

An abstract painting with vibrant, layered colors including greens, yellows, blues, and reds, set against a dark, textured background. The brushstrokes are visible and expressive, creating a sense of depth and movement.

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MATTHEW AUCOIN: ORPHIC MOMENTS

EXODOS FOR TONY | CONCERTO FOR PIANO AND ORCHESTRA |
THE ORPHIC MOMENT | ITS OWN ACCORD | DUAL | THIS EARTH |
GALLUP (NA'NÍZHOOZHÍ)

MATTHEW AUCOIN b. 1990

EXODOS FOR TONY
CONCERTO FOR PIANO AND ORCHESTRA
THE ORPHIC MOMENT
ITS OWN ACCORD
DUAL
THIS EARTH
GALLUP (NA'NÍZHOOZHÍ)

ALL WORLD PREMIERE RECORDINGS

JONNY ALLEN percussion

PAUL APPLEBY tenor

MATTHEW AUCOIN piano/conductor

DOUG BALLIETT bass

**ANTHONY ROTH
COSTANZO** countertenor

MIRANDA CUCKSON violin

EMI FERGUSON flute

KEIR GOGWILT violin

CONOR HANICK piano

COLEMAN ITZKOFF cello

DAVÓNE TINES bass-baritone

BOSTON MODERN ORCHESTRA PROJECT Gil Rose, conductor

AMERICAN MODERN OPERA COMPANY

DISC 1 (62:20)

[1] **EXODOS FOR TONY** (2015, arr. 2021) 9:25
Paul Appleby, tenor

CONCERTO FOR PIANO AND ORCHESTRA (2016)

[2] I. 18:14

[3] II. 12:47

[4] III. 5:30

Conor Hanick, piano

[5] **THE ORPHIC MOMENT** (2014) 16:22

Anthony Roth Costanzo, countertenor

Keir GoGwilt, violin

DISC 2 (49:01)

ITS OWN ACCORD (2016)

[1] I. 3:20

[2] II. 13:18

[3] III. 2:18

Keir GoGwilt, violin

Matthew Aucoin, piano

[4] **DUAL** (2015) 7:32

Coleman Itzkoff, cello

Doug Balliett, bass

[5] **THIS EARTH** (2015) 7:31

Anthony Roth Costanzo, countertenor

Matthew Aucoin, piano

GALLUP (NA'NÍZHOZHÍ) (2021)

[6] I. 4:51

[7] II. 1:20

[8] III. 2:00

[9] IV. Afterparty 2:40

[10] V. Virginity 4:08

Anthony Roth Costanzo, countertenor

Davóne Tines, bass-baritone

Emi Ferguson, flutes

Jonny Allen, percussion

Conor Hanick, piano

Miranda Cuckson, violin

Coleman Itzkoff, cello

Matthew Aucoin, conductor

By Matthew Aucoin

If you want a lucid description of a particular composer's work, then that composer is probably the last person you should ask. We composers spend so much time *inside* the tenuous edifices of our pieces, crafting them note by note, like beavers building a lodge twig by twig in a rushing river, that it's practically impossible for us to know what effect our music will have on a listener approaching it from the outside. And then, in addition to the blinders we composers wear in order to write music at all, we also (let's face it) tend to be evasive, self-aggrandizing, even duplicitous—we're not to be trusted! Ask a composer to describe their own music, and they'll typically describe the piece they *wanted* to compose rather than the one that exists, incontrovertibly, in the notes on the page.

It's with all these caveats in mind that I want to say a few words about the music on this album.

This music is largely the fruit of my first years working as a professional musician, throughout my early- and mid-twenties. These pieces are experiments, eruptions, love songs. They are breakings of ground, first attempts to clear through the dense, thorny underbrush on paths I continue to explore today. And because a bit of time has passed since I composed these pieces, they feel—inevitably—as though they were written by a slightly different person, both by me and not-me. Maybe, just maybe, this means I have a bit of perspective on them.

What unifies these pieces? What do they have in common? Listening again, I notice three things.

First, there's the essential fact that they were written, with love, for specific musicians. Every track on this album features at least one member of the American Modern Opera Company (AMOC), the ensemble that the director Zack Winokur and I co-founded in 2017,

and most of this music was written specifically for AMOC's artists. I couldn't have composed my violin sonata, *Its Own Accord*, without having in my ear Keir GoGwilt's searingly beautiful violin sound, as well as his singular eloquence of articulation. The intertwined falsetto writing in the fifth movement of *Gallup (Na'nízhoozhi)* depends entirely on Davóne Tines's miraculous, floating upper register—a quality that's not exactly common among basses! The seductive, ambiguous moods of *This Earth* and *The Orphic Moment* owe a lot to the fact that I was writing for Anthony Roth Costanzo, and I had Paul Appleby's honey-toned yet forceful middle register in mind as I wrote *Exodos for Tony*. It's no fun to write in a vacuum, whereas writing music for friends is my favorite activity in life, period.

Second, these pieces share a deep fixation on pulse and groove. I don't usually think of my Americanness as a defining feature of my music, but if there's one quality that's embedded in the DNA of American musicians across genres and generations, surely it's our profound understanding of groove. I think our groove-based sense of rhythm, of *how time moves*, has a lot to do with the sound of trains—that rhythmic rumble that has undergirded the American imagination ever since railways spread across the continent in the 19th century. It's a sense of pulse that has informed American music from Duke Ellington to Steve Reich, and it feels totally distinct, to me, from the rubato-laden sense of time that informs most European traditions. In my case, this quality is probably most obvious in a piece like *Dual*, which is defined by its motor rhythms, but it underlies a lot of my other music too: the ecstatic slow movement of *Its Own Accord*, for example, or the pulse-obsessed first movement of my piano concerto.

Third, these pieces rely on the fundamental power of a change in harmony, which is my favorite among all the miracles music can embody. For a harmonic world to be worth living in, for me, it must be volatile—it must be capable of change. I try to situate all my music in a dynamic liminal zone where so-called tonal harmonies are possible, but their identity is never assumed or assured; where a sense of "resolution" is achievable but never permanently; and where key centers are not *home*, exactly, but rather delicate perches—again, like a lodge within a rushing river—that might evaporate at any moment.



EXODOS FOR TONY (*originally Tony: Ending the Life*) is scored for tenor soloist, piccolo, flute, two clarinets and bass clarinet, two soprano saxophones, two percussion, piano, harp, and strings. This arrangement was created for the Boston Modern Orchestra Project and Gil Rose, Artistic Director.

CONCERTO FOR PIANO AND ORCHESTRA, for piano soloist and full orchestra, was commissioned by the Gilmore International Keyboard Festival. The piece was premiered by pianist Conor Hanick and the Alabama Symphony, conducted by Carlos Izcaray, on October 7, 2016, at the Alys Stephens Center in Birmingham, AL.

THE ORPHIC MOMENT is scored for countertenor soloist, violin soloist, two flutes, clarinet, bassoon, horn, three percussion, timpani, harp, piano, two violas, two cellos, and bass. The premiere took place on June 6, 2014, at the Peabody Essex Museum in Salem, MA, and featured Anthony Roth Costanzo, countertenor, and Rachel Lee Priday, violin, with the composer conducting.

ITS OWN ACCORD for violin and piano was co-commissioned by Dumbarton Oaks and Harvard University's "First Nights" course. The piece was premiered by Keir GoGwilt, violin, and Matthew Aucoin, piano, on May 21, 2017, at Dumbarton Oaks in Washington, D.C. In addition, Aucoin and GoGwilt gave a preview of the piece's second movement at Harvard University's Sanders Theater on December 1, 2016.

DUAL for cello and bass was commissioned by Symphony Center Presents, Chicago. The piece was premiered by Yo-Yo Ma, cello, and Alexander Hanna, bass, on May 17, 2015, at Symphony Center in Chicago, IL.

THIS EARTH for countertenor and piano was premiered by Anthony Roth Costanzo, countertenor, and Aucoin, piano, on June 26, 2015, at the Peabody Essex Museum.

GALLUP (NA'NÍZHOOZHÍ), for countertenor, bass-baritone, flute, percussion, piano, violin, and cello, was commissioned by the Los Angeles Opera and co-produced with the American Modern Opera Company (AMOC). The piece was premiered online by AMOC in May 2021 as part of LA Opera's "On Now" Digital Shorts series.

By Richie Hofmann

At turns lush and astringent, lyrical and direct, Matthew Aucoin's music engages with a range of poetic texts—with sources from Greek myth to medieval Italy to contemporary New Mexico—and, even in wordless music, the composer evokes the fractures and turns of lyric poetry; the music is rich with feeling, heightened by wit, and characterized by a complexity, a layering of sound and meaning that rewards the listener who returns and returns.

Inspired by poetry and myth, Aucoin situates his musical and literary traditions in new and unfamiliar contexts. The textures and emotions of his works feel classical and ultra-modern. We encounter figures from myth, but we approach them at an angle. We admire the contours of a concerto or art song, but we witness their enlivening measure by measure. We know instinctively precisely what to listen for in these remarkable works, but we find Aucoin's musical language endlessly surprising, alienating, seductive.

In fact, so much of the tension in these pieces is expressed in acts of defamiliarization. His dramatic repertoire for countertenor—performed so brilliantly here by Anthony Roth Costanzo—for instance, melds his interest in the history of vocal music and in creating an otherworldly sound.

Drawn from Dante's *Purgatorio*—the second canticle of the *Divine Comedy*, in which the poet-pilgrim journeys up the mountain, step by step closer to God—the text of *This Earth [2|5]* is a meditation on being lost and found. The composer has said he finds the passage "inexplicably erotic," and it's true: the poem is a lyric moment in an epic text, a gorgeous, fleeting love poem amidst the mountainous theological terrain. It is an aubade—a poem for dawn—and as the light slowly banishes night, illuminating the trembling sea, the shore,

the tear-stained cheeks of the pilgrim, so too does Aucoin's music unfold in processes of slow revelation, a conversation between vocalist, text, and accompanist that thickens, ever richer with meaning and feeling.

What unites so much of Aucoin's music is an exploration of the poet-pilgrim, the individual speaker, the lone voice of the artist as it navigates a world with social, erotic, and temporal dimensions and temptations. The threat of loss, of conformity is everywhere to be resisted.

Its Own Accord [2|1-3], a sonata for piano and violin, and *Dual* [2|4], a raucous (and dueling) duet for cello and bass, show Aucoin's deft and playful handling of the interplay between instruments. His unforgettable piano concerto highlights the complexity of this dynamic in a grander space. The concerto's three movements [1|2-4] record the fraught relationship between the piano with the rest of the orchestra, as it seeks to find itself amidst the noise, the temptation, and the collective power. In the first, out of a plane of barren and insistent percussion, the piano's tumult seems to froth up, spilling out over the edges of the music. Like Dante's pilgrim, it feels distinctly human in an unfamiliar landscape, a terrain that cannot be easily traversed or acclimated to. The pressure and instability of the first movement give way to a more peaceable kingdom—warm, harmonious, tender, even—before the third movement's ostinato breaks the spell. The third movement reminds us we are in a world of time. A world of clocks and alarms, a world of trains headed faster and faster away. Against this landscape, the piano (a figure for the artist?) stands apart. That the soloist succumbs to the time-bound demands of the orchestra does not negate the power of that taste of freedom.

To the complex interactions between instruments and voices, between singer and text, and between music and poetry, *Gallup* (*Na'nizhoozhi*) [2|6-10] adds a powerful visual arts element. Inspired by poetry from Jake Skeets and filmed by director Blackhorse Lowe, the piece is a musical and visual tribute to Gallup, New Mexico (*Na'nizhoozhi* in the Diné language), exploring self and community, one's place in a landscape both terrestrial and cosmic.

Aucoin's music here sharpens its edges on both Skeets's poetry and Lowe's imagistic filmmaking. The music is spare, but also luxuriant, as we hear figures emerging out of nothingness: the mist and the stars. Despite its mythic resonance, the effect of the music—especially the vocal music at the climax of the piece—is ultimately intimate, bodily, human.

Creation myths, the ontology of art, the erotics of existing in a time and place. These themes suffuse Aucoin's work. They are dazzlingly present in his cantata inspired by the Greek myth of Orpheus and Eurydice, *The Orphic Moment* [1|5]. Here, the composer imagines the instant Orpheus glances back at his lover, losing her to the Underworld. Aucoin's wry text has the originary poet fantasizing with a lot of passion and a little perversity on how inspiring it would be to lose his lover again: what music, what art, what passion would flow from him forever.

Once again, Aucoin emphasizes erotic and sonic relationships. The haunting countertenor is the lamenting, contemplative voice of Orpheus; Eurydice is the violin, agitated and pleading; the steady plucked undercurrent of the music evokes the lyre. Opulently textured, enchanting, the piece gives us a single moment expanded and enlarged: grief in all its wildness making way for the forces of art.

Listeners will be struck by the skillful treatment of text, and the sparseness of the orchestration at the critical moment: the moment the backward glance dooms the lovers forever apart. In these dramatic and forceful passages, the complexity unravels into the simplest components—a march backward to the very origins of song—and of the aesthetic impulse, the deep and mysterious need to create.

Aucoin extends the elegiac atmosphere of the Orpheus myth to a contemporary locale in *Exodos for Tony* [1|1], the composer's setting of James Merrill's poem, "Tony: Ending the Life." Merrill was a poet whose own work miraculously blurred pleasure and pain, delight and despair. In his elegy for Tony Parigory, who died of AIDS in 1993, Merrill explores his grief for

his friend and, it is true, his own imminent dissolution (Merrill died less than two years later). It is one of the last poems of Merrill's career, set brilliantly by Aucoin in the prime of his. The two artists share an ability to fit whole worlds of feeling into their works—quotations, allusions, moments that feel pristine and artificial and moments that feel vulgar, hot, earthy.

"Slowly the room grows dark," recounts the speaker of the poem at its turn, which we (as readers, as listeners) know is also the turn of a life. We have the poet's stanzas perfectly fitted, here as with all the sources and inspirations of this album, to Aucoin's rooms of light and dark.

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Richie Hofmann is the author most recently of a collection of poems, A Hundred Lovers.

[1|1] Exodos for Tony

Text from "Tony: Ending the Life" by James Merrill

The sea is dark here at day's end
And the moon gaunt, half-dead
Like an old woman—like Madame Curie
Above her vats of pitchblende
Stirred dawn to dusk religiously
Out in the freezing garden shed.

It is a boot camp large and stark
To which you will be going.
Wave upon wave of you. The halls are crowded,
Unlit, the ceiling fixtures shrouded.
Advancing through the crush, the matriarch
Holds something up, mysteriously glowing.

Fruit of her dream and labor, see, it's here
(See too how scarred her fingertips):
The elemental sliver
Of matter heading for its own eclipse
And ours—this "lumière de l'avenir"
Passed hand to hand with a faint shiver:

Light that confutes the noonday blaze.
A cool uncanny blue streams from her vial,
Bathing the disappearers
Who asked no better than to gaze and gaze...
Too soon your own turn came. Denial
No longer fogged the mirrors.

You stumbled forth into the glare—
Blood-red ribbon where you'd struck your face.
Pills washed down with ouzo hadn't worked.
Now while the whole street buzzed and lurked
The paramedics left you there,
Returning costumed for a walk in Space.

The nurse thrust forms at you to sign,
Then flung away her tainted pen
...Lie back now in that heat
Older than Time, whose golden regimen
Still makes the palm grow tall and the date sweet...
Come, a last sip of wine.

Lie back. Over the sea
Sweeps, faint at first, the harpist's chord.
Purple with mourning, the royal barge gasps nearer.
Is it a test? A triumph? No more terror:
How did your namesake, lovesick Antony,
Meet the end? By falling on his sword

—A story in Plutarch
The plump boy knew from History class.
Slowly the room grows dark.
Stavro who's been reading you the news
Turns on a nightlight. No more views.
Just your head, nodding off in windowglass.

[15] **The Orphic Moment**

Music and text by Matthew Aucoin

I.

It has been life to lose you

It has been life to go
without

and now
can I go without
going without
you

II.

We met across a field

We met
apart

And I thought *this is life this
distance*

You met the fresh electric air,
the air my voice had woken

My voice which possessed you

My voice a sheet of light
which spoke your golden hair

My voice which wove nature's
particles

into a brief
self

My voice wrote the river a tongue to thank with

My voice told the leaves they were hands

My voice made the soil
crack into a smile
to let in the nourishing light

The trees loves and the stones loved
and you—

(in your eyes a sudden
postcoital haze) (which meant my voice had
blinded you) (which
pleased me)

—I loved that you loved
in the air my voice had woken

I cannot remember if we have ever spoken

III.

{the violin speaks}

IV.

O I had never felt like this

O I had never felt so much

Losing you was blessedness for song

Your loss
Your loss
I worshipped your loss

Could I
Could I
Could I lose you again

V.

{the violin speaks}
{Orpheus wordlessly joins}

VI.

I must keep this distance

You must remain the seen

O the bliss
to lose you again

to feel you fall
an infinite way

O undreamt-of fruitfulness,
twice—twice to die

O I will sing beyond the joy of grief

VII.

Yes that's right

follow me
follow

closer

so I can feel your steps

so I can hear how much you want to breathe

how my back is your door back to air

how the cross of my head, my spine, my arms
is your beacon back to light

how my face will be the sun at time's end turning back

Do you know the distance between us is a string

Do you know it is worth more than life

And I will set it vibrating

All souls can live there
there in the music between us

Let's angle the light

now

now

now as I feel the first red needles of dawn leaking down
the soft soil

and just before you feel anything
the angle will be right
the image will be right
the acoustic will be right
for the capture of loss
steady
steady
{the violin speaks}

[2|5] **This Earth**

Text from Dante's *Purgatorio*, translated by Matthew Aucoin

L'alba vinceva l'ora mattutina
che fuggia innanzi, sì che di lontano
conobbi il tremolar de la marina.

Noi andavam per lo solingo piano
com'om che torna a la perduta strada,
che infino ad essa li pare ire in vano.

Quando noi fummo là 've la rugiada
pugna col sole, per essere in parte
dove, ad orezza, poco si dirada,

Dawn was driving off the brown hour's air
which fled before it, so that in the distance
I could sense the trembling of the sea.

We made our way across the lonely plain
like one who returns to find a road he's lost
and, till he finds it, thinks he walks in vain.

When we came to where the dew
resists the sun, and, being partly sheltered
by shade, does not evaporate,

ambo le mani in su l'erbetta sparte
soavemente 'l mio maestro pose:
ond'io, che fui accorto di su' arte,

porsi ver' lui le guance lagrimose:
ivi mi fece tutto scoperto
quel color che l'inferno mi nascose.

Venimmo poi in sul lito deserto,
che mai non vide navicar sue acque
omo, che di tornar sia poscia esperto.

Quivi mi cinse sì com'altrui piacque:
oh meraviglia! ché qual elli scelse
l'umile pianta, cotal si rinacque
subitamente là, onde l'avelse.

Gallup (Na'nízhoozhí)

Text by Jake Skeets

[2|9] *Selections from "Afterparty"*

We tank down beer. Eyelids lower and lower. He lets me
feel beneath his basketball shorts,

sorrel fields along his thigh.

Burrows in our bellies heavy and heavy from rolling rock
and blue ribbon. Aluminum ghost coaxes his kiss. Candle
left lit. He mouths the neck and lip of another
bottle—rifle

cold. My tongue coils on the trigger before its click [...]

my master gently laid
his outspread hands on the grass:
I, knowing his intention,

offered up my tear-stained cheeks:
and he wholly uncovered
the color Hell had hidden.

We came then to that desert shore
that never yet had seen man sail its waters
who afterwards knew how to make it home.

There he clothed me as the angel wished:
o wonder! for when he picked
the humble plant, it sprang forth anew
in an instant, there where he had plucked it.



STILL FROM GALLUP (MAN/ŽHOZH) BY DIRECTOR/PRODUCER BLACKHORSE LOWE (2021)

[2|10] Selections from "Virginity"

Clouds in his throat,
six months' worth.

He bodies into me
half cosmos, half coyote.

We become night
on Bread Springs

road. Shirts off,
jeans halfway

down, parked
by an abandoned

trailer. "No one
lives here..."

"Afterparty" and "Virginity" from *Eyes Bottle Dark with a Mouthful of Flowers* by Jake Skeets
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JOHN D. AND CATHERINE T. MACARTHUR FOUNDATION



Matthew Aucoin (b. 1990) Matthew Aucoin is an American composer, conductor, and writer. He is a co-founder of the American Modern Opera Company (AMOC), and was the Los Angeles Opera's Artist in Residence from 2016 to 2020.

Aucoin's opera *Eurydice*, co-commissioned by New York's Metropolitan Opera and the Los Angeles Opera, premiered in Los Angeles in 2020 before traveling to New York in 2021.

His previous operas, *Crossing* and *Second Nature*, have been produced at leading theaters across North America, including the Brooklyn Academy of Music, the Lyric Opera of Chicago, the Canadian Opera Company, and the American Repertory Theater (A.R.T.).

His orchestral and chamber music has been commissioned and performed by such artists as Yo-Yo Ma, the Philadelphia Orchestra, Zurich's Tonhalle Orchestra, pianist Kirill Gerstein, the Los Angeles Chamber Orchestra, the Boston Modern Orchestra Project (BMOP), and the Brentano Quartet. As a conductor, Aucoin has appeared with the Los Angeles Opera, the Chicago Symphony, the Santa Fe Opera, the San Diego Symphony, the Philharmonia Baroque Orchestra, the Rome Opera Orchestra, and many other ensembles, in repertoire ranging from his own music to the operas of Verdi, Mozart, and John Adams.

Aucoin is the author of *The Impossible Art: Adventures in Opera*, a book of personal reflections on opera as an art form (Farrar, Straus & Giroux, 2021). He is also a regular contributor to leading publications such as *The New York Review of Books* and *The Atlantic*.

Aucoin is a 2012 graduate of Harvard College (*summa cum laude*), where he studied with the poet Jorie Graham, and a 2014 recipient of a Graduate Diploma in composition from The Juilliard School, where he studied with the composer Robert Beaser. Between 2012 and 2014, he served both as an Assistant Conductor at the Metropolitan Opera and as the Solti Conducting Apprentice at the Chicago Symphony, where he studied with Riccardo Muti.



Jonny Allen, described by the *Washington Post* as “revitalizing the world of contemporary music” with “jaw-dropping virtuosity,” is a Brooklyn-based percussionist whose passion for music is contagious. He has won prizes at both the International Chamber Music Competition and the International Marimba Competition in Salzburg, giving respective performances at Carnegie Hall and Schloss Hoch in Flachau, Austria. Allen has also performed as a drum set soloist with Ghana’s National Symphony Orchestra at the National Theatre in Accra. He performs across the United States and internationally with his percussion quartet,

Sandbox, and his jazz trio, Triplepoint, and is the percussion director at Choate Rosemary Hall. Allen is sponsored by Remo drumheads and by the stick and mallet company Vic Firth. He holds a Bachelor’s degree from the Eastman School of Music, as well as a Master’s degree and Artist Diploma from the Yale School of Music, where he performed with the world class Yale Percussion Group.



Paul Appleby, tenor, admired for his interpretive depth, vocal strength, and range of expressivity, is one of the most sought-after voices of his generation. Recent appearances include performances of John Adams’s *Girls of the Golden West* with the BBC Symphony Orchestra and the Los Angeles Philharmonic and productions of *Candide* at the Grand Théâtre de Genève and *Die Zauberflöte* at the Glyndebourne Festival.

Appleby’s operatic performances span both world premieres and beloved classics and have included the title role of *Pelléas et Mélisande* at the Metropolitan Opera and Dutch National Opera; the world premiere of John Adams’s and Peter Sellars’s *Girls of the Golden West* (Joe Cannon) at the Dutch National Opera and San Francisco Opera; Stravinsky’s *The Rake’s*

Progress (Tom Rakewell) at the Festival d’Aix-en-Provence, Oper Frankfurt, Metropolitan Opera, and at Dutch National Opera in a new production by Simon McBurney; new productions of Handel’s *Saul* (Jonathan), directed by Barrie Kosky and led by Ivor Bolton, and of *Béatrice et Bénédict* (Bénédict) at the Glyndebourne Festival; *Die Zauberflöte* (Tamino) at San Francisco Opera and Washington National Opera; and Offenbach’s *The Grand Duchess of Gerolstein* (Fritz) at Santa Fe Opera.

Paul Appleby’s discography includes Nico Muhly’s opera *Two Boys*, recorded live by the Metropolitan Opera; DVDs of Glyndebourne’s acclaimed presentation of Handel’s *Saul* (2015) and Berlioz’s *Béatrice et Bénédict* (2016); *Dear Theo*, the first album dedicated solely to works by American composer Ben Moore; and *Songs and Structures*, a 2018 portrait album of recent vocal and chamber works by composer Harold Meltzer.



Doug Balliett is a composer, instrumentalist and poet based in New York City. The *New York Times* has described his poetry as “brilliant and witty” (*Clytie and the Sun*), his bass playing as “elegant” (Shawn Jaeger’s *In Old Virginny*), and his compositions as “vivid, emotive, with contemporary twists” (*Actaeon*). Popular new music blog *I Care if You Listen* has critiqued Mr. Balliett’s work as “weird in the best possible way” (*A Gnostic Passion*) and “light-hearted yet dark...it had the audience laughing one minute and in tears the next...” (*Pyramus and Thisbe*). He hosted a weekly show on New York Public Radio for three years, and was a titled member of the

San Antonio Symphony for five. He is professor of baroque bass and violone in the historical performance department at Juilliard, where he also teaches a course on the Beatles. Recent projects include a year-long cycle of cantatas for a Roman Catholic Church on the lower east side of NYC (which he continues as an ongoing project), and a set of Ovid cantatas, recorded with William Christie and Les Arts Florissants in Thiré, France. With a constant stream of commissions and regular performances in America and Europe, Mr. Balliett has been identified as a voice for his generation.



Anthony Roth Costanzo, countertenor, began performing professionally at the age of 11 and has since appeared in opera, concert, recital, film, and on Broadway. His debut album, *ARC*, was nominated for a 2019 GRAMMY® Award, and he is Musical America's 2019 Vocalist of the Year.

Costanzo has appeared with many of the world's leading opera houses including the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, English National Opera, Houston Grand Opera, Opera Philadelphia, Los Angeles Opera, Canadian Opera Company, Glyndebourne Opera Festival, Dallas Opera, Teatro Real Madrid, Spoleto Festival USA,

Glimmerglass Festival, and Finnish National Opera. In concert he has sung with the New York Philharmonic, Berlin Philharmonic, San Francisco Symphony, London Symphony Orchestra, Cleveland Orchestra, and National Symphony Orchestra, among others. He has performed at a wide-ranging variety of venues including Carnegie Hall, Versailles, The Kennedy Center, the Metropolitan Museum of Art, National Sawdust, Minamiza Kyoto, Joe's Pub, The Guggenheim, the Park Avenue Armory, and Madison Square Garden.

Costanzo is a Grand Finals Winner of the Metropolitan Opera National Council auditions and won first prize in Plácido Domingo's Operalia Competition. He was nominated for an Independent Spirit Award for his role in a Merchant Ivory film. He has begun working as a producer and curator in addition to a performer, creating shows for National Sawdust, Opera Philadelphia, the Philharmonia Baroque, Princeton University, WQXR, The State Theater in Salzburg, Master Voices, and Kabuki-Za Tokyo.





Miranda Cuckson delights listeners internationally as soloist and collaborator in a wide range of music, from older eras to the most current creations. Cuckson made her Carnegie Hall debut playing Piston's Violin Concerto No. 1 with the American Symphony Orchestra and recently premiered new violin concertos written for her by Georg Friedrich Haas in Tokyo, Stuttgart, and Porto, and by Marcela Rodriguez in Mexico City. Her upcoming solo performances include Wien Modern, Time Spans, the 2021 Ojai Festival with John Adams, and the 2022 Grafenegg Festival playing the Haas Concerto.

In addition to working with many of today's emerging artists, Cuckson has worked with celebrated composers including Dutilleux, Carter, Adès, Sciarrino, Boulez, Crumb, Saariaho, Mackey, Davidovsky, Ran, Rzewski, Currier, Iyer, and Murail. Composers who have written pieces for her include Jason Eckardt, Reiko Fütting, Michael Hersch, George Lewis, Wang Lu, Katharina Rosenberger, Jeffrey Mumford, Aida Shirazi, Steve Lehman, and Harold Meltzer.

Cuckson's acclaimed discography includes the Ligeti, Korngold and Ponce violin concertos; albums of music of American composers Finney, Shapey, Martino, Sessions, Carter, Glass, Hersch, Mumford, and Weesner; her ECM Records album of Bartók, Schnittke, and Lutoslawski; *Melting the Darkness*, an album of microtonal and electronics pieces by Xenakis, Bianchi, Rowe, and more; and her recording of Luigi Nono's *La lontananza nostalgica utopica futura* for violin and electronics (Urlicht AV), which was named a Best Recording of 2012 by *The New York Times*.



Emi Ferguson, hailed by critics for her "tonal bloom" and "hauntingly beautiful performances," the English-American performer and composer stretches the boundaries of what is expected of modern-day musicians. Ferguson can be heard live in concerts and festivals around the world as a soloist and with groups including AMOC, the New York New Music Ensemble, the Handel and Haydn Society, and the Manhattan Chamber Players. She has spoken and performed at several TEDX events and has been featured on media outlets including The Discovery Channel, Vox's "Explained" series on Netflix, and Amazon's *The Marvelous Mrs. Maisel*. Her debut

album, *Amour Cruel*, an indie-pop song cycle inspired by the music of the 17th century French court, was released by Arezzo Music in September 2017, spending four weeks on the Classical, Classical Crossover, and World Music Billboard Charts. Her 2019 album *Fly the Coop: Bach Sonatas and Preludes*, a collaboration with continuo band Ruckus, debuted at #1 on the iTunes classical charts and #2 on the Billboard classical charts, and was called "blindingly impressive...a fizzing, daring display of personality and imagination" by *The New York Times*.

Ferguson has been a featured performer at the Marlboro Music, Lake Champlain, and Lucerne Festivals, Portland Bach Festival, Bach Virtuosi Festival, June in Buffalo, Twickenham Fest, and Chamberfest Dubuque, and has performed and taught with Juilliard Global in Brazil, pianoSonoma in California, Juilliard Baroque in Germany, and Les Arts Florissants in France, and has been featured as a soloist and ambassador for Elliott Carter's music in China and Japan.



Keir GoGwilt is a violinist, writer, and scholar. His work combines close listening, research, and collaborative experimentation, exploring the ways in which cultural and material histories shape musical creativity and meaning.

As a violinist, GoGwilt has been described as a “formidable performer” (*The New York Times*) noted for his “evocative sound” (*London Jazz News*) and “finger-busting virtuosity” (*San Diego Union Tribune*). He has soloed with groups including the Orchestra of St. Luke’s, Chinese National Symphony, Orquesta Filarmonica de Santiago, Philharmonia Baroque Orchestra, Bowdoin International Music Festival Orchestra,

Boston Modern Orchestra Project, Manhattan School of Music Chamber Sinfonia, Music Academy of the West chamber orchestra, and the La Jolla Symphony, among others. He is a founding member of the American Modern Opera Company.

GoGwilt has performed his original works at festivals/series including Luminato, PS 122 COIL, Stanford Live (Bing Theater), the American Repertory Theater, La Mama, Carolina Performing Arts, Darmstadt, and the Momentary. He has been featured at Rockport Chamber Music, the Spoleto Festival, San Diego Symphony’s “Hearing the Future,” Taos, and YellowBarn, among others, and can be heard on Tzadik, Clean Feed, and 577 Records.

GoGwilt received his Ph.D. in Music from the University of California San Diego. He has presented his research on histories and theories of performance at conferences throughout the United States and Europe and has published articles in *Naxos Musicology*, the *Orpheus Institute Series*, *Current Musicology*, and *BACH: Journal of the Bach Riemenschneider Institute* (forthcoming). He studied Literature at Harvard University, where he was awarded the Louis Sudler Prize in the Arts.



Conor Hanick, pianist, is regarded as one of his generation’s most inquisitive interpreters of music new and old, whose “technical refinement, color, crispness and wondrous variety of articulation benefit works by any master” (*The New York Times*). A fierce advocate for the music of today, Hanick has premiered over 200 works and collaborated with composers both emerging and iconic. Among them, Hanick has worked with Pierre Boulez, Kaija Saariaho, and Charles Wuorinen, in addition to championing music by leading composers of his own generation, including Caroline Shaw, Matthew Aucoin, Samuel Adams, and Eric Wubbels. As the “soloist of choice

for such thorny works” (*NYT*), Hanick recently performed Milton Babbitt’s Piano Concerto No. 2 with the Juilliard Orchestra at Alice Tully Hall; György Ligeti’s Piano Concerto at the New York Philharmonic Biennale; Pierre Boulez’s *sur Incises* with the Seattle Symphony; and the world premiere of Matthew Aucoin’s Piano Concerto with the Alabama Symphony.

Hanick appears regularly as a recitalist and chamber musician, with recent engagements at The Kennedy Center, Carnegie Hall, Caramoor Festival, Emerald City Music, Walla Walla Winter Festival, and Charlottesville Chamber Music Festival. Since 2014 Hanick has been a faculty artist at the Music Academy of the West and in 2018 became the director of its Solo Piano Program. He has given lectures and masterclasses in Asia, Europe, and throughout the US, including Northwestern University, New England Conservatory, UCLA, University of Washington, University of Massachusetts Amherst, University of Iowa, and The Juilliard School, where he is a member of the chamber music and keyboard faculty.



Coleman Itzkoff, is a cellist and performer currently based in New York City. Hailed by Alex Ross in *The New Yorker* for his “flawless technique and keen musicality,” Coleman enjoys a diverse musical life, playing classical, contemporary, and baroque cello interchangeably, in addition to arranging and improvising music. Recent highlights include performances with the Houston Symphony, San Diego Symphony, and Cincinnati Chamber Orchestra, chamber performances at La Jolla Summerfest, Yellowbarn, and Marlboro Music Festival, and Baroque performances with Ruckus at Caramoor and the Philharmonia Baroque Orchestra at Stanford’s Bing Concert

Hall, as well as the release of the film and soundtrack for the Amazon Original *The Mad Women’s Ball*, for which he was the sole arranger and cellist.

A true interdisciplinary artist of the 21st century, Coleman has been featured in several projects as actor, dancer, and musical artist on the stage and on film, and is a longtime collaborator of the director and choreographer Bobbi Jene Smith, having appeared live in her work *Lost Mountain* and in her upcoming film *Broken Theater*. Coleman is a founding member of AMOC, the American Modern Opera Company. He holds a Bachelors in Music from Rice University, a Masters in Music from USC, and an Artist Diploma from The Juilliard School. For more information, please visit colemanitzkoff.com.



Davóne Tines, heralded as “a singer of immense power and fervor” by *The Los Angeles Times*, came to international attention during the 2015–16 season in breakout performances at the Dutch National Opera premiere of Kaija Saariaho’s *Only the Sound Remains*, directed by Peter Sellars. Recent highlights include the European premiere of David Lang’s *prisoner of the state* with the BBC Symphony, Schumann’s *Das Paradies und die Peri* with the Cincinnati Symphony, John Adams’s *El Niño* with the Houston Symphony, and Beethoven’s Ninth Symphony with the Saint Louis Symphony.

Davóne Tines was co-creator with Zack Winokur and composer Michael Schachter, as well as co-librettist, of *The Black Clown*, a music theater experience inspired by Langston Hughes’s poem of the same name that animates a black man’s resilience against America’s legacy of oppression by fusing vaudeville, opera, jazz, and spirituals to bring Hughes’s verse to life onstage.

In summer 2019, Davóne Tines made his Opera Theatre of Saint Louis debut in the world premiere of Terence Blanchard and Kasi Lemmons’s *Fire Shut Up in My Bones* based on the memoir of the American journalist, commentator, and *New York Times* op-ed columnist Charles M. Blow. John Adams’s and Peter Sellars’s *Girls of the Golden West* was the platform for Davóne Tines’s San Francisco Opera debut, and the work was later given its European premiere by Dutch National Opera. He has appeared at the Opéra national de Paris and Teatro Real, and made his Brooklyn Academy of Music debut in Matthew Aucoin’s *Crossing* in a production by multi-Tony Award-winning director Diane Paulus.



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. Described by *The New York Times* as “one of the most artistically valuable” orchestras in the country, BMOP is a unique institution in today’s musical world, disseminating exceptional orchestral music “new or so woefully neglected that it might as well be” via performances and recordings of the highest caliber.

Founded by Artistic Director Gil Rose in 1996, BMOP has championed composers whose careers span over a century. 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, with programming that is “a safe haven for, and champion of, virtually every *ism*, and every genre- and era-mixing hybrid that composers’ imaginations have wrought” (*Wall Street Journal*). 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*, Charles Wuorinen’s *Haroun and the Sea of Stories*, and Lei Liang’s *A Thousand Mountains, A Million*

Streams. The composers performed and commissioned by BMOP contain Pulitzer and Rome Prize winners, Grawemeyer Award recipients, and MacArthur grant fellows.

From 1997 to 2013 the orchestra won thirteen ASCAP Awards for Adventurous Programming. BMOP has been featured at festivals including Opera Unlimited, the Ditson Festival of Contemporary Music with the ICA/Boston, Tanglewood, the Boston Cyberarts Festival, Concerts at the Library of Congress (Washington, DC), 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 released over 75 CDs on the label, bringing BMOP’s discography to 100 titles. 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*, nine 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.



AMOC Founded in 2017, the mission of AMOC (American Modern Opera Company) is to build and share a body of collaborative work. As a group of dancers, singers, musicians, writers, directors, composers, choreographers, and producers united by a core set of values, AMOC artists pool

their resources to create new pathways that connect creators and audiences in surprising and visceral ways.

Current and past projects include *The No One's Rose*, a devised music-theater-dance piece featuring new music by Matthew Aucoin, directed by Zack Winokur with choreography by Bobbi Jene Smith; *EASTMAN*, a multi-dimensional performance piece contending with the life and work of Julius Eastman; Winokur's production of Hans Werner Henze's *El Cimarrón*, which has been performed at the Metropolitan Museum of Art and the American Repertory Theater; a new arrangement of John Adams's *El Niño*, premiered at The Met Cloisters as part of Julia Bullock's season-long residency at the Met Museum; Davóne Tines's and Winokur's *Were You There*, a meditation on black lives lost in recent years to police violence; and Bobbi Jene Smith and Keir GoGwilt's dance/music works *With Care* and *A Study on Effort*, which have been produced at San Francisco's ODC Theater, Toronto's Luminato Festival, and elsewhere. Conor Hanick's performance of *CAGE*, Zack Winokur's production of John Cage's music for prepared piano, was cited as the best recital of the year by *The New York Times* in 2018 and *The Boston Globe* in 2019. Additionally, AMOC will serve as the Ojai Music Festival's 2022 Music Director, only the second ensemble, and first explicitly interdisciplinary company, to hold the position in the festival's 75-year history.

FLUTE

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

OBOE

Nancy Dimock (English horn) [2]
Jennifer Slowik* [2]

CLARINET

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

SAXOPHONE

Wilson Poffenberger [1]
Philipp Stäudlin* [1]

BASSOON

Ronald Haroutunian* [2-3]
Jensen Ling [2]

BASSOON

Joseph Cradler [2]
Neil Godwin [2]
Clark Matthews* [2]
Kevin Owen [3]
Alexander Stening [2]

TRUMPET

Michael Dobrinski* [2]
Andrew Sorg [2]

TROMBONE

Hans Bohn* [2]
Victoria Garcia-Daskalova [2]

TUBA

Kenneth Amis [2]

PERCUSSION

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

PIANO

Yoko Hagino [1]
Linda Osborn [3]

HARP

Kristen Keches [1]
Ina Zdorovetchi [3]

VIOLIN I

Natalie Calma [2]
Angelia Cho [2]
Kyra Davies [2]
Sonia Deng [2]
Gabriela Diaz* [2]
Tudor Dornescu [2]
Rose Drucker [2]
Aleksandra Labinska [2]
Nicole Parks [2]
Alyssa Wang [2]
Katherine Winterstein [1]

VIOLIN II

Colleen Brannen [1]
Susan Jensen [2]
Lizzie Jones [2]
Sean Larkin [2]
Mina Lavcheva [2]
Shadwa Mussad [2]
Amy Rawstron [2]
Kay Rooney Matthews [2]
Nivedita Sarnath [2]
Megumi Stohs [1]
Klaudia Szlachta* [2]
Edward Wu [2]

VIOLA

Mark Berger [2]
 Joan Ellersick* [3]
 Nathaniel Farny [2]
 Noriko Futagami* [1-3]
 Samuel Kelder [2]
 Lauren Nelson [2]
 Dimitar Petkov [2]
 Emily Rideout [2]
 Emily Rome [2]
 Peter Sulski* [1]

CELLO

Miriam Bolkosky [2]
 Darry Dolezal [1]
 Ariel Friedman [2]
 Stephen Marotto [2]
 Velleda Miragias [2]
 Rafael Popper-Keizer* [2-3]
 David Russell [1,3]
 Amy Wensink [2]

BASS

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

KEY:

[1] *Exodos for Tony*
 [2] *Piano Concerto*
 [3] *The Orphic Moment*

Matthew Aucoin

Orphic Moments

DISC 1

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

DISC 2

Producer/Engineer: Adam Abeshouse
 Associate Producer/Engineer: Silas Brown and Jeremy Kinney
 Mastering engineer: Joel Gordon

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

Exodos for Tony was recorded June 17 and 18, 2021, at Mechanics Hall in Worcester, MA. *Concerto for Piano and Orchestra* was recorded October 31, 2017, at Jordan Hall in Boston, MA. *The Orphic Moment* was recorded December 4, 2018, in Fraser studios at WGBH in Boston. *Its Own Accord, Dual, and This Earth* were recorded August 2019 in Chapin Hall, Williams College, Williamstown, MA. *Gallup (Na'nizhoozhi)* was recorded April 2021 at Westchester Studios in NY.



DISC 1: This recording was made possible in part by the Alice M. Ditson Fund, the Robert L. Turner Charitable Trust, Patricia O'Connor, Eunice & Jay Panetta, Robert N. Shapiro, and an anonymous donor.

DISC 2: This recording was made possible thanks to generous support from Patricia & Bill O'Connor. The recording of *Gallup (Na'nizhoozhi)* was co-produced by AMOC and the Los Angeles Opera.

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