



BMOP
sound

MASON BATES: MOTHERSHIP

SEA-BLUE CIRCUITRY | ATTACK DECAY SUSTAIN RELEASE |
RUSTY AIR IN CAROLINA | DESERT TRANSPORT

MASON BATES b. 1977

MOTHERSHIP

SEA-BLUE CIRCUITRY

ATTACK DECAY SUSTAIN RELEASE

RUSTY AIR IN CAROLINA

DESERT TRANSPORT

JASON MORAN FM Rhodes

SU CHANG guzheng

BOSTON MODERN ORCHESTRA PROJECT

GIL ROSE, CONDUCTOR

[1] **MOTHERSHIP** (2010) 9:22

Jason Moran, FM Rhodes

Su Chang, guzheng

[2] **SEA-BLUE CIRCUITRY** (2010) 12:29

Circuits—Marine Snow—Gigawatt Greyhound

[3] **ATTACK DECAY SUSTAIN RELEASE** (2013) 4:39

In honor of John Goldman

[4] **RUSTY AIR IN CAROLINA** (2006) 13:37

Nan's Porch—Katydid Country—Southern Midnight—

Locusts Singing in the Heat of Dawn

[5] **DESERT TRANSPORT** (2010) 14:13

Dengler's Hangar—Sky Ranch—Sedona—

Montezuma's Castle

TOTAL 54:22



INTERIOR PROJECTION AT MOTHERSHIP'S PREMIERE, SYDNEY OPERA HOUSE. IMAGERY CREATED BY DIGITAL OBSCURA (SAM JUSCO)

By Mason Bates

It's such a rare and cherished opportunity to write for orchestra—the world's greatest synthesizer—and rarer still to have the pieces make it onto a CD. The infinite variety of sounds and the real-time collaboration of so many people distinguish the medium from any other, but it also makes recordings so hard to pull off. Over the past two decades, I've been very fortunate to have so many orchestras join me in an exploration of new symphonic sounds, whether enhanced by electronics or unplugged—yet until this moment, very few pieces could be heard outside the concert hall. So the release of this CD is an incredibly special moment for me, and it includes several of my most-performed works in addition to ones that marked artistic breakthroughs for me.

Rusty Air in Carolina, for example, was the first time I pushed the electronics beyond the beat-driven realm of techno, and the inclusion of field recordings of the South opened my mind to new dramatic possibilities. That dramatic touch can also be heard in the snippet of Pima Indians that emerges in *Desert Transport*, a collision of a "machine" piece and a "pastoral" piece. After quite a few atmospheric works, *Mothership* appeared as my first real concert opener, with important guidance from Michael Tilson Thomas about the interaction of different dance rhythms. And in both *Sea-Blue Circuitry* and *Attack Decay Sustain Release*, I found a way to shatter the jazz harmonies and rhythms that I absorbed from such an early age (thanks to my father's records—yes, he still uses vinyl). Taken together, these five works provide a look into a part of my musical world that I've been eager to record for a long time.



MOTHERSHIP is scored for orchestra and electronica and was commissioned by the YouTube Symphony. Michael Tilson Thomas conducted this ensemble, along with members of the London Symphony Orchestra, in the world premiere on March 20, 2011, which was broadcast from the Sydney Opera House.

SEA-BLUE CIRCUITRY is scored for orchestra and was originally premiered as a wind ensemble work by the University of Miami's Frost Ensemble under Gary Green on October 19, 2010. An early orchestral version of the work entitled Silicon Blues was premiered by the California Symphony Orchestra under Barry Jekowsky on May 2, 2010, at the Leshner Center for the Arts in Walnut Creek, CA.

ATTACK DECAY SUSTAIN RELEASE is scored for orchestra and was performed by Michael Tilson Thomas and the San Francisco Symphony as part of a tribute concert for John Goldman, former President of San Francisco Symphony, on May 19, 2014.

RUSTY AIR IN CAROLINA is scored for orchestra and electronica and was commissioned by the Winston-Salem Symphony and Robert Moody, who premiered the work on May 21, 2006.

DESERT TRANSPORT, scored for orchestra, was commissioned by the Arizona Music Festival, Robert Moody, music director. Moody led the Arizona Music Festival's AllStar Orchestra in the premiere on February 22, 2011, in Scottsdale, AZ.

By Thomas May

In this century's second decade, Mason Bates (born in 1977) has been on the fast track toward becoming one of the most frequently performed living composers within the American orchestral scene—a contender with another illustrious Bay Area resident, John Adams. It's a scene Bates knows in depth, across its varied geographies, local accents,

and audience bases. Since his breakthrough piece *Rusty Air in Carolina* (premiered by the Winston-Salem Symphony while he was still in his twenties), he has been increasingly sought after by the full gamut of orchestral ensembles. In June 2015 Bates concluded a five-year-long tenure as composer-in-residence with the Chicago Symphony by presenting the orchestra and its music director, Riccardo Muti, with his most ambitious orchestral work to date: *Anthology of Fantastic Zoology*. That left Bates just a few months' breathing space over the summer before he embarked on a three-year term in Washington, D.C. as the Kennedy Center's first-ever resident composer.

Bates has harvested an impressive amount of experience elsewhere across North America and in Europe over the past decade. In addition to those mentioned above, he has worked with institutions as varied as the Los Angeles Philharmonic; the symphonies in Phoenix, Pittsburgh, Seattle, and Toronto; the California Symphony; the Arizona Music Festival, and the New World Symphony, the professional training orchestra based in Miami. Meanwhile, as a counterpart to the sort of "local habitations" celebrated in *Desert Transport*, this disc's opening selection (*Mothership*) originated as a project for the YouTube Symphony: an ensemble for our wired age that aims to transcend barriers of location.

"I think the real measure of how a piece has an impact is not whether it gets performed just by the famous powerhouse orchestras but by the great grassroots collection of ensembles out there," observes Bates—a criterion which the pieces in this collection have certainly met, for they represent some of his most-performed works. This recording gathers together pieces from the two categories Bates describes as "openers" and "tone poems," and they mark important artistic breakthroughs for the composer.

Three call for Bates's signature combination of orchestra with electronica. But taken together, this selection of Bates's work represents the full spectrum of his orchestral thinking, from compositions calling for substantial electronic parts to the fully "unplugged" *Sea-Blue Circuitry*. "People tend to think of me as an electro-acoustic composer since that is the

most visible and obvious new element in a piece like *Rusty Air*,” Bates explains. “But it’s important for me to demonstrate that you can have new forms and sounds in music without resorting to electronic sounds, which are more of a way of thinking than a default choice.”

Curiously, electronica—and the realm of club music in general—proved to be a relatively belated discovery for Bates, who grew up in Richmond, Virginia, playing piano, singing in choruses, and studying composition with Hope Armstrong Erb. At one point he took classes from the legendary and eccentric Dika Newlin (1923–2006), a fellow Richmond resident who was among the last surviving pupils of Schoenberg (and, in her 70s, a punk rocker). While earning simultaneous degrees in composition and English literature in the joint Columbia–Juilliard program (where John Corigliano was a formative mentor), Bates discovered the vibrant club culture scene of the Lower East Side. When he relocated to the Bay Area, where he has resided since, he began developing an alter ego as the DJ artist Masonic. This dichotomy is reflected by the separate tabs for “classical” and “electronica” on his own website.

Yet early on Bates grew intrigued by the potential of juxtaposing these two spheres, as in his 2004 sinfonietta *Omnivorous Furniture*. In making this connection he refers to the influence of one of his earliest musical loves, George Gershwin, by way of a model. “Gershwin is really one of the great examples of taking two different kinds of music—jazz and classical music—and putting them together in new ways, ways that bump up both sides of the equation,” says Bates. “And he’s also a master at creating these hooks that draw you in and take you to a place you might not have expected, which is a quality I strive for.”

A significant advance was heralded by *Rusty Air in Carolina* [4], a product of the composer’s year with the Winston–Salem Symphony in 2005–6 that pays homage to memories of a teenage summer at the Brevard Music Festival in North Carolina. Cast in four interlinked sections, *Rusty Air* expanded upon Bates’s earlier interfaces between orchestra and electronic beats (controlled by one player from a laptop), pushing the electronics beyond the

pops and clicks of techno and into a realm where the enhanced sonic palette is used to shape narrative and dramatic presence.

Rusty Air opened up new vistas for Bates’s orchestral imagination, showing how a more wide-ranging use of embedded sound samples could enhance his already colorful orchestration and allow the musical discourse—and his listeners—to travel in very specific directions. Field recordings of the “rich summer noise of the humid South”—complete with its chattering, clicking katydids and buzzing locusts—drift over ambient symphonic textures and dense, harmonic clouds that recall Ligeti’s epochal *Atmosphères*. Notes the composer: “The bright metallic upper stratosphere, the midrange chirping of trumpets and flutes, and the lugubrious low brass are as carefully distributed into the sonic field as the frequencies of the insects.”

Desert Transport [5] is another of Bates’s 21st-century takes on the tradition of musical landscapes, presenting “a semi-acoustic response” to a specific place: here, the Sedona landscape in Arizona as seen from a helicopter piloted by his guide, Bob Dengler. Bates describes the narrative behind the music:

The journey begins in the hubbub of an airport hangar but ultimately takes us to the mystic heights of an Indian cliff dwelling...I climbed aboard a jet-black helicopter piloted by Bob Dengler and was soon overwhelmed by the slow acceleration of the spinning rotors. Before long we were gliding high over Sky Ranch, an airport hidden amidst sorrel cacti, and marveled at the constantly-changing desert colors. Looming red rocks soon appeared on the horizon, and as we glided closer to Sedona, these became giants amid an entire landscape of rust-red orange.

The Sedonan spiritual power known as the Vortex carries us to our final stop: the thousand-year cliff dwellings called Montezuma’s Castle. Tunnels carved out of impossibly high rocks looked back at our helicopter like so many eyes. Dengler may



have a hangar, but Montezuma has a castle in the sky—and it will persist long after our aircraft becomes scrap metal. Drifting amidst the orchestral clouds is a field recording of the Pima Indians (used by permission). Their gentle melody is picked up by the orchestra, and we head for home.

Desert Transport also traces a metaphorical journey that in a sense moves backward in time to rediscover something lost or obscured by modernity: progressing, as the composer puts it, “from the mechanistic and industrial to the natural and spiritual.” Bates subtly interweaves the electronics here with a digital-era reboot of the classical tradition of pastoral music, so that the sample of Pima Indian chanting near the end comes to represent something more pristine—a fresh take on the dialectic between technology and nature. Periodic brass chords swell, fade, and are sustained to Sibelian lengths, abutting jittery pulsations to evoke a sense of the desert’s vast spaces. Here, too, is evident how imaginatively Bates reconsiders the idioms of Minimalism.

In order “to root the piece properly,” Bates immersed himself in field recordings of local Native Americans: “What I found was astonishing: a group of Pima Indians singing ‘Mountain By the Sea’ in such an earthy, heartfelt manner that I decided not only to quote the melody but to include the recording itself in the piece. Near the end of *Desert Transport*, when the music retreats into a mystical, ambient space, the field recording floats in from an offstage speaker. The message is that, ultimately, the soul of the Pimas will continue to permeate the Arizona desert long after the helicopters, cars, and cities disappear.”

Bates wrote *Desert Transport* in 2010 for the 20th anniversary of the Arizona Music Festival. Robert Moody, a key mentor whom Bates credits with helping him in his early years to navigate the complex ecosystem of American orchestras, was responsible for this commission as well as that of *Rusty Air*. This is one among several unusually close and productive partnerships that have grown out of Bates’s relationships with particular institutions and conductors.

The all-acoustic *Attack Decay Sustain Release* [3], for example, memorializes Bates’s longstanding relationship with the San Francisco Symphony and Michael Tilson Thomas, who even programmed an extensive “Beethoven & Bates Festival” during the composer’s recent residency to contextualize his work within the familiar repertoire. For a tribute concert to honor former SFS President John Goldman—to whom the piece is dedicated—Bates was asked to write a piece to launch the event. He responded with this brief, energetic fanfare, which he characterizes as “filled with lopsided grooves and coy asides.”

In lieu of the convention of a quick “concert opener,” Bates prefers, when given the leeway, to invest his shorter orchestral pieces with an arresting narrative idea. *Mothership* [1]—another collaboration with Tilson Thomas—does this while taking an innovative approach to the interface between orchestra and soloists. The watershed result dramatically enhanced Bates’s influence on the new-music scene, with *Mothership* being embraced by orchestra programmers to an extent reminiscent of such widely traveled concert openers as John Adams’s *Short Ride in a Fast Machine* and *The Chairman Dances*.

Bates recalls initially struggling with his concept for this commission by the YouTube Symphony, whose members were invited to audition from around the world by posting videos of their work. Improvisation was to be a crucial element, yet he didn’t want to cede compositional control of the piece as a whole. The solution arrived while Bates was riding the subway in Manhattan: “I was watching people getting on and off the train and suddenly realized I could have one of the [four] improvisers get on for one stop and then get off. But the orchestra would be the mothership throughout, with the musicians docking on and off.”

The high-energy orchestral score is electro-acoustic and can be performed using written-out solos. This is how the single-movement *Mothership* was “premiered” online, via YouTube (in a recording by the London Symphony), to demonstrate the piece during the initial call for auditions. In the version later realized, four soloist improvisers take up musical material

that has been generated by the orchestra. The solo instruments are undetermined and can vary according to a particular orchestra's strengths.

Formally, Bates modeled the piece on a scherzo with double trio (with two soloists playing one after the other for each of the "trio" passages). But in place of the dance idioms that animate the traditional scherzo, Bates supplies "the rhythms of modern-day techno" as the orchestral "mothership floats high above."

One recurrent element in the music of Mason Bates is his narrative flair, for which he exploits an instinctively theatrical sense of pacing and surprise. Along with the soloists who "pop out" of sonic space to board the mothership, the tone poems here convey the sonic transformation of the Southern country night (*Rusty Air*), the collision of modern technology with nature and ancient cultures (*Desert Transport*), and, in the all-acoustic *Sea-Blue Circuitry*, still another reflection on the contrast between the instant gratification of our high-tech wired era and the eternally morphing cycles of nature. It was with this piece that Gil Rose introduced Bates's music to the Boston Modern Orchestra Project in 2013, planting the seed for the present recording.

Sea-Blue [2] also showcases this composer's gift for adapting the vocabulary of American vernaculars to his expressive ends—in this case, his enduring fascination with the rich history of jazz. Bates refers to the influence of the big band jazz and improvisation of Stan Kenton, which "collides with Minimalism" in the "shattered jazz" gestures of *Sea-Blue Circuitry*. This tripartite piece juxtaposes images of mechanistic precision against a kind of aquatic suspended animation. As Bates observes: "Highly intricate rhythms, punched out by typewriter and percussive-sounding instrumental effects, keep the listener constantly guessing about where the downbeat will fall."

Here and in the other pieces on this collection we meet a contemporary composer whose novel use of the orchestra—with or without an extended palette of electronica—benefits

from an assured sense of architecture and pacing and an astonishing ear for how to compose effective, memorable details on the minutest level: listen, for example, for the effect of the prepared piano as it gradually decays in the "Marine Snow" section of *Sea-Blue* into the sounds of "a distant, out-of-tune gong." An artist with an omnivorous appetite, Bates brings to his work a passion for the musical and dramatic possibilities of the orchestra—and for how to renew its relevance in the rapidly changing context of contemporary culture.

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Thomas May is a writer, critic, educator, and translator. Along with writing for such institutions as the Metropolitan Opera, San Francisco Symphony and Opera, the Los Angeles Philharmonic, and the Boston Symphony, he serves as the English program editor for the Lucerne Festival. His books include Decoding Wagner and The John Adams Reader. He also writes for Musical America and blogs about the arts at www.memeteria.com.



RYAN SCHULDE

Mason Bates, the first-ever composer-in-residence of the Kennedy Center for the Performing Arts, was recently named the second most-performed living composer. His music fuses innovative orchestral writing, imaginative narrative forms, the harmonies of jazz, and the rhythms of techno, and it has been the first symphonic music to receive widespread acceptance for its unique integration of electronic sounds, being championed by leading conductors such as Riccardo Muti, Michael Tilson Thomas, and Leonard Slatkin.

Bates's activities as a DJ in San Francisco and Chicago have highly informed not only his compositional approach, but his distinctive curating projects. He has become a visible advocate for bringing new music to new spaces, whether through institutional partnerships such as his residency with the Chicago Symphony Orchestra, or through his club/classical project Mercury Soul, which has transformed spaces ranging from commercial clubs to Frank Gehry-designed concert halls into exciting, hybrid musical events drawing over a thousand people. In awarding Bates the Heinz Medal, Teresa Heinz remarked that "his music has moved the orchestra into the digital age and dissolved the boundaries of classical music."

As part of the San Francisco Symphony's recent Beethoven & Bates Festival, three of his largest works—*Alternative Energy*, *Liquid Interface*, and *The B-Sides*—were recorded for a 2016 CD focusing on his music. Another major work, his Violin Concerto, was recorded by Leonard Slatkin, the London Symphony, and extraordinary violinist Anne Akiko Meyers. Currently he is composing an opera on the topic of Steve Jobs to be premiered at Santa Fe Opera in 2017.



CLAY PATRICK MCBRIDE

Jason Moran, jazz pianist and composer, was born in Houston, TX in 1975 and earned a degree from the Manhattan School of Music, where he studied with Jaki Byard. He was named a MacArthur Fellow in 2010 and is the Artistic Director for Jazz at the Kennedy Center. Moran has recorded nine critically acclaimed albums for Blue Note Records, the latest *All Rise: A Joyful Elegy for Fats Waller*. He has recorded with Cassandra Wilson, Charles Lloyd, Bill Frisell, Sam Rivers, Meshell N'degeocello and many others, and scored Ava DuVernay's Oscar nominated film *Selma*. Commissioning institutions

of Moran's work include the Walker Art Center, Chicago Symphony Center, Philadelphia Museum of Art, Jazz at Lincoln Center, Monterey Jazz Festival, and many others. Moran has a long-standing collaborative practice with his wife, the singer and Broadway actress Alicia Hall Moran; as named artists in the 2012 Whitney Biennial, they together constructed BLEED, widely hailed as groundbreaking in the music and performance realm. Their collaboration *Work Songs* was commissioned by the 72nd Venice Art Biennial along with his first mixed-media installations, *Staged: Savoy Ballroom* and *Three Deuces*. Moran currently teaches at the New England Conservatory in Boston.

Continuing performances of works such as *Mothership*, which premiered at the Sydney Opera House by the YouTube Symphony to an online audience of 1.8 million, have demonstrated that electronic sounds can be a welcome addition to the orchestral palette with minimal logistics. While Bates often performs the electronica onstage with orchestras, dozens of repeat performances of his symphonic music happen without him. For more info, go to masonbates.com and mercurysoul.org.



Su Chang is an exceptionally talented guzheng performer and guzheng instructor at Beijing's Central Conservatory of Music. Su was named as one of the "New Top Ten Guzheng Performers" in China, and was awarded the gold medal at the CCTV Chinese Instrumental Music Competition in 2007. Su has performed in collaboration with the San Francisco Symphony, the Chicago Sinfonietta, the YouTube Symphony Orchestra, and many more. She has also performed remarkably with the Royal Philharmonic Orchestra, German Mannheim National Opera Orchestra, Swiss Youth Symphony Orchestra, and the German Young Euro Classic chamber orchestra. In December 2010, Su was invited to perform with the world-famous music guru Kitaro in a San Francisco concert. She has released the albums *Yunshang Su*, *Rushi*, and *Chinese Tunic*, which was recorded by Warner Brothers to commemorate the 100 year anniversary of China's Revolution of 1911 and released in the U.S. in 2010.



LIZ LINDER

Gil Rose is a conductor helping to shape the future of classical music. His dynamic performances and many 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's unique programming and high performance standards have attracted critical acclaim and earned the orchestra fifteen ASCAP awards for adventurous programming as well as the John S. Edwards Award for Strongest Commitment to New American Music.

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.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. He recently announced the formation of Odyssey Opera, a company dedicated to presenting eclectic operatic repertoire in a variety of formats. The company debuted in September 2013 to critical acclaim with a concert production of Wagner's *Rienzi*. Prior to Odyssey Opera, he led Opera Boston as its Music Director starting in 2003, and in 2010 was appointed the company's first Artistic Director. Mr. Rose led Opera Boston in several American and New England premieres including Shostakovich's *The Nose*, Weber's *Der Freischütz*, and Hindemith's *Cardillac*. In 2009, Mr. Rose led the world premiere of Zhou Long's *Madame White Snake*, which won the Pulitzer Prize for Music in 2011.

Mr. Rose also served as the artistic director of Opera Unlimited, a contemporary opera festival associated with Opera Boston. With Opera Unlimited, he 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*, and the North American premiere of Peter Eötvös's *Angels in America*.

Mr. Rose and BMOP recently partnered with the American Repertory Theater, Chicago Opera Theater, and the MIT Media Lab to create the world premiere of composer Tod Machover's *Death and the Powers* (a runner-up for the 2012 Pulitzer Prize in Music). He conducted this seminal multimedia work at its world premiere at the Opera Garnier in Monte Carlo, Monaco, in September 2010, and also led its United States premiere in Boston and a subsequent performance at Chicago Opera Theater.

An active recording artist, Gil Rose serves as the executive producer of the 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, ECM, Naxos, New World, and BMOP/sound.

He has led the longstanding Monadnock Music Festival in historic Peterborough, NH, since his appointment as Artistic Director in 2012, conducting several premieres and making his opera stage directing debut in two revivals of operas by Dominick Argento.

As an educator Mr. Rose served five years as Director of Orchestral Activities at Tufts University and in 2012 he joined the faculty of Northeastern University as Artist-in-Residence and returned to his alma mater Carnegie Mellon University to lead the Opera Studio in a revival of Copland's *The Tender Land*. 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. He is a three-time Grammy Award nominee.



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. 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 five 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

Sarah Brady* (piccolo) [1, 3, 5]
 Rachel Braude (piccolo) [1, 3, 5]
 Meghan Jacoby (piccolo) [2, 4]
 Jessica Lizak* (piccolo) [1-5]

OBOE

Nancy Dimock (English horn) [1, 5]
 Laura Pardee Schaefer (English horn) [1-5]
 Jennifer Slowik* [1-5]

CLARINET

Amy Advocat* (bass clarinet) [3]
 Gary Gorczyca (bass clarinet) [1, 3, 5]
 Jan Halloran* (bass clarinet) [1-2, 4-5]
 Michael Norsworthy* [1, 5]
 Ryan Yure (bass clarinet) [2, 4]

BASSOON

Sebastian Chavez [3]
 Ronald Haroutunian* [1-2, 4-5]
 Adrian Morejon* [1, 3, 5]
 Margaret Phillips (contrabassoon) [1-5]

HORN

Nick Auer [3]
 Dana Christensen [3]

Alyssa Daly* [2-4]
 Neil Godwin [3, 5]
 Whitacre Hill* [1-2, 4-5]
 Clark Matthews [1-2, 4-5]
 Kevin Owen [1-2, 4-5]
 Lee Wadenpfuhl [1]

TRUMPET

Eric Berlin* [1-5]
 Terry Everson* [1-2, 4-5]
 Anthony Gimenez [3]
 Richard Watson [1-5]

TROMBONE

Hans Bohn* [1-5]
 Martin Wittenberg [1-5]

BASS TROMBONE

Chris Beaudry [1-5]

TUBA

Takatsugu Hagiwara [1-2, 4-5]
 Jerome Stover [3]

PERCUSSION

William Manley [1-4]
 Craig McNutt (timpani) [1-5]
 Robert Schulz* [1-5]
 Matt Sharrock [2]
 Nicholas Tolle [1-5]
 Aaron Trant [5]

PIANO

Linda Osborn [1-5]

HARP

Amarda Romano [1, 5]
 Ina Zdorovetchi [2, 4]

VIOLIN I

Deborah Boykan [1-5]
 Heather Braun [2-4]
 Piotr Buczek [1-5]
 Gabriela Diaz* [3]
 Charles Dimmick* [1, 5]
 Tudor Dornescu [1-5]
 Sue Faux [1, 5]
 Alice Hallstrom [1, 5]
 Lilit Hartunian [1, 5]
 Rebecca Katsenes [3]
 Oana Lacatus [1-5]
 Sean Larkin [2-4]
 Sonja Larson [1, 5]
 Jae Cosmos Lee* [2-4]
 Megumi Stohs Lewis [2-4]
 Shaw Pong Liu [2-4]
 Amy Sims [1-2, 4-5]
 Sarita Uranovsky [1-2, 4-5]
 Ethan Wood [1-5]

VIOLIN II

Elizabeth Abbate [2-4]
 Robert Anemone [3]
 Colleen Brannen* [3]

Sasha Callahan [1, 5]
Julia Cash [2, 4]
Gabriela Diaz* [1, 5]
Lois Finkel [2-4]
Tera Gorsett [1, 5]
Jodi Hagen [1, 5]
Lilit Hartunian [2-4]
Abigail Karr [1, 5]
Rebecca Katsenes [1, 5]
Annegret Klaua [2, 4]
Anna Korsunsky [2-4]
Aleksandra Labinska [1-5]
Mina Lavcheva [1-5]
Kay Rooney Matthews [1-5]
Amy Rawstron [1, 5]
Edward Wu [2-4]

VIOLA

Abigail Cross [1, 5]
Joan Ellersick* [3]
Nathaniel Farny [1, 5]

David Feltner [2, 4]
Jason Fisher [1-5]
Noriko Herndon* [1-5]
Kimberly Lehmann [1-5]
Dimitar Petkov [1-5]
Emily Rideout [1-5]
Emily Rome [1-5]
Willine Thoe [2-4]

CELLO

Miriam Bolkosky [3]
Brandon Brooks [1, 5]
Nicole Cariglia* [2-4]
Holgen Gjoni [1-5]
Katherine Kayaian [2-4]
Cora Swenson Lee [3]
Jing Li* [1-2, 4-5]
Loewi Lin [1, 5]
Ming-Hui Lin [1-5]
Rafael Popper-Keizer* [2, 4]
Aristides Rivas [1, 5]

BASS

Anthony D'Amico* [1, 5]
Karl Doty [2-4]
Scot Fitzsimmons [1-5]
Robert Lynam [1-5]
Bebo Shiu* [1-2, 4-5]
Luke Sutherland [3]

KEY

[1] Mothership
[2] Sea-Blue
[3] Attack
[4] Carolina
[5] Desert

*Principals

Mason Bates

Mothership
Sea-Blue Circuitry
Attack Decay Sustain Release
Rusty Air in Carolina
Desert Transport

Producer: Gil Rose; Recording and postproduction: Joel Gordon
SACD authoring: Brad Michel; Production (guzheng): Wen-Kai Ying

All works on this recording are published by APHRA Music.

Mothership and *Desert Transport* were recorded on June 30, 2014; *Sea-Blue Circuitry* and *Rusty Air in Carolina* were recorded on September 24, 2014; and *Attack Decay Sustain Release* was recorded on September 26, 2014, all at Jordan Hall in Boston, MA.

"Mountain By the Sea" is used by permission from Canyon Records.



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—Mason Bates



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