOP recordings are available from Albany, Arsis, 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."

## Elliott Schwartz

Chamber Concertos I–VI

Producer Gil Rose

Recording and editing Joel Gordon and David Corcoran

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*Chamber Concertos I* and *II* were recorded on September 18, 2006 in Jordan Hall at New England Conservatory (Boston, MA). *Chamber Concerto III* was recorded on November 3, 2007 at Jordan Hall. *Chamber Concerto IV* was recorded on January 26, 2005 at Jordan Hall. *Chamber Concerto V* was recorded on September 9, 2008 at Jordan Hall. *Chamber Concerto VI* was recorded on November 17, 2008 at Mechanics Hall (Worcester, MA).



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The composer offers special thanks to his long-suffering wife Deedee; his children Nina, Jonathan, Jonas, and Liz; grandchildren Nate, Sophie, and Mason; and four decades' worth of remarkable Bowdoin students.

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