

The background features a layered, torn-paper effect. A large, vibrant red section dominates the right and bottom portions, appearing as if it's been torn from a dark blue or black background. The edges are jagged and irregular, creating a sense of movement and depth. In the upper left, there are patches of yellow and green, also appearing to be part of the layered composition.

BMOP
sound

HAROLD SHAPERO: ORCHESTRAL WORKS

HAROLD SHAPERO 1920-2013

SINFONIA IN C MINOR

CREDO FOR ORCHESTRA

PARTITA IN C FOR PIANO
AND SMALL ORCHESTRA

ON GREEN MOUNTAIN
For Jazz Ensemble

SERENADE IN D FOR STRING ORCHESTRA

BOSTON MODERN ORCHESTRA PROJECT Gil Rose, conductor

VIVIAN CHOI piano

[1] **SINFONIA IN C MINOR** (1948) 10:48

[2] **CREDO FOR ORCHESTRA** (1955) 7:36

**PARTITA IN C FOR PIANO
AND SMALL ORCHESTRA** (1960)

[3] I. Sinfonia 1:48

[4] II. Ciaccona 3:54

[5] III. Pastorale 2:32

[6] IV. Scherzo 1:20

[7] V. Aria 5:27

[8] VI. Burlesca 1:13

[9] VII. Cadenza 2:10

[10] VIII. Esercizio 2:11

Vivian Choi, piano

[11] **ON GREEN MOUNTAIN
FOR JAZZ ENSEMBLE** (1957) 10:01

**SERENADE IN D FOR
STRING ORCHESTRA** (1945)

[12] I. Adagio – Allegretto 9:49

[13] II. Menuetto 3:19

[14] III. Larghetto, poco adagio 10:19

[15] IV. Intermezzo 4:32

[16] V. Finale 6:26

TOTAL 83:30



HAROLD SHAPERO AT BRANDEIS UNIVERSITY IN THE 1950S

By Harold Shapero

I want to say a few words about music, the musical mind, and that delicate and dangerous subject, the creative process. I have been interested in these matters since my student days, but it is now 1959, and things seem to me really different. The musical world has altered vastly in the space of a very few years. Copland, working in 1928, was stimulated by the new audience made available to the composer by radio. But he could not have foreseen the degree of change which was to result from the rapid expansion of mechanical reproduction, what we now call, incessantly, the media of mass communication. The new situation has created new opportunities, but offers, at the same time, an obvious threat to individual artistic freedom, as well as new exasperations. There is, probably, not much choice, and we have to come to terms with it: cultural heterogeneity, plurality, is the fact of our times.

If I step outside the privacy of my studio and consider for a moment a cross-section of one-day's musical activity in the world, the tonal roar strikes me as truly deafening. All this activity is exciting, yet a nightmare of discontinuity. Everything strives for our attention: words about music, music with words, singing commercials, stereophonic Brahms, film track, rock and roll, a dozen kinds of jazz, marching bands, and the carefully prepared slices of musical history offered in many of our concert halls.

* * *

I was helped in a decisive way by two of my teachers, Nadia Boulanger and Paul Hindemith. Nadia Boulanger's constant advice was to "write the music you hear inside, and never strain to avoid the obvious. The person who does that is living outside of life." This seemed

to imply that if one knew how to listen, one would hear something. Hindemith's aid was more concrete, and centered around the invention of melody. At the Berkshires in Western Massachusetts, he sat me down on a bench one day. "Cover the page with melodies," he said, "I'll be back in half an hour." My first impulse was to please my eminent teacher, and I covered the page with Hindemith-like shapes, some of them not too bad. When he returned, he rejected them all. "Write some more." I wrote, and he rejected. I wrote and he rejected again. This kept on for several days, and in retrospect, his patience and interest seem quite rare. In exasperation, I finally wrote down a trivial little tune I had put into a classroom piece. My ordeal was over. He scanned the page and immediately found the little melody among twenty others. "There's something," he said, "it's a funny little Mozart tune, I don't know where you got it, but you must go back to that place in your mind, and practice to lengthen your inspiration." It took me two more years to realize the implications of this simple experience involving a spontaneous melody. It was not that I had immediately seen light, but that I had a direction in which to work. I reworked all my technical exercises in harmony, counterpoint, and fugue, and started on the homophonic forms, minuets, rondos, sonata, and sentence structure. In the course of these technical exercises I was surprised to find that a number of new shapes suggested themselves, and gradually I accumulated a sort of repertory of patterns and melodies. These seemed to me to occur spontaneously, as afterthoughts, and I soon took this spontaneity as an absolute, psychologically speaking. Originality seemed suddenly of little concern. These tunes were significant simply because they occurred to me, and if one had tunes, one could build something. This musical phrase went here, that one there, and in between other things could happen. I had discovered in a rather normal way, the principle of association of ideas. I took this kind of tonal calligraphy to represent my musical identity, my coherence.

*From a speech entitled The Musical Mind, given at UCLA on February 10, 1959.
Reprinted with permission of the Shapero estate.*

SINFONIA IN C MINOR, scored for full orchestra, was premiered under its original title THE TRAVELERS by the Houston Symphony Orchestra, conducted by Efrem Kurtz, on February 28, 1949, in Houston, TX.

ON GREEN MOUNTAIN for jazz ensemble was premiered on June 7, 1957, at the Brandeis University Creative Arts Festival, Gunther Schuller, conductor, at Ullman Amphitheatre in Waltham, MA.

PARTITA IN C is scored for piano solo, single winds, percussion, harp, and strings. The Detroit Symphony, Paul Paray, conductor, premiered it on March 2, 1961, at Ford Auditorium, Detroit, MI.

CREDO FOR ORCHESTRA, for piccolo, flute, two clarinets, bassoon, horn, two trumpets, bass trombone, tuba, timpani, and strings, was premiered by the Louisville Orchestra, Robert Whitney, conductor, on October 19, 1955, at Columbia Auditorium, Louisville, KY.

SERENADE IN D FOR STRING ORCHESTRA received its premiere by the Rochester Symphony, conducted by Leonard Bernstein, on March 16, 1946, at Carnegie Hall, New York, NY.

By Rodney Lister

At the very beginning of his freshman year at Harvard in 1938, Harold Shapero met Professor Walter Piston. Shapero was a Boston boy, who had, among other things, studied with Nicholas Slonimsky, at the time Serge Koussevitsky's assistant, and with Ernst Krenek. The Harvard faculty knew of Shapero by reputation and were eager to meet him. The conversation between Shapero and Piston led to the older composer asking the student what music he liked. After naming a number of composers, Shapero then blurted out, "And I don't like

Bach!" Piston puffed once or twice on his pipe, thought for a moment or two, and then said, "He'd be sorry to hear that." He then added, "But don't worry. The music won't change."

Shapero overcame his distaste for Bach. He flourished as a Harvard student, becoming friends with his fellow students Leonard Bernstein, Irving Fine, and Arthur Berger. He was in the first class of the Berkshire Music Center at Tanglewood in 1941, where he studied with Aaron Copland and Paul Hindemith. When Igor Stravinsky came to Harvard to be the Norton Professor of Poetics in 1940, Shapero became an acquaintance and then a friend. (Shapero told the story of a dinner with Stravinsky and Harvard students and faculty members at the Union Oyster House in Boston, shortly after the composer's arrival at Harvard. Sitting next to Irving Fine and across the table from Stravinsky, an excited Shapero kept poking Fine, pointing at Stravinsky, and saying "He wrote *Petrushka!* He wrote *Petrushka!*"). Shapero received Naumberg and Paine fellowships from Harvard, and in 1940 he received the Rome Prize (he was awarded a cash grant, since, due to the Second World War, he was not able to be resident in Rome). After he graduated from Harvard, where Piston was his teacher, he studied with Nadia Boulanger, who was living in Cambridge during the war, at the Longy School of Music.

* * *

Copland in 1948, in a survey of the younger composers of the day, described Shapero as "The most gifted and the most baffling composer of his generation," citing his "phenomenal 'ear'" and his "brilliant (but erratic) mind." "Shapero knows what he's doing," Copland wrote, "but that is the least of it: the exciting thing is to note how this technical adroitness is put at the service of a wonderfully spontaneous musical gift." Copland thought that the baffling part was what he found to be Shapero's "compulsion to fashion his music after some great model ... he seems to be suffering from a hero-worship complex or perhaps it is a freakish attack of false modesty, as if he thought to hide the brilliance of his own gifts behind the cloak of the great masters."

The Serenade in D, a piece singled out by Copland in his article, was written during August of 1945 at the MacDowell Colony in Peterborough, New Hampshire. It won the George Gershwin Memorial Prize in 1946, announced in *The New York Times*, which was a cash award of \$1,000 (a considerable amount at the time) and a first performance in Carnegie Hall by the Rochester Philharmonic Orchestra, conducted by Leonard Bernstein, who had been the chairman of the judges' committee. That performance consisted of only the first movement, apparently. This is not completely surprising, considering the difficulty of the work. Milton Babbitt, in a review of Arthur Berger's 'Cello Duo, wrote that it might be described as diatonic Webern. The Shapero Serenade might be described as diatonic Babbitt, considering the extreme intricacy of its rhythmic construction and the complexity of its textures—not to mention its sheer difficulty. The sound of the piece has a transparency, balletic liteness, and sweetness that anticipates Stravinsky's *Orpheus*, written three years later. The imposing opening movement [12], bouyantly bustling and incisively rhythmic, is followed by a sly Minuet [13], playing all of the tricks that Haydn played in such movements about where to put your foot down. After the mellifluous, rather Mozartian, extended slow movement [14], which might be the *pas de deux* of an imaginary ballet, there is a short, muted lyrical intermezzo [15], and a concluding lively finale [16], which returns to the strenuously frenetic rhythmic character of the first movement. The Serenade is certainly one of Shapero's most important works and it impressed all of his contemporaries; everyone who wrote about his music in the late 1940s and early 50s noted it as a major accomplishment.

Sinfonia in C minor [1], written in 1948, originally called *The Travelers*, was commissioned by the Travelers Insurance Company and was first performed by the Houston Symphony in 1949. Shapero's note on the score of the Sinfonia says that the title is meant to "indicate a bravura piece...in overture form." There are four main elements in the piece: a fanfare-like chordal music for full orchestra, a smoother linear music for strings, a shrill organ-like punctuating music for the full wind section, and a more melodic music for winds, usually featuring the clarinet, which is characterized by rather jerky dotted rhythms in the melody

with a punchy accompaniment. The structure of the piece involves the interaction and fusion of those elements and their eventual separation back to their original identities, ending with the fanfare-like music of the beginning. The work has a predominantly ominous and energetic equality.

Irving Fine, one of Shapero's closest friends, in 1948 was denied tenure at Harvard, possibly due to anti-Semitism. In 1950, he was hired as lecturer and composer-in-residence at the newly established Brandeis University. He then founded and developed the music department at Brandeis, enlisting Leonard Bernstein to help periodically. In 1951 he hired Shapero for the faculty and, in 1953, Arthur Berger. Shapero, one of the most prominent young composers in the United States, became involved in one of the most important issues for American composers in the immediate post-war years: the movement of composers into academia, the subsequent development of academic credentials for composers, and the advent and dominance of "twelve-tone music."

Exactly what is meant by "twelve-tone music" is unclear. It surely involved a certain stylistic quality and certain compositional procedures. Although exactly how twelve-tone music was written and exactly why one might want to write it was not generally clear,* "the system" gained preeminence in academia. Presented by its most fervent advocates as the inevitable final result of a sort of Darwinian progression, and reinforced, possibly, by a perceived need for composers to justify, through professional and intellectual credentials, their presence in universities, there seemed to have been a general sense that resistance to it (whatever it was) was futile. Most composers seemed to have simply assumed that they had to start writing "twelve-tone" music, whatever it was, whether they liked it or not.

*See, for instance, Leonard Bernstein's explanation of it in his book, *The Joy of Music*: "Schönberg substituted for the old discarded tonal system a brand-new one for writing atonal music, which is known as the twelve-tone system, and which guarantees, or your money back, that you will compose atonal music with no danger of anything resembling a key creeping in." New York: Simon and Schuster, 1954, p. 204.

Fine, Berger, and Shapero, friends and colleagues, each reacted to this situation in his own way: Berger had had a fascination with Schoenberg's earlier, pre-twelve-tone music in his teenage years, but he renounced it then since he was not drawn to German music (and the free atonal and twelve-tone procedures seemed to him to be inseparably wedded to a "German" style and sound), and he found it completely incompatible with his political aspirations to write music accessible to the masses. In the 1950s, older and maybe wiser, Berger did not find the dominant stylistic predilections completely unattractive. Fine, through his personal and professional association with his friend Milton Babbitt, was able to make peace with "serial" methods and assimilated it in large scale pieces such as his String Quartet and his Symphony, although he alternated pieces reflecting these "progressive" tendencies with works (which he considered less important and less serious) in his older neo-classic tonal language. His untimely death in 1962, at the age of 47, left the issue moot. Shapero found this brave new world completely foreign, and, along with some others, took the conversions of Stravinsky and Copland to "the system" to be a personal betrayal. Responding to the weight of what seemed to be a hostile and, to a certain extent, intolerant ambience, he simply wrote less and less music, finally slowing to an almost complete standstill, producing much less music than he had in earlier years.

Credo for Orchestra [2], written for a commission from the Louisville Orchestra in 1955, was originally intended to be part of a concerto for orchestra. Shapero, in an interview, said the theme, which he thought had a slightly religious character, was good, but after writing two variations on it, he "had trouble with it" and he "had to let it go." The orchestra performed and recorded it in that state.

On Green Mountain [11] was commissioned by Brandeis University for the 1957 Brandeis Festival of the Creative Arts. The Festival was organized by Fine and Bernstein in 1952; its first installment included the premiere performance of Bernstein's opera *Trouble in Tahiti* and a production of Stravinsky's *Les Noces* with the Merce Cunningham Company.

The 1957 festival, billed as a jazz festival, was the occasion of Gunther Schuller's delivery of a lecture in which he first unveiled the term Third Stream, describing a music which fused classical music and jazz. He illustrated this vision with a concert by the Bill Evans orchestra including works by jazz (George Russell, Charles Mingus, and Jimmy Giuffre) and "avant-garde" classical (Schuller, Shapero, and Babbitt) composers. The title of Shapero's work, dedicated to Schuller, is a macaronic pun, since it is a jazzification of a Monteverdi work, "Zefiro torna" (SV251), from the sixth book of madrigals. The Monteverdi work is a chaconne which Shapero recomposed, loosely following the design of the original, so that solos, somewhat reminiscent of the original, are played over the ground bass, rather than to a set of harmonic "changes."

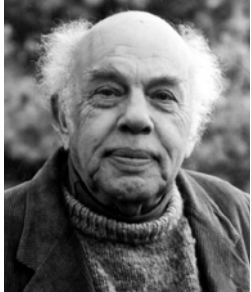
The Partita in C for Piano and Orchestra was commissioned by the Ford Foundation for pianist Seymour Lipkin, through a program of the Foundation's which awarded grants to ten performers who were considered "artists of proven ability who have won recognition on the concert stage but who have not yet achieved their potential reputation," each of whom was given the funds to commission a composer of his or her choice. Lipkin gave the first performance of the Partita with the Detroit Symphony, conducted by Paul Paray, in Ford Hall on March 2, 1961. The work, like the violin and keyboard partitas of Bach, is a sort of suite, but its title also evokes the earlier meaning of the term in being a series of variations on common material. The first movement [3] recalls the grand baroque manner of the Bach orchestral suites. The second [4] is a chaconne whose ground bass is a twelve-note series; the work is in fact a palindrome, whose ending's notes, following a central piano cadenza, are the exact opposite order of the beginning's. This palindromic idea plays out in one way or another in all the other movements: the notes of the instrumental recitative which ends the Pastorale [5] are the same as those which begin it, but in the opposite order. The same holds true of the beginning and ending sections of the Scherzo [6] and the Burlesca [7]. The beginning and end of the Aria [8] are also a palindrome around the central piano solo, as are the beginning and end of the final Esercizio [10]. The Esercizio

is preceded by a bravura Cadenza [9], which makes reference to the opening music. The twelve-note series which is the ground bass of the second movement is also the basis for much of the melodic material of the work, which clearly represents Shapero's exploration of the possibilities, within his own style, of the "twelve-tone system."

* * *

Shapero taught at Brandeis for 37 years, during which time he started the music department's electronic music studio and served for a while as chairman of the department. Although keenly engaged with music and teaching, the rate of his composition declined steeply. In an interview with Mark Swed in the *Los Angeles Times* in 1986, he detailed the alternative directions of his energies: "I like home handicrafts and hobbies. I like gardening. I like photography. So it was only too easy to put off some of those hard operations like writing music." Interest in Shapero's music waned—in fact all but disappeared—until late in the 1980s, when André Previn began to champion, play widely, and, finally, record his Symphony for Classical Orchestra from 1947, a work which before then might literally have been described as legendary, due to Bernstein's early recording—long out of print—but was up until that time very rarely performed. This caused a resurgence of interest in Shapero's music. In later years, until his death in 2013, Shapero began to write more music, possibly as a result of a change in atmosphere about acceptable styles, but certainly spurred on by his interest in music copying software, one of the home handicrafts that he took up with great enthusiasm. Fashions change, and knowledge and appreciation of Shapero's music, which definitely, as Copland wrote, displays "a wonderfully spontaneous musical gift," may rise and fall, but, in any case, the music remains, and the music won't change.

© 2020 Rodney Lister
Composer and pianist Rodney Lister is on the faculty of the Boston University School of Music,
the Preparatory School of the New England Conservatory and Greenwood Music Camp;
he has written for Grove Dictionary of American Music, Tempo, and Sequenza21.



Harold Shapero, born in Lynn, Massachusetts in 1920 to Russian-Jewish immigrants, was one of a number of young composers from Boston who formed the vanguard of American Neo-Classicism. As a student at Harvard, Shapero was close to Leonard Bernstein, and he received instruction from leading figures such as Piston, Hindemith, Krenek, Copland, and Stravinsky, though he later claimed that Nadia Boulanger, with whom he studied at the Longy School, was his single greatest influence. His music is consciously modeled after the Viennese classicists, seeking to emulate the formal feats of Beethoven and Mozart with a modern musical palette.

While his studied classicism earned him praise and honors in his youth, including two Guggenheim and two Fulbright fellowships, the tide of academic musical taste turned against him. Upon joining the faculty of Brandeis University in 1951, Shapero's compositional output dropped sharply. He suggested that he had allowed such activities as teaching, parenting, and the development of the Brandeis electronic music studio to replace the "hard operations" of writing music, and liked to joke that he had the biggest "unfinished" pile of any living composer. The brief revival of interest in the Symphony for Classical Orchestra, occasioned by André Previn's performances in 1986-88 with the Los Angeles Philharmonic and the Philadelphia Orchestra, inspired Shapero to complete a few more works. Previn, who recorded the work with the Los Angeles Philharmonic, called its Adagietto the most beautiful slow movement of any American symphony.

Shapero was an influential mentor to a new generation of composers and other musicians, including Richard Wernick, Sheila Silver, Scott Wheeler, Joel Spiegelman, John Adams, and Gustav Ciamaga. In the course of his 37-year tenure at Brandeis, he helped create and equip one of the country's finest electronic music studios, in which he composed and improvised.

He retired from the university in 1988, though he maintained close contact with the music department as a professor emeritus; he died in 2013.



FAY FOX

Vivian Choi, lauded for her artistry, musical intelligence, and expressive intensity, is an Australian pianist who has captivated audiences around the world with gripping performances. Acclaimed by *Fanfare* as "an exemplar of the modern global pianist," she is in demand for her depth of musical insight into a diverse range of repertoire, from classical to contemporary works, presented in thoughtful and imaginative programs.

Since her debut performance at the Mostly Mozart Festival at the Sydney Opera House, Vivian Choi has toured extensively throughout Australia, New Zealand, Europe, North America, and Asia. The recipient of several prestigious honors, she was awarded the Australian Guild of Music and Speech

Award for Outstanding Achievement and the Australian Council of Arts Project Grant. For her contribution to the arts, she was awarded the title 2003 Achiever of the Year by the Australian-Korean Cultural Council and honored with the Dame Joan Sutherland Award from the American Australian Association.

Vivian Choi made her concerto debut as the winner of the New South Wales Secondary Schools Concerto Competition in Australia, launching her career as a concerto soloist that has taken her around the globe. Highlights of Ms. Choi's recent concerto appearances include the world premiere of Kate Moore's Piano Concerto *Beatrice* in Australia and the US premiere of Huang Ruo's Piano Concerto with the Boston Modern Orchestra Project. Her recital debut occurred at the Sydney Opera House, a performance that was broadcast nationally. In recent seasons she has appeared as a recitalist at the Glazunov Hall, Rimsky-Korsakov Museum, and Anna Akhmatova Museum in Russia; at the November Music Festival, Groningen Sounds of Music Festival, and De Link Tilburg in the Netherlands; the Lido di Venezia Festival in Italy; and at the Bozeman Symphony Series, Stony Brook International Piano Festival, Monadnock

Music Festival, Nantucket Music Festival, and Saint Vincent Concert Series in the US. Her recital tours have included New Zealand and the People's Republic of China, as well as Slovenia and Croatia as part of the Imago Sloveniae Festival. An avid chamber musician, she has performed at the Rockport Chamber Music Festival and Martha's Vineyard Chamber Music Society in the US and the Muziekgebouw and the Korzo in the Netherlands. She is a resident pianist with the Chameleon Arts Ensemble of Boston and a member of the Herz Ensemble Amsterdam.

Born in Seoul, Korea, Vivian Choi grew up in Sydney, Australia, where she received her earliest musical education. She continued her training at Russia's Saint Petersburg State Conservatory and holds graduate degrees from the New England Conservatory and Carnegie Mellon University. Her studies have been generously assisted by the Australian Government through the Australian Council's Arts Funding and Advisory Body.

Vivian Choi first received international recognition when she won Second Prize as the youngest contestant in the IX Concorso Pianistico Internazionale *Città di Marsala*. Since then she has won top prizes in international competitions in Italy, the Netherlands, Bulgaria, and Russia, including the First Prize from the Marina Yudina International Piano Competition.

Her debut album comprising works of Rachmaninoff, Prokofiev, and Godowsky was released on the Northern Flowers label in 2010 to critical acclaim. Future releases include a second CD with BMOP — Gail Kubik's *Symphony Concertante for Trumpet, Viola, Piano and Orchestra*.



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 perfor-

mances 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 Bénédicte*, 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 & 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

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

OBOE

Nancy Dimock [1]
Jennifer Slowik* [1, 3]

CLARINET

Amy Advocat [2]
Jan Halloran* [1-2]
Michael Norsworthy* [1]

BASSOON

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

SAXOPHONE

Philipp Stäudlin (alto, tenor,
baritone) [4]

HORN

Alyssa Daly [1]
Eli Epstein [1]
Whitacre Hill* [1-4]
Kevin Owen [1]

TRUMPET

Eric Berlin [1-2]
Terry Everson* [1-4]

TROMBONE

Hans Bohn* [1, 3-4]
Martin Wittenberg [1]

BASS TROMBONE

Christopher Beaudry [1-2]

TUBA

Takatsugu Hagiwara [1-2]

PERCUSSION

William Manley [1]
Craig McNutt (timpani) [1-3]
Robert Schulz* [1, 3-4]
Nicholas Tolle [1, 4]
Aaron Trant [1]

PIANO

Linda Osborn [1, 4]

HARP

Franziska Huhn [3]
Amanda Romano [1]
Ina Zdorovetchi [4]

VIOLIN I

Adam Levin [4]
Gabriel Boyers [3]
Deborah Boykan [1-2]
Heather Braun [2, 5]
Heidi Braun-Hill* [5]
Piotr Buczek [1-3]
Charles Dimmick* [1]
Tudor Dornescu [1-3, 5]

Sue Faux [1]
Omar Guey [5]
Alice Hallstrom [1]
Lilit Hartunian [1]
Oana Lacatus [1-2, 5]
Sean Larkin [2-3]
Sonja Larson [1]
Jae Young Cosmos Lee* [2]
Judith Lee [3]
Shaw Pong Liu [2, 5]
Amy Sims [1-2, 5]
Megumi Stohs [2]
Zoya Tsvetkova [3]
Sarita Uranovsky [1-3, 5]
Katherine Winterstein* [3]
Ethan Wood [1-2]

VIOLIN II

Elizabeth Abbate [2, 5]
MaeLynn Arnold [3]
Deborah Boykan [5]
Colleen Brannen* [1, 3, 5]
Piotr Buczek [5]
Sasha Callahan [1, 5]
Julia Cash [1-2]
Gabriela Diaz* [1]
Lois Finkel* [2]
Lisa Goddard [3]
Tera Gorsett [1]
Lilit Hartunian [2-3]
Abigail Karr [1]
Annegret Klaua [2, 5]

Anna Korsunsky [2]
Aleksandra Labinska [1-2]
Mina Lavcheva [1-3]
Yumi Okada [5]
Amy Rawstron [1]
Micah Ringham [3]
Kay Rooney Matthews [1-3, 5]
Nivedita Sarnath [3]
Edward Wu [2]

VIOLA

Mark Berger [5]
Abigail Cross [1, 3]
Joan Ellersick* [3, 5]
Nathaniel Farny [1]
David Feltner [2, 5]
Jason Fisher [2]
Noriko Futagami* [1-2]
Ashleigh Gordon [3]

Kim Lehmann [1-2]
Lauren Nelson [3]
Dimitar Petkov [1-2, 5]
Emily Rideout [1-3, 5]
Emily Rome [1-3, 5]
Willine Thoe [2]
Alexander Vavilov [1]

CELLO

Brandon Brooks [1]
Nicole Cariglia [2-3, 5]
Holgen Gjoni [1-2]
Katherine Kayaian [2-3, 5]
Jing Li* [1-2, 5]
Ming Hui Lin [1-2]
Loewi Lin [1]
Velleda Miragias [3]
Rafael Popper-Keizer* [2-3]
Aristides Rivas [1]
David Russell* [5]

BASS

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

KEY

[1] Sinfonia
[2] Credo
[3] Partita
[4] On Green Mountain
[5] Serenade

*Principals

Harold Shapero

Sinfonia in C minor
Credo for Orchestra
Partita in C
On Green Mountain
Serenade in D for String Orchestra

Producer: Gil Rose
Recording and postproduction engineer: Joel Gordon
Assistant engineer: Peter Atkinson
SACD authoring: Brad Michel



All works on this disc are published by Southern Music Publishing Co., Inc. (ASCAP).

Sinfonia in C Minor was recorded July 1, 2014, at Jordan Hall, Boston, MA. Credo was recorded September 24, 2014 at Jordan Hall. Partita in C was recorded October 5, 2016, in Fraser Hall at WGBH studios, Boston. On Green Mountain was recorded January 26, 2015, at Distler Hall, Tufts University, Somerville, MA. Serenade in D was recorded May 16, 2014, at Jordan Hall.

This recording was made possible in part by Brandeis University, Peermusic Classical, Anonymous, Charles Alpers, Eric Chasalow, Brian Ferrell, Jim Moskowitz, Terry Seligmann, and the Shapero Family.

All photos of Harold Shapero provided courtesy of the Robert D. Farber University Archives & Special Collections Department, Brandeis University.

Cover image: Alfred Leslie, *Untitled*, from *Permanently*, 1961. Photo courtesy of the Allan Stone Collection, New York.

© 2020 BMOP/sound 1072

Design: John Kramer
Editor: Chuck Furlong

