



BMOP
sound

JOHN HARBISON: CONCERTOS FOR STRING INSTRUMENTS

JOHN HARBISON b. 1938

CONCERTO FOR VIOLA AND ORCHESTRA

DOUBLE CONCERTO FOR VIOLIN, VIOLONCELLO,
AND ORCHESTRA

CONCERTO FOR BASS VIOL AND ORCHESTRA

EDWIN BARKER bass

EMILY BRUSKIN violin

JULIA BRUSKIN cello

MARCUS THOMPSON viola

BOSTON MODERN ORCHESTRA PROJECT

Gil Rose, conductor

CONCERTO FOR VIOLA AND ORCHESTRA (1988)

- [1] I. Con moto, rubato 8:50
- [2] II. Allegro brillante 2:54
- [3] III. Andante 7:04
- [4] IV. Molto allegro 6:11

Marcus Thompson, viola

**DOUBLE CONCERTO FOR VIOLIN, VIOLONCELLO,
AND ORCHESTRA** (2009)

- [5] I. Affetuoso, poco inquieto 7:12
- [6] II. Notturmo 6:22
- [7] III. Tempo giusto 5:57

Emily Bruskin, violin
Julia Bruskin, cello

CONCERTO FOR BASS VIOL AND ORCHESTRA (2005)

- [8] I. Lamento 8:04
- [9] II. Cavatina 5:48
- [10] III. Rondo 5:31

Edwin Barker, bass

TOTAL 63:55



By John Harbison

I think of these three pieces as my outlier concertos, sort of a concerto underground. The viola and the bass viol are not often thought of as soloists within the orchestral literature. When I wrote concertos for piano, violin, cello, flute, and oboe, it was natural to think of them as lead players, with also a substantial history of standing in front of an orchestra.

Many performer-composers have written pieces for themselves to play, often portraits of themselves. My viola concerto is one of those pieces but not a piece I could actually perform. I wanted to post a communication with fellow violists—often melancholic, slyly humorous, inner voice temperaments. I also wished to include the natural setting of my composing site in Wisconsin, birds and quickly changing weather.

The bass viol shares with the viola the danger of being easily covered by the orchestra, as well as its underdog status as a soloist. I needed unusual study of its solo literature to write the piece. To this preparation was added an interesting wrinkle for the first performance: Joel Quarrington, the initial soloist, had become an advocate of what turned out to be (to my great satisfaction) a Bach–Leipzig tuning: in fifths, not fourths, an octave below the cello. This leaves one string in common with standard tuning, and a whole different set of sonorities, patterns, and harmonics. So I wrote the piece to sound on two quite different instruments.

Then, for more excitement, comes the preference of many bassists to perform their parts up a whole step, which has more consequences for balance and sonority from the cranked-up orchestra than one might think. The Passacaglia variations of the second movement, based

on a simple upward scale, are the heart of the piece. They place the soloist in chamber music meetings with virtually every other orchestral instrument, and arrive at a Coda which cherishes the cessation of the constant rise, and prolongs the arrival.

That Brahms's Double Concerto, stupendous piece that it is, has never achieved the popularity of his solo concertos, is a cautionary tale. It seems the listeners and presenters are puzzled about how to deal with such an oddity, really a survivor from the old days of the Baroque concerto grosso. Having written another double concerto, for oboe and clarinet, in which the soloists go their own way much of the time, I was interested this time to find ways for the soloists to share the space more collaboratively.

The first performers, for whom the work was commissioned, were Mira Wang and Jan Vogler—a married couple. In many of their initial exchanges they were asked to play close, but not—quite literal, imitations, one detail slightly mis-transcribed, as they work together toward unveiling a Big Tune at the end of the first movement, and again (to my surprise) near the end of the final movement. (Actually they have most of it, in fragments, right from the start.)

So my Double Concerto became an arena for the constructive absorption of misunderstandings, but in an encounter group of only two, encouraged by an orchestra. Or that is one way to construe it, on certain days.

CONCERTO FOR VIOLA AND ORCHESTRA *received its premiere by the New Jersey Symphony Orchestra, conducted by Hugh Wolff, on May 25, 1990, in the Richardson Auditorium at Princeton University in Princeton, NJ.*

DOUBLE CONCERTO FOR VIOLIN, VIOLONCELLO, AND ORCHESTRA *was premiered by the Boston Symphony Orchestra, Carlos Kalmar, conductor, on April 8, 2010, at Boston Symphony Hall in Boston, MA.*

CONCERTO FOR BASS VIOL AND ORCHESTRA *was premiered by the Toronto Symphony, Hugh Wolff, conductor, on April 1, 2006, at Roy Thomson Hall in Toronto, Ontario, Canada.*

By Lloyd Schwartz

Although John Harbison might be best known and most admired for his vocal music—his operas based on great literature: *Winter's Tale*, *Full Moon in March*, *The Great Gatsby*; unforgettable cycles of poems by Eugenio Montale, Czeslaw Milosz, Elizabeth Bishop, Louise Glück, the 16th-century Indian mystic poet Mirabai; and his Pulitzer Prize-winning cantata *Flight into Egypt*—he is, of course, a master of many musical modes.

Himself a violist, tuba player, and self-described “jazz pianist,” he has written concertos for a variety of instruments: piano, violin (composed for his wife, Rose Mary Harbison, who performed the premiere in 1981), cello (for Yo-Yo Ma, 1994), flute, oboe (plus the ravishing long-lined *Snow Country* for oboe and string orchestra and a double concerto for oboe and clarinet), and even one for double brass choir. And the three string concertos we have here with the Boston Modern Orchestra Project and its musical director Gil Rose, a longtime Harbison aficionado and expert—composed between 1988 and 2009.

Despite the long interval between the composition of the first and the most recent of these concertos, Harbison's voice remains unmistakably his own. It's a voice that's often muted, tentative, ambivalent, in a state of understated puzzlement, tragi-comic. More than one of his pieces could have been titled *Twilight Music*. He says that even when it came to choosing "his" instrument, he wanted to play the viola because it had "a somewhat veiled slightly melancholic tone quality, and it seemed always in the middle of things, a good vantage point for a composer." Yet he's also the writer of some lively and memorable pop songs, and his "serious" music can also be nose-thumbingly jazzy. He's the increasingly rare composer these days who seems always interested in the particular expressive qualities (not merely the technical capacities) of each of the solo instruments. And there's inevitably that sudden heart-stopping, songful line, even in the non-vocal works.

The earliest piece on this recording is the Viola Concerto, composed, Harbison writes, "for the violist I never was, the true soloist, and for the instrumental timbres I felt to be most typical of the instrument, its tenor and alto voice, rather than its rather unnatural treble." Written in 1988, it was first performed by the New Jersey Symphony in 1990, led by Hugh Wolff, with Jaime Laredo as the viola soloist. There's an "original cast recording" on New World Records, and this new BMOP recording with the extraordinary Marcus Thompson is actually the third recording of this piece.

This concerto is full, as Harbison writes, of "the kind of paradoxes I enjoy": beginning [1] with an elusive melismatic line for the viola, a melancholy, poetic soul, whom small groups of friendly winds are trying to cheer up. In the following movement, Allegro brillante [2], the viola leads the orchestra in a game of tag—or is the soloist just trying to escape into a private world? In the slow movement, Andante [3], we are in that magical private world, an Edenic enclosed garden with no intruders but maybe a few small birds and delicate flowers adding fragrance to the gentle breeze. Near the end, the large full orchestra poses a momentary threat, but the movement ends in quietude. Then, in the last movement [4],

not only Molto allegro but also *gioioso*, even the viola's inwardness is ebullient, the hero finally emerging into a daylight of high-spirited, "intricate metrical modulations," echoing with previous threats but now thoroughly de-fanged.

Harbison's Concerto for Bass Viol and Orchestra has a poignant origin. It began as a commission inaugurated by the young double bass player Hunter Cappocioni, currently on the chamber music staff of the Shepherd School of Music at Rice University, in memory of his late father, David Cappocioni. Upon his death, the outpouring of generosity from David's colleagues and employer, the Wal-Mart corporation, provided the seed money for the commission. The International Society of Bassists then arranged a consortium of 15 major orchestra participants, with the idea that the new piece would be played by each orchestra's principal bassist. The world premiere was with the Toronto Symphony in 2006, Hugh Wolff (again!) conducting Toronto's principal bassist Joel Quarrington. This is the concerto's first recording, and the soloist is the Boston Symphony Orchestra's principal bass player, Edwin Barker, who played the BSO premiere under James Levine, one of Harbison's most notable supporters, at Tanglewood in 2007.

In his program note, Harbison says his "main experience of the bass viol is traceable to conducting over fifty Bach cantatas and playing in many jazz groups." He refers to the bass viol as "the oldest instrument in the modern orchestra"—a "grand survivor." The first movement, Lamento [8], is suffused with nostalgia for an earlier musical age, an elegy for an old way of musical life from a contemporary point of view.

Harbison calls the second movement Cavatina [9], which he defines for himself as a "song led throughout by a principal player." Traces of that earlier nostalgia are still present. About halfway through, trumpet fanfares declare war, but like Shakespeare's idea of beauty, "whose action is no stronger than a flower," the quiet song returns even more persistently

inward. For a moment, the bass viol becomes more energized and forward moving, but the movement ends on its quietest note yet.

Then we're in for a surprise. The last movement [10], Rondo, beginning with a suggestive, upward-sliding syncopated grace note on the bass fiddle, plunges us into the world of jazz—or rather, into and out of the world of jazz. The whole movement is Harbison's—and Ed Barker's—dazzling tightrope walk balancing Bach and Charles Mingus. The rare category of concerto for bass now has a very welcome addition.

The most recent (2009) and the longest of these string concertos (an estimated 25 minutes, though the score is nine pages shorter than the bass concerto) is Harbison's Double Concerto for Violin, Violoncello, and Orchestra, commissioned for the Boston Symphony Orchestra by the Friends of Dresden Music Foundation in honor of the legendary violinist Roman Totenberg. The first performance was by Mira Wang and Jan Vogler, with the BSO under the direction of Carlos Kalmar. On this recording, BMOP musical director Gil Rose leads sisters Emily and Julia Bruskin (two thirds of the much-admired Claremont Trio).

Concertos for two instrumental soloists remain musical outliers. The most famous concerto for violin and cello is surely Brahms's rhapsodically lyrical and tender Double Concerto, his very last orchestral piece. But the piece Harbison refers us to in his program note for his Double Concerto isn't a concerto at all. This double concerto, he says, was intended for a program that included Mahler's Seventh Symphony.

There aren't a lot of similarities between Harbison's intimate Double Concerto and the vast Mahler Seventh. But there are some. Although it's far from Mahler's most popular symphony, the two movements called "Nachtmusik" ("Night Music") are seductively eerie and enchanting. Mahler chooses deliciously delicate instruments: mandolin and guitar, harp and glockenspiel. Also cowbells! Harbison's extensive use of celesta and harp, marimba and vibraphone, followed, at the very end, by cowbells—seem a sonic echo of or allusion to Mahler.



EMILY AND JULIA BRUSKIN. PHOTO BY MICHAEL J. LUTCH.

Unlike the other two concertos here, the Double Concerto begins [5] with the two soloists each playing alone and unaccompanied—first violin, then cello. It's a melancholy tune, interrupted for a couple of bars by the magical combination of marimba and harp. Harbison describes this movement as one of "slight 'misunderstandings'... perhaps standing for more telling misunderstandings." The main issue, he says, of these "cross-relationships" is the interval of the third, ambiguously major or minor. The whole movement, with its moments of tentative tenderness, leaves us hanging in a state of uncertainty, questioning, and suspense.

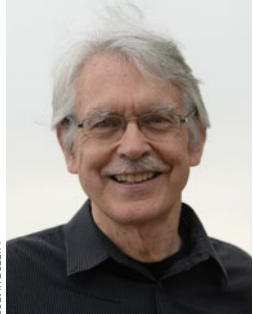
The title of the Adagio, "Notturmo" (Nocturne) [6], with its prominent parts for vibraphone, celesta, and harp (perfect instruments for a nocturnal serenade), is so far the most explicit reference in the piece to the Mahler Seventh. (This movement also reminds me a little of the tense orchestral delicacy of Stravinsky's *Agon*, in which the whole complex ensemble—which includes mandolin and xylophone—never perform together at the same time.) While violins are playing "legato cantabile," half the lower strings are playing pizzicato, and the soloists eventually enter with a shivery duet (actually more dialogue than duet), often double-stopping, with significant trills. At one point, the solo cello is marked "misterioso." The composer's entire comment on this movement is: "Looking toward a closer accord, the soloists begin to mirror each other, revealing how differently things can look in mirrors of a certain design." A quiet but tentative accord remains at the end of the movement. Is dawn approaching?

Then in the last movement [7], the fiddlers let loose with a jaunty hoe-down. Harbison writes that the soloists "aspire" to play in octaves and that "the eventual realization of this objective signals the conclusion." The celebration reaches an almost heroic climax with horns and trumpets in conclusive full voice. A happy ending? But suddenly everything is quiet and turns inward and we're finally left with a Harbisonian tranquility and those comforting (or are they ominous?) Mahlerian cowbells.

Gil Rose and BMOP have been among John Harbison's most crucial advocates. These three fascinating string concertos are a welcome addition to one of our most important living composer's catalogue of recordings.

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Lloyd Schwartz is a Pulitzer Prize-winning critic and award-winning poet. His poems have been set to music by numerous composers, including John Harbison.



John Harbison's concert music catalog of almost 300 works is anchored by three operas, six symphonies, twelve concerti, a ballet, six string quartets, numerous song cycles and chamber works, and a large body of sacred music that includes cantatas, motets, and the orchestral-choral works *Four Psalms*, *Requiem*, and *Abraham*. He also has a substantial body of jazz compositions and arrangements.

Harbison has received commissions from most of America's premier musical institutions, including the Metropolitan Opera, Chicago Symphony, Boston Symphony, New York Philharmonic, and the Chamber Music Society of Lincoln Center. As one of America's most distinguished artistic figures, he is the recipient of numerous awards and honors, among them a MacArthur Fellowship and a Pulitzer Prize.

The 2018–2019 season marked Harbison's 80th birthday with celebrations throughout the country and around the world, including major city-wide celebrations in his two home-towns of Boston, Massachusetts, and Madison, Wisconsin. The season included first performances of three major works: the monodrama *If* (Boston Musica Viva, the Santa Fe Chamber Music Festival, and the Chamber Music Society of Lincoln Center), the organ symphony *What Do We Make of Bach?* (Seattle Symphony and the Minnesota Orchestra & Northrup Hall), and the Sonata for Viola and Piano (commissioned by a secret admirer for a consortium of seven violists). Summer festival residencies included Songfest, Tanglewood, Aspen, and Santa Fe.

Widely recorded on leading labels, recent CD releases include his Violin Sonata No. 1 (Cho-Liang Lin, Naxos), *Late Air* (Kendra Colton, Oberlin), *Simple Daylight* & Piano Sonata No. 2 (Lucy Fitz Gibbon and Ryan McCullough, Albany), String Quartet No. 6 (Lark Quartet, Bridge), *Requiem* (Nashville Symphony, Naxos), *Vocalism* (Mary Mackenzie, Albany), and his cadenzas to Beethoven's fourth piano concerto in G major (David Deveau, Steinway). Harbison's first book, *What Do We Make of Bach: Portraits, Essays, Notes* was published last fall (ARS Nova).

The 2019–20 season, disrupted by the coronavirus pandemic that began in March 2020, included the consortium premiere of the monodrama *If* (March, Chamber Music Society of Lincoln Center). Other planned premieres were postponed, including two new song cycles, *In the Early Evening* (poems of Louise Glück) and *Four Poems for Robin* (Gary Snyder) in June at SongFest, where Harbison was named Distinguished 2020 Season Composer, and *Mark the Date* (Aspen Music Festival).

Harbison's current projects include new choral music, a piece for big band, and works for the Peoples' Symphony, Earplay, and pianist Min Kwon, and a second volume of pop and jazz songs. Recent compositions include *Psalms 116* (Chanticleer), *Presences* (cello and string quintet), *A Bag of Tales* (codas for piano), *The Cross of Snow* (viols or string quartet with countertenor or mezzo-soprano), *The Nine Rasas* (clarinet, viola, and piano), and *Painting the Floors Blue* (solo violin). Harbison's opera *The Great Gatsby*, a commission from the Metropolitan Opera, was revived at Semperoper Dresden in May 2017, following performances in New York, Chicago, San Francisco, Aspen, Boston, and Tanglewood.

Harbison has been composer-in-residence with the Pittsburgh Symphony, Los Angeles Philharmonic, American Academy in Rome, and numerous festivals. He received degrees from Harvard and Princeton before joining the Massachusetts Institute of Technology, where he is currently Institute Professor, the highest honor accorded resident faculty. For many summers since 1984 he taught composition at Tanglewood, serving as head of its composition program from 2005–2015, often directing its Festival of Contemporary Music. With Rose Mary Harbison, the inspiration for many of his violin works (Violin Concerto, *Four Songs of Solitude*, *Crane Sightings*, Violin Sonata No. 2), he has been co-Artistic Director of the Token Creek Chamber Music Festival since its founding in 1989. He continues as principal guest conductor at Emmanuel Music (where for three years he served as Acting Artistic Director), and is a past music director of Cantata Singers. An accomplished jazz pianist, Harbison founded MIT's Vocal Jazz Ensemble in 2010, for which he served as coach and arranger, and he is pianist with the faculty jazz group Strength in Numbers (SIN). He continues to add to his jazz catalog.

Mr. Harbison has been President of the Copland Fund and a trustee of the American Academy in Rome. He is a member of the American Academy of Arts and Letters and is a Trustee of the Bogliasco Foundation. His music is published exclusively by Associated Music Publishers. A complete works list can be found at MusicSalesClassical.com.



MARCO BORGREVE

Edwin Barker, Boston Symphony Orchestra Principal Bassist, has concertized in North America, Europe, and Asia. Recognized as an accomplished soloist, chamber musician, and orchestral bassist, he has performed and recorded with many ensembles including the Boston Symphony and the Boston Symphony Chamber Players. Mr. Barker graduated with honors in 1976 from the New England Conservatory, where he studied double bass with Henry Portnoi. That same year, at age twenty-two, he was appointed principal double bass of the Boston Symphony Orchestra. As a soloist on the double bass Mr. Barker inaugurated the BSO's 100th

Anniversary Season with performances of Koussevitzky's Bass Concerto and has appeared as soloist with the Pro Arte Orchestra, the Athens State Orchestra, and the Boston Symphony Orchestra in Boston, Tanglewood, and Europe. Mr. Barker is an Associate Professor at the Boston University College of Fine Arts, where he teaches double bass, orchestral techniques, and chamber music. His other major teaching affiliation is with the BSO's Tanglewood Music Center, where he was Chairman of Instrumental and Orchestral Studies from 2004 to 2012. His solo and chamber CDs include *Three Sonatas for Double Bass* on Boston Records; James Yannatos's Variations for Solo Contrabass on Troy Records, and *Concerti for Double Bass* on GM Recordings. Recently recorded performances consist of Fred Lerdahl's *Fire and Ice* on Bridge Records, and recorded collaborations with the Boston Symphony Chamber Players, including Henri Dutilleux's *Les Citations* on BSO Classics, which was nominated for a Grammy in 2012.



MERRIC YR

Emily Bruskin has performed as soloist with the Virginia, Pacific, Utah, and Nashville symphonies, and has given chamber music recitals around the world in venues such as New York's Carnegie Hall, Rome's American Academy, Washington, D.C.'s Kennedy Center, Lucerne's Festival Hall, and Boston's Jordan Hall. As violinist of the Claremont Trio, named "one of America's finest young chamber groups" by *Strad* magazine, she has made critically acclaimed recordings on the Bridge, Arabesque, BMOP/sound, Tria, and Ongaku labels, and has commissioned new works from Nico Muhly, Mason Bates, Gabriela Lena Frank, Sean Shepherd, Judd

Greenstein, Kati Agócs, Helen Grime, Donald Crockett, and Hillary Zipper.

Ms. Bruskin has appeared at the Chamber Music Northwest, Saratoga, Mostly Mozart, Caramoor, Ravinia, Rockport, Norfolk, Cape Cod, and Bard festivals, and has given master classes at Columbia University, the Eastman School of Music, Duke University, Middlebury College, Boston Conservatory, and SUNY Purchase. Ms. Bruskin was a grand prize winner of both the Young Concert Artists International Auditions and the Kalichstein-Laredo-Robinson International Trio Award, and was a recipient of *BBC Music Magazine's* Critic's Choice Award and the Classical Recording Foundation's Young Artist Award.

A graduate of the Columbia-Juilliard joint program, Ms. Bruskin holds degrees in Neuroscience and Music. Her teachers have included Donald Weilerstein, Naoko Tanaka, Ronald Copes, James Buswell, and Susan Reed. She plays a Nicolas Lupot violin made in 1795 and lives in New York City with her husband and two children.

Julia Bruskin, since her concerto debut with the Boston Symphony Orchestra at age 17, has established herself as one of the premiere cellists of her generation. She performed Samuel Barber's Cello Concerto with conductor Jahja Ling at Avery Fisher Hall and has also been soloist with the Nashville Symphony, Utah Symphony, Virginia Symphony, and



Pacific Symphony, among others. Her recent CD of music by Beethoven, Brahms, and Dohnanyi was praised by *Fanfare* magazine for its “exquisite beauty of sound and expression.”

A founding member of the critically acclaimed Claremont Trio, Ms. Bruskin won 1st prize in the 2001 Young Concert Artists International Auditions and was awarded the first ever Kalichstein–Laredo–Robinson International Trio Award. The trio tours extensively, including concerts for the Library of Congress, New York’s Lincoln Center and Carnegie Hall and the Isabella Stewart Gardner Museum in Boston. Bridge Records released the Claremont Trio’s newest recording of the Beethoven Triple Concerto with the San Francisco Ballet Orchestra and Beethoven’s Trio Op. 1 No. 1 in 2012 to rave reviews.

Ms. Bruskin plays frequent recitals with her husband, Aaron Wunsch, and together they are artistic directors of the Skaneateles Festival in the Finger Lakes region of New York. Ms. Bruskin has also performed at La Jolla Summerfest, Mostly Mozart, Caramoor, Saratoga, Bard, and Norfolk, and toured with the Musicians from Ravinia. Ms. Bruskin has taught at the Juilliard Pre-College and given master classes at the Eastman School of Music, the Peabody Conservatory, the Conservatory at SUNY Purchase, the Boston Conservatory, Duke University and Middlebury College.

Born in Boston, Massachusetts, Ms. Bruskin began cello lessons at age four. Her teachers have included Timothy Eddy, Joel Krosnick, Andres Diaz, Norman Fischer, and Nancy Hair. She completed the five-year double degree program at Juilliard and Columbia University. Ms. Bruskin is a member of the Metropolitan Opera Orchestra and serves on the orchestra’s Artistic Advisory Committee.



Marcus Thompson, violist, has appeared as soloist with a number of leading orchestras, including Boston Pops, the Chicago Symphony, the Cleveland Orchestra, the National Symphony Orchestra, and the Philadelphia Orchestra. He has commissioned and premiered Viola Concerto by Olly Wilson with the Rochester Philharmonic; and *Shadow Light*, the viola concerto by Elena Ruehr, with the New Orchestra of Washington (DC). Other premieres include the viola concertos by Roger Bourland and William Thomas McKinley; and *Synapse* for Viola and Computer by Barry Vercoe. Mr.

Thompson played the first performance of György Ligeti’s *LOOP* for the composer at New England Conservatory’s Jordan Hall, performed the West Coast premiere of John Harbison’s Viola Concerto with the Los Angeles Chamber Orchestra with the composer conducting, and Keith Jarrett’s *Bridge of Light* for solo viola and orchestra with the Atlanta Symphony Orchestra.

Among his recordings with orchestra are concertos by Béla Bartók, Paul Hindemith, Tibor Serly, and major works by Ernest Bloch, Joseph Jongen, and Jean Francaix. His performances of Krzysztof Penderecki’s Viola Concerto in Boston and London were received with critical acclaim.

Mr. Thompson has performed frequently in chamber music festivals on four continents and been the guest of the Chamber Music Society of Lincoln Center and numerous string quartets. In the Boston area he has performed and recorded recent music as a member of Boston Musica Viva and Videmus. He recently performed the local premieres of Harbison’s Sonata for Viola and Piano and String Trio at Harvard University’s Sanders Theatre, presented by the Boston Chamber Music Society, with which he has been active as a member since 1983 and serving as its Artistic Director since 2008. Mr. Thompson is on the faculty at New England Conservatory and MIT, where in 2015 he received the title of Institute Professor, MIT’s highest faculty honor.



MARCUS THOMPSON, PHOTO BY CAROLINE ALDEN.



LIZ LINDER

Gil Rose is a musician helping to shape the future of classical music. Acknowledged for his “sense of style and sophistication” by *Opera News*, noted as “an amazingly versatile conductor” by *The Boston Globe*, and praised for conducting with “admiral command” by *The New York Times*, over the past two decades Mr. Rose has built a reputation as one of the country’s most inventive and versatile conductors. His dynamic performances on both the symphonic and operatic stages as well as over 75 recordings have garnered international critical praise.

In 1996, Mr. Rose founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording symphonic music of the twentieth and twenty-first centuries. Under his leadership, BMOP has won fourteen ASCAP awards for adventurous programming and was selected as Musical America’s 2016 Ensemble of the Year, the first symphony orchestra to receive this distinction. Mr. Rose serves as the executive producer of the GRAMMY® Award-winning BMOP/sound recording label. His extensive discography includes world premiere recordings of music by John Cage, Lukas Foss, Charles Fussell, Michael Gandolfi, Tod Machover, Steven Mackey, Evan Ziporyn, and many others on such labels as Albany, Arsis, Chandos, Cantaloupe, ECM, Naxos, New World, and BMOP/sound.

In September 2013, he introduced a new company to the Boston opera scene, Odyssey Opera, dedicated to eclectic and underperformed operatic repertoire. Since the company’s inaugural performance of Wagner’s *Rienzi*, which took the Boston scene by storm, Odyssey Opera has continued to receive universal acclaim for its annual festivals with compelling themes and unique programs, presenting fully staged operatic works and concert performances of overlooked grand opera masterpieces. In its first five years, Mr. Rose has brought 22 operas to Boston, and introduced the city to some important new artists. In 2016 Mr. Rose founded Odyssey Opera’s in-house recording label with its first release, Pietro Mascagni’s

Zanetto, followed by a double disc of one-act operas by notable American composer Dominick Argento in 2018 and the world premiere recording of Mario Castelnuovo-Tedesco's *The Importance of Being Earnest* in 2020.

From 2012 to 2019, he was the Artistic Director of the longstanding Monadnock Music Festival in historic Peterborough, New Hampshire. Mr. Rose conducted several premieres as well as cycles of the symphonies of Beethoven and Mendelssohn. He made his opera stage directing debut in two revivals of operas by Dominick Argento as well as conducting, directing, and producing a production and world premiere recording of Ned Rorem's opera *Our Town* in the historic Peterborough Townhouse.

Mr. Rose maintains a busy schedule as a guest conductor on both the opera and symphonic platforms. He made his Tanglewood debut in 2002 and in 2003 he debuted with the Netherlands Radio Symphony at the Holland Festival. He has led the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of the Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana, and National Orchestra of Porto. In 2015, he made his Japanese debut substituting for Seiji Ozawa at the Matsumoto Festival conducting Berlioz's *Béatrice et Bénédict*, and in March 2016 made his debut with New York City Opera at the Appel Room at Jazz at Lincoln Center. He has since returned to City Opera in 2017 (as Conductor and Director) in Zankel Hall at Carnegie Hall and 2018 conducting a double bill of Rameau's & Donizetti's settings of *Pigmalione*. In 2019, he made his debut conducting the Juilliard Symphony in works of Ligeti and Tippett.

As an educator, he has served on the faculty of Tufts University and Northeastern University, and has worked with students at a wide range of colleges such as Harvard, MIT, New England Conservatory, Carnegie Mellon University, and the University of California at San Diego, among others.



The **Boston Modern Orchestra Project** is the premier orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries. A unique institution of crucial artistic importance to today's musical world, the Boston Modern Orchestra Project (BMOP) exists to disseminate exceptional orchestral music of the present and recent past via performances and recordings of the highest caliber.

Founded by Artistic Director Gil Rose in 1996, BMOP has championed composers whose careers span nine decades. Each season, Rose brings BMOP's award-winning orchestra, renowned soloists, and influential composers to the stage of New England Conservatory's historic Jordan Hall in a series that offers the most diverse orchestral programming in the city. The musicians of BMOP are consistently lauded for the energy, imagination, and passion with which they infuse the music of the present era.

BMOP's distinguished and adventurous track record includes premieres and recordings of monumental and provocative new works such as John Harbison's ballet *Ulysses*, Louis Andriessen's *Trilogy of the Last Day*, and Tod Machover's *Death and the Powers*. A perennial winner of the ASCAP Award for Adventurous Programming, the orchestra has been featured

at festivals including Opera Unlimited, the Ditson Festival of Contemporary Music with the ICA/Boston, Tanglewood, the Boston Cyberarts Festival, the Festival of New American Music (Sacramento, CA), Music on the Edge (Pittsburgh, PA), and the MATA Festival in New York. During its 20th anniversary season, BMOP was named Musical America's 2016 Ensemble of the Year, the first symphony orchestra in the organization's history to receive this distinction.

BMOP has actively pursued a role in music education through composer residencies, collaborations with colleges, and an ongoing relationship with the New England Conservatory, where it is Affiliate Orchestra for New Music. The musicians of BMOP are equally at home in Symphony Hall, Weill Recital Hall at Carnegie Hall, and in Cambridge's Club Oberon and Boston's Club Café, where they pursued a popular, composer-led Club Concert series from 2004 to 2012.

BMOP/sound, BMOP's independent record label, was created in 2008 to provide a platform for BMOP's extensive archive of music, as well as to provide widespread, top-quality, permanent access to both classics of the 20th century and the music of today's most innovative composers. BMOP/sound has garnered praise from the national and international press; it is the recipient of a 2020 GRAMMY® Award for *Tobias Picker: Fantastic Mr. Fox*, eight GRAMMY® Award nominations, and its releases have appeared on the year-end "Best of" lists of *The New York Times*, *The Boston Globe*, National Public Radio, *Time Out New York*, *American Record Guide*, *Downbeat Magazine*, WBUR, NewMusicBox, and others.

BMOP expands the horizon of a typical "night at the symphony." Admired, praised, and sought after by artists, presenters, critics, and audiophiles, BMOP and BMOP/sound are uniquely positioned to redefine the new music concert and recording experience.

FLUTE

Ashley Addington* [1]
 Sarah Brady* [2]
 Rachel Braude* (piccolo) [1, 3]
 Jessica Lizak
 (alto flute, piccolo) [2-3]

OBOE

Nancy Dimock* [2]
 Laura Pardee (English horn) [3]
 Jennifer Slowik* [1, 3]
 Catherine Weinfeld
 (English horn) [1-2]

CLARINET

Amy Advocat (bass
 clarinet) [1, 3]
 Gary Gorczyca (bass
 clarinet) [2]
 Michael Norsworthy* [1-3]

BASSOON

Ronald Haroutunian* [1]
 Jensen Ling* [2]
 Michael Mechanic* [3]
 Gregory Newton
 (contrabassoon) [1]
 Margaret Phillips
 (contrabassoon) [2]
 Susie Telsey
 (contrabassoon) [3]

HORN

Nicholas Auer [2]
 Alyssa Daly* [1-3]
 Neil Godwin* [1-3]
 Alexander Stening [2]

TRUMPET

Eric Berlin* [2-3]
 Michael Dobrinski* [1]
 Terry Everson* [3]
 Joseph Foley [2]
 Dana Oakes [1]

PERCUSSION

Craig McNutt (timpani) [1-3]
 Robert Schulz* [1-2]
 Aaron Trant* [3]

HARP

Amanda Romano [1]
 Ina Zdorovetchi [2]

PIANO/CELESTA

Linda Osborn [1-3]

VIOLIN I

Breana Bauman [2]
 Colleen Brannen* [1, 3]
 Piotr Buczek [2]
 Paola Caballero [1]
 Omar Guey* [2]
 Lilit Hartunian [3]
 Susan Jensen [1]

Oana Lacatus [3]
 Sean Larkin [2-3]
 Judith Lee [1]
 Yumi Okada [1]
 Nicole Parks [2-3]
 Micah Ringham [3]
 Zoya Tsvetkova [3]
 Alyssa Wang [2]
 Katherine Winterstein* [1]
 Ethan Woods [1]

VIOLIN II

Deborah Boykan [2]
 Colleen Brannen* [1]
 Natalie Calma [1]
 Sonia Deng [2]
 Tera Gorsett [1]
 Annegret Klaua [1]
 Mina Lavcheva [2-3]
 Kay Rooney Matthews [2-3]
 David Rubin [1]
 Nivedita Sarnath [2-3]
 Sarita Uranovsky* [3]
 Jordan Voelker [3]
 Edward Wu [3]

VIOLA

Mark Berger [1]
 Sharon Bielik [3]
 Joan Ellersick* [1, 3]
 Nathaniel Farny* [2]
 David Feltner [1]

Noriko Futagami [3]
Ashleigh Gordon [2-3]
Amelia Hollander Ames [2]
Samuel Kelder [2]
Lilit Muradyan [3]
Dimitar Petkov [1-2]
Emily Rideout [1]
Emily Rome [2]
Peter Sulski [3]

CELLO

Miriam Bolkosky [2-3]
Brandon Brooks [3]
Nicole Cariglia* [2]
Ariel Friedman [2]
Katherine Kayaian* [1]
Jing Li* [3]
Seth MacLeod [1]
Velleda Miragias [1-3]
Amy Wensink [3]
Aron Zelkowitz [1]

BASS

Anthony D'Amico* [1, 3]
Scot Fitzsimmons* [2-3]
Reginald Lamb [2]
Bebo Shiu [1, 3]

KEY

[1] Viola Concerto
[2] Double Concerto
[3] Bass Concerto

*Principals

John Harbison

Concerto for Viola and Orchestra
Double Concerto for Violin, Violoncello, and Orchestra
Concerto for Bass Viol and Orchestra

All works on this disc are published by Associated Music Publishers.

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I'm grateful, yet again, to Gil Rose, who with BMOP has done more than any other musician to document, promote and preserve the work of current and recent American composers. He brings to the concertos on this album his trademark clarity and alertness as a conductor, and it is a pleasure and an honor to be represented once again on BMOP/sound with this fourth recording of my music.
— John Harbison



Cover image: Amédée Guillemin, *Instruments de la famille du violon: alto, violoncello ou basse, contre-basse*, 1881.

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