

The background is an abstract composition of three vertical panels. The left panel is teal with faint, overlapping circular and line patterns. The middle panel is black with a large, bright cyan symbol resembling a stylized '6' or 'G'. The right panel is yellow with similar faint patterns. A diagonal white line separates the teal and black panels.

BMOP
sound

THOMAS OBOE LEE: SIX CONCERTOS

FLAUTA CARIOCA | ... BISBIGLIANDO ... | VIOLIN CONCERTO |

MOZARTIANA | PERSEPHONE AND THE FOUR SEASONS | EURYDICE

THOMAS OBOE LEE b. 1945

FLAUTA CARIOCA

... BISBIGLIANDO ...

VIOLIN CONCERTO

PIANO CONCERTO ... MOZARTIANA

PERSEPHONE AND THE FOUR SEASONS

EURYDICE ... A TONE POEM FOR CELLO AND ORCHESTRA

SARAH BRADY flute

ROBERT LEVIN piano

IRINA MURESANU violin

RAFAEL POPPER-KEIZER cello

JENNIFER SLOWIK oboe

INA ZDOROVETCHI harp

BOSTON MODERN ORCHESTRA PROJECT

GIL ROSE conductor

DISC 1 (65:02)

FLAUTA CARIOCA (2000)

Sarah Brady, flute

[1] I. Chôro vivo!!! 5:11

[2] II. Bossa nova 6:08

[3] III. Pastorale – Forró 5:30

... bisbigliando ... (2009)

Ina Zdorovetchi, harp

[4] I. ... bisbigliando ... I 6:43

[5] II. ... bisbigliando ... II 7:30

[6] III. ... bisbigliando ... III 7:43

VIOLIN CONCERTO (2009)

Irina Muresanu, violin

[7] I. Part I 11:57

[8] II. Part II 14:19

DISC 2 (69:54)

PIANO CONCERTO ... MOZARTIANA (2007)

Robert Levin, piano

[1] I. Moderato – Allegro 9:05

[2] II. Adagio – Allegro motto 11:38

PERSEPHONE AND THE FOUR SEASONS (2006)

Jennifer Slowik, oboe

[3] Summer (Persephone Dances) 4:31

[4] Autumn (The Abduction of Persephone) 3:06

[5] Winter (Persephone's Soliloquy) 6:11

[6] Spring (Persephone Dances Joyously) 3:19

EURYDICE ... A TONE POEM FOR CELLO AND ORCHESTRA (1995)

Rafael Popper-Keizer, cello

[7] Orpheus weeps 12:47

[8] Orpheus's resolve 6:46

[9] Orpheus and Eurydice 5:53

[10] Orpheus's apotheosis 6:36

By Thomas Oboe Lee

The first thing people say to me after hearing my music is, "Your stuff is all over the place. I hear jazz, I hear the samba, I hear neoclassical and romantic things ..."

How does one respond to that? To help answer that question I need to go back to my musical upbringing. Both my parents were professional singers in Shanghai, performing mostly in nightclubs. During my teens I lived in Brazil where I discovered the bossa nova through João Gilberto and Antonio Carlos Jobim. I also discovered jazz there: Bill Evans, Jim Hall, Paul Desmond, Gerry Mulligan, Miles Davis, and John Coltrane. I came to the United States when I was 21. The music I write is an alloy of my cultural experiences.

This album features six concertos. In my mind the idea of a concerto is comparable to what goes on in a jazz performance: a solo instrument fronting a trio of piano-bass-drums, or a big band.

Eurydice was written for cellist Andrés Díaz. Max Hobart, music director of the Boston Civic Symphony Orchestra, was very excited to have a concerto premiere. He said to me, "Instead of a standard concerto, why don't you write a tone poem?" I did some research: Berlioz's *Harold in Italy* was a revelation. Ultimately I chose the myth of Orpheus and Eurydice. I am a romantic after all.

I wrote the flute concerto *Flauta Carioca* for Bart Feller and the New Jersey Symphony Orchestra. The executive director of the NJSO at the time said to me, "Instead of a standard concerto, why don't you write something that's in your blood: Brazilian music?" Sure!

Max Hobart has been a major champion of my work for many years. As a token gift I offered to write an oboe concerto for his principal oboe Andrew Price. Once again I chose to write a tone poem, this one based on the myth of Persephone. My *Persephone* takes the four seasons as musical narrative: summer, autumn, winter, and spring.

Robert Levin is my neighbor in Cambridge, Massachusetts. When I told Steven Lipsitt, music director of the Boston Classical Orchestra, that I wanted to write a concerto for Bob, he said, "Let's do it." Bob is a Mozartian scholar and is renowned for his improvised cadenzas in concertos by Mozart and Beethoven. I did some research in the *Neue Mozart-Ausgabe* and found some Mozart fragments that I kidnapped for themes in my concerto, *Mozartiana*. As a tribute to Bob's improvisatory skills, I gave him a blank measure toward the end of the work where he could extemporize to his heart's content.

I first heard Irina Muresanu at a recital in Cambridge, Massachusetts. I was blown away by the tone of her violin and her passionate way of performing. I said to myself, "I have to write a violin concerto for her!" A couple of years later I approach Max, my champion, and asked if he would be interested in a violin concerto. He asked, "Who do you have in mind?" I said, "Irina Muresanu." He said he had wanted to feature her with the Civic for a while so the answer was yes. I have to admit that writing a concerto for violin and orchestra is a tall order, but I diligently did my research: Brahms, Sibelius, Mozart, Prokofiev, etc.

The concerto for harp, ... *bisbigliando* ..., came about when I approached Gil Rose about writing something for BMOP. He asked what I had in mind. I suggested a sax concerto. He said, "I've done too many sax concertos lately. How about a harp concerto?" I said, "I already did one of those, years ago." He said, "Write another one. I have a fabulous harpist in the orchestra, Ina Zdorovetchi." I said, "OK. You got it."

June 2012

FLAUTA CARIOCA, composed for Bart Feller, was commissioned by the New Jersey Symphony Orchestra and premiered in 2001, led by Zdenek Macal.

... bisbigliando ... was commissioned by the Boston Modern Orchestra Project, who premiered it in 2009 under the direction of Gil Rose and featuring Ina Zdrovetchi.

VIOLIN CONCERTO, written for Irina Muresanu, was premiered by the Boston Civic Symphony Orchestra, led by Max Hobart, in 2010.

PIANO CONCERTO ... MOZARTIANA was written for Robert Levin and premiered in 2007 by the Boston Classical Orchestra under the direction of Steven Lipsitt.

PERSEPHONE AND THE FOUR SEASONS was premiered in 2006 by the Boston Civic Symphony Orchestra under the direction of Max Hobart, with Andrew Price as soloist.

EURYDICE ... A TONE POEM FOR CELLO AND ORCHESTRA, composed for Andrés Díaz, was premiered by the Boston Civic Symphony Orchestra under the direction of Max Hobart in 1995.

By Martin Brody

If there's a latent anxiety hovering around the musical oeuvre of Thomas Oboe Lee, it's been captured in a poignant, comic scene: a barren landscape strewn with disparate litter, drawn by the fabulous *New Yorker* cartoonist, Mick Stevens. The sketch, as the artist explained, began as an unfocused compositional etude:

I found myself drawing an empty frame, then a horizon line within it. I added a few forlorn-looking clouds above the horizon, then some random objects in the fore-

ground: an old tire, a tin can, an empty bottle, a pencil, and assorted debris. I stared at this melancholy scene for a while then added a box at the top for a title. I was stuck there for a while, then eventually lettered the words "Life Without ..." in the box. The drawing could represent life without something, but what?

Life without ... ? As Stevens recounted, the music filling his studio abruptly came to a halt just as he was pondering this question:

I heard 'Eine Kleine Nachtmusik' suddenly stop playing behind me and then heard the sad, crunching sound tapes make when they self-destruct in a cassette-player's mechanism as they die.

Thus, the riddle was solved: *Life Without Mozart*.

Unsurprisingly, Stevens's cartoon, a mute image that at once illustrates and silently performs its own meaning, is a big favorite of my dear friend, Thomas Oboe Lee. For Tom, the possibility of life without Mozart (and *pars pro toto*: life without music) triggers a primal fear, one that leads to drastic measures. His own torrential musical outpouring triumphantly hedges against silence and isolation. Composing functions not only to fill the void; it binds together the things (and people) of the world. Tom creates new works in an undaunted spirit of homage and sociability. His unbridled enthusiasms (from Oscar Wilde to Cornell boxes) transmute into fresh compositions at an alarmingly fast pace. At the same time, his music always seems to arise from an irrepressible zeal to bring people together. It's sparked by a genius for collaborating with virtuoso performers and for seizing each opportunity to perform virtuosic acts of friendship. For Tom Lee, music making is the zenith of sociability, just as sociability is a kind of music.

In this felicitous world, the initial sounds of Lee's programmatic cello concerto, *Eurydice*, may feel like a threat. The piece begins with a calamitous (and hardly comic) rendering of *Life Without Mozart*—a limit case beyond the margin of sociability that can be heard

as a refined rendering of the “sad, crunching sound” of Mick Stevens’s malfunctioning tape player. A cataclysmic orchestrated rumble evokes the sound of the earth cracking open: dissonant overtones coalesce into an unsettling fanfare of pitched instruments that color and roil the deep noise of a tympani roll. As the piece continues, the tympani’s intermittently repressed growling returns, ineluctably if unpredictably, to trouble the musical surface and thwart the possibility of a culminating harmonic progression. Unique among the beautiful pieces and performances on these discs, *Eurydice* is haunted by the threat of disconnection that (the Orpheus myth informs us) is a primordial font of musical expression.

It takes only a matter of seconds, however, for a solo voice to appear and for the music to recuperate from this threat, at least temporarily. Orpheus, sonically embodied in the intense, cantabile sound of the cello, swiftly enters the scene to sing an almost pure phrygian tune, unfolding deliberately but unhurriedly over a flickering pedal tone. An open fifth, formed by the solo cello’s first note paired with the ensemble’s static pedal tone, seems a rebuke to the danger signaled by the tympani’s previous noise. As the passage evolves, and as the soloist pauses on each held note along his path, the subtle variations of the cello’s color and vibrato, set in relief by the simplest acoustical backdrop, are all but heart-stopping. This musical occasion exemplifies a persistent (gracious, and nervy) compositional strategy that surfaces in all of the concertos presented here: the author chooses to simplify at critical moments, to clear things out compositionally, leaving the performers maximally free to sing with all their skill and might.

If *Eurydice* offers a glimpse into the abyss, sunnier sonorities and outcomes prevail overall in the concertos presented on these discs. Lee loves his musicians, and he has composed a unique valentine for each of his soloists. Far more often than pondering heroic struggle or defeat, these pieces conjure joyous virtuosity and full-throated lyricism. The composer’s warm embrace of his gifted soloists (and his longstanding experience as a gigging jazz musician) guides his approach to genre and form overall. I’ve already mentioned

one way this happens, exemplified by the first entrance of the cello soloist in *Eurydice*, which combines the elasticity of the recitative, the lyricism of the aria, and the kinesics of the cadenza. Such extended solos over sustained pedal tones occur variously in the piano concerto, *Mozartiana*, the harp concerto, ... *bisbigliando* ..., and the oboe concerto, *Persephone*. However different the effect in each case, the roomy acoustical environment offers the soloists time and space to project intimate and personal aspects of their own artistic personae: minute details of timing and vibrato, articulation and dynamics. Each gets to sing with the kind of expressive force we find in a ballad performance by Ella Fitzgerald or John Coltrane. (The only passage of actual improvisation in these concertos occurs at the end of the second movement of *Mozartiana*. It’s a tip of the hat to the improvisatory genius of the concerto’s soloist, Robert Levin—but paradoxically Levin’s improvisation is so tautly structured and idiomatically rendered that it blends like camouflage with its musical surroundings.)

Jazz inflected harmonic progressions are never far from the surface in these six virtuoso concertos, and the soloist’s melodic material often seems to be elaborating an imaginary jazz standard with flexible phrasing and harmonic structures. In a Proustian gambit, Lee unabashedly revisits, re-contextualizes, and otherwise tweaks harmonic progressions that hold a special expressive weight for him. Such recurring harmonic progressions are often redolent of his own peripatetic and mongrel youth, especially his teenage years living in São Paulo. And as they steer a path on their own expansive voyages, Lee’s concertos tend to veer now and again into a Brazilian harbor, where a flutter of jazz/bossa nova harmony wafts across the bow. This, of course, is especially true in *Flauta Carioca*, which gleefully conjures a beach party scene at Ipanema; but a reference to Brazilian jazz seems, like happiness itself, an ever-pervasive possibility.

However much it is saturated with allusions (whether to jazz or perhaps one or another stripe of neoclassicism), a close listener will find that Lee’s flickering harmonic idiom difficult to pin down. However unruffled his harmony may be, a penchant for unconventional

chromatic shifts, often via common-tone voice leading moves, pushes even his jazziest progressions off their predictable paths; and these deviant paths lead to a parallel universe, where we can imagine that the master of bossa nova, Tom Jobim, might have met up with the inventor of the *Tonnetz*, Hugo Riemann, and that somehow they found a way to dance together. Tom's own galaxy in this parallel universe would surely be called *Mozart: 24/7*. It's a densely populated place, filled with garrulous, sociable, musical icons, amiably interacting. I hear echoes of Sibelius in the chord voicings and colors of the Violin Concerto's opening; innuendoes of Chausson, as much as Stravinsky, in the brilliant, high register passage work that ensues—so radiantly played by Irina Muresanu; a meeting of Busoni and the Swingle Singers in the jocular final movement of *Mozartiana*; a tip of the hat to the prankster, Till Eulenspiegel, and the Roman icon, Respighi, in *Persephone*; and the dark colors of a Flamenco guitar rising out of the harp's lyric murmuring in Ina Zdrovechti's atmospheric, singing performance of ... *bisbigliando* Of course, there are more such allusions in this music and many more things to admire in these brilliant performances—and each listener will make his/her own inventory of associations. Nonetheless, however rich it is in allusions, Lee's music embodies a sensibility that is uninterested in pastiche, fragmentation, incommensurability, or bricolage. His inclusiveness is integrated and irony-proof. At the end of the day (movement, piece), this generous, Mozartian inclusiveness invites us to embrace sociability and enjoy the things of this world—and dispel the fear of life without Mozart once and for all.

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Composer Martin Brody has written extensively about contemporary American music. He teaches at Wellesley College and recently served a term as arts director at the American Academy in Rome. His composition, Touching Bottom, was written for and recently recorded by the Boston Modern Orchestra Project.



LEE PELLEGRINI

Thomas Oboe Lee was born in China in 1945. He lived in São Paulo, Brazil, for six years before coming to the United States in 1966. After graduating from the University of Pittsburgh, he studied composition at the New England Conservatory and Harvard University. He has been a member of the music faculty at Boston College since 1990. Lee has composed more than 145 works: 8 symphonies, 12 concerti for various solo instruments, 12 string quartets, choral works, song cycles, and scores of chamber music. His music has received

many awards, among them the Rome Prize Fellowship, two Guggenheim Fellowships, two National Endowment for the Arts Composers Fellowships, two Massachusetts Artists Fellowships, and First Prize at the Kennedy Center Friedheim Awards for his *Third String Quartet ... child of Uranus, father of Zeus*.

He has received commissions from many organizations including Amnesty International USA, the Fromm Music Foundation, Koussevitzky Music Foundation, Kronos Quartet, Manhattan String Quartet, Lydian String Quartet, Apple Hill Chamber Players, American Jazz Philharmonic, Boston Landmarks Orchestra, Civic Symphony Orchestra of Boston, Pro Arte Chamber Orchestra of Boston, Boston Classical Orchestra, and New Jersey Symphony Orchestra.

His hundred-minute, two-act chamber opera, *The Inman Diaries*, was produced by Intermezzo in the fall of 2007. The work is available from Theodore Presser Company/Merion Music Inc. Ten of Lee's early works originally published by Margun Music Inc. are now available at G. Schirmer Inc./Associated Music Publishers. The rest is self-published under the moniker, Departed Feathers Music—a BMI affiliate. Lee's music is available on the Nonesuch, Koch International Classics, Arsis Audio, MCA Classics, BMOP/sound, and GM Recordings labels. In 2010, Lee launched his very own iPhone app: *TOLmtv*.



Sarah Brady, flute, called “enchanting” (*Boston Globe*) and “clairvoyantly sensitive” (*New Music Connoisseur*), is principal flute with the Boston Modern Orchestra Project and appears with the Boston Symphony Orchestra, Boston Pops, Boston Ballet, Firebird Ensemble, Boston Musica Viva, Radius Ensemble, and Michigan-based new music ensemble Brave New Works. A scholarship student at the University of Connecticut, she continued on to the Longy School of Music where she studied with Robert Willoughby. An avid interpreter of new music, Ms. Brady has premiered and recorded new

music from many of today’s leading composers, including works commissioned by Yo–Yo Ma and the Silk Road Project. In 2007 Ms. Brady enjoyed a sold-out debut at Carnegie Hall’s Zankel Hall with pianist Oxana Yablonskaya. A prizewinner in the Pappoutsakis Flute Competition and the National Flute Association’s Young Artist Competition, she now serves on the National Flute Association’s New Music Advisory Committee. Her solo, chamber, and orchestral recordings can be heard on the Albany, Naxos, Oxingale, Cantaloupe, and BMOP/sound labels. Ms. Brady is on faculty at the Boston Conservatory and the University of Massachusetts at Lowell.

Robert Levin, piano, has been heard throughout the United States, Europe, Australia, and Asia. His solo engagements include the orchestras of Atlanta, Berlin, Birmingham, Boston, Chicago, Cleveland, Detroit, Los Angeles, Montreal, Utah, and Vienna on the Steinway with such conductors as James Conlon, Bernard Haitink, Sir Neville Marriner, Seiji Ozawa, Sir Simon Rattle, and Joseph Silverstein. On period pianos he has appeared with the Academy of Ancient Music, English Baroque Soloists, Handel and Haydn Society, London Classical Players, Orchestra of the Age of Enlightenment, and Orchestre Révolutionnaire et Romantique, with Sir John Eliot Gardiner, Christopher Hogwood, Sir Charles Mackerras, Nicholas McGegan, and Sir Roger Norrington. Renowned for his improvised embellishments and cadenzas in Classical period repertoire, Robert Levin has made recordings for DG Archiv, CRI, Decca/



London, Deutsche Grammophon Yellow Label, ECM, New York Philomusica, Nonesuch, Philips, and Sony Classical. These include a Mozart concerto cycle for Decca/London with Christopher Hogwood and the Academy of Ancient Music; a Beethoven concerto cycle for DG Archiv with John Eliot Gardiner and the Orchestre Révolutionnaire et Romantique (including the world premiere recording of Beethoven’s arrangement of the Fourth Concerto for piano and string quintet together with his arrangement of the Second Symphony for piano trio); and the complete Bach harpsichord

concertos with Helmuth Rilling as well as the six English Suites (on piano) and both books of the Well-Tempered Clavier (on five keyboard instruments) as part of Hänssler’s 172-CD Edition Bachakademie. The first recording of a Mozart piano sonata cycle was released by Deutsche Harmonia Mundi last year. A passionate advocate of new music, Mr. Levin has commissioned and premiered a large number of works, including Joshua Fineberg’s *Veils* (2001), John Harbison’s Second Sonata (2003), Yehudi Wyner’s piano concerto *Chiavi in mano* (Pulitzer Prize, 2006), Bernard Rands’s Preludes (2007) and Thomas Oboe Lee’s *Piano Concerto ... Mozartiana* (2007).

Robert Levin’s active career as a chamber musician includes a long association with the violist Kim Kashkashian. He appears frequently with his wife, pianist Ya-Fei Chuang, in duo recitals and with orchestra. After more than a quarter century as an artist faculty member at the Sarasota Music Festival, he succeeded Paul Wolfe as artistic director in 2007.

In addition to his performing activities, Robert Levin is a noted theorist and Mozart scholar and is the author of a number of articles and essays on Mozart. A member of the Akademie für Mozartforschung, his completions of Mozart fragments are published by Bärenreiter, Breitkopf & Härtel, Carus, Peters, and Wiener Urtext Edition, and recorded and performed throughout the world. His completion of the Mozart C-minor mass, commissioned by

Carnegie Hall, was premiered there in January 2005 and has since been recorded and widely performed. Robert Levin is president of the International Johann Sebastian Bach Competition (Leipzig, Germany), a member of the American Academy of Arts and Sciences, and Dwight P. Robinson, Jr. Professor of the Humanities at Harvard University.



Irina Muresanu, violin, has won the hearts of audiences and critics alike with her exciting, elegant, and heartfelt performances of the classic, romantic, and modern repertoire. The *Boston Globe* has come to praise her as “not just a virtuoso, but an artist” and the *Los Angeles Times* has written that her “musical luster, melting lyricism and colorful conception made Irina Muresanu’s performance especially admirable” while *Strad Magazine* called her Carnegie/Weill Hall performance “a first-rate recital.” Ms. Muresanu’s performances have been frequently cited as among the Best of Classical Music Performances by the *Boston Globe*, and her recital in the Emerging Artist Celebrity Series was named one of the Top 10 musical events by *Tab Magazine*.

Early on, Ms. Muresanu achieved international acclaim as an outstanding young soloist, recitalist, and chamber musician winning top prizes in several prestigious international violin competitions including the Montreal International, Queen Elizabeth International, UNISA International String, Washington International, and the Schadt String Competition. She is the winner of the Pro Musicis International Award, the Presser Music Award, and the Arthur Foote Award from the Harvard Musical Association.

Ms. Muresanu has performed in renowned concert halls throughout North America, Europe, and Asia. Her recent solo engagements include concerts with the Boston Pops, Miami Symphony Orchestra, Williamsburg Symphonia, Orchestre de la Suisse Romande (Geneva), Syracuse Symphony, Metropolitan Orchestra (Montreal), Transvaal Philharmonic (Pretoria, S. Africa), Romanian National Orchestra, Orchestre de la Radio Flamande (Brussels), Boston

Philharmonic, Pro Arte Chamber Orchestra, and New England String Ensemble, among others.

Her recordings include William Bolcom’s Violin and Piano Sonatas on the Centaur label with pianist Michael Lewin, funded by a Copland Recording Grant. In Europe, her recording of the Guillaume Lekeu and Alberic Magnard late Romantic Violin and Piano Sonatas with pianist Dana Ciocarlie for the AR RE–SE French label has sparked enthusiasm. *Fanfare* noted the recording with: “singing and soaring ... [a] sizzling performance.” Ms. Muresanu has also recorded the world premiere recording of Marion Bauer’s Sonata for Violin and Piano with pianist Virginia Eskin on Albany Records, and a CD featuring chamber works of Erich Korngold released by VPRO Radio Amsterdam. Adding to her other competition laurels, Ms. Muresanu was granted a Special Commendation award for her recording of Schoenberg’s Fantasy for Violin and Piano at the 3rd International Vienna Modern Masters Performers Recording Competition.

An active chamber musician, Ms. Muresanu has appeared in such festivals and venues as Bargemusic in New York, the Rockport Festival in Massachusetts, Bay Chambers concert series and Bowdoin Festival in Maine, the Strings in the Mountains and San Juan Music Festival in Colorado, Maui Chamber Music Festival in Hawaii, Reizend Music Festival in Netherlands, Festival van de Leie in Belgium, and the Renntcontres des Musiciennes Festival in France. Ms. Muresanu has been a member of the Boston Trio since 2002 and she regularly performs with the Andover Chamber Music Society and the Walden Chamber Players.

Irina Muresanu currently serves on the faculty of the Boston Conservatory and has taught in the Music Department of Harvard University and MIT. Her ensemble, the Boston Trio, is ensemble-in-residence at the New England Conservatory, the institution at which she received the prestigious Artist Diploma degree and a Doctorate in Musical Arts degree. A native of Bucharest, Romania, Ms. Muresanu resides in Boston, MA, with her husband, son and dog. She plays an 1856 Giuseppe Rocca violin and a Charles Peccat bow courtesy of Mr. Mark Ptashne.



Rafael Popper-Keizer, cello, hailed by the major Boston and New York press as “imaginative and eloquent,” and praised for his “dazzling dispatch of every bravura challenge” and his “melodic phrasing of melting tenderness,” maintains an active and diverse career as chamber musician, soloist, and orchestral section leader. Mr. Popper-Keizer has appeared nationwide in various capacities, including performances in the Rockport Chamber Music Festival in Massachusetts, John Harbison’s Token Creek Festival in Wisconsin, and the Monadnock Chamber Music Festival in New Hampshire.

Locally, Mr. Popper-Keizer has enjoyed guest affiliations with the Fromm Players at Harvard, Winsor Chamber Players, Boston Musica Viva, and the Walden Chamber Players, as well as long-term relationships with Boston’s Emmanuel Music and Firebird New Music Ensemble. Mr. Popper-Keizer has concertized with many of New England’s most esteemed chamber musicians, including members of the Borromeo and Muir String Quartets, the Museum of Fine Arts Trio, and the Boston Symphony Orchestra, as well as recent appearances with the Boston Trio, violinist Curtis Macomber, and flautist Eugenia Zuckerman.



SUSAN WILSON

Jennifer Slowik, oboe, is currently principal oboe with the Boston Modern Orchestra Project (BMOP), assistant principal oboe at the Orchestra of Indian Hill and a member of Emmanuel Music, where she was a recipient of the 2009/10 Lorraine Hunt Lieberman fellowship. She has been featured on the Dame Myra Hess chamber music series in Chicago, the Phillips Collection series in Washington, DC, and as a member of the wind quintet Southspoon Winds, was awarded a grant from the Midori Foundation’s Outreach Program to present a series of chamber music master

classes in New York’s public school system.

Recent highlights include the world and U.S. premieres of Tod Machover’s multimedia opera *Death and the Powers* at the Sally Garnier Theater in Monte Carlo and Chicago Opera Theater, Opera Boston’s production of Zhou Long’s Pulitzer Prize winning opera *Madame White Snake*, and composer Livia Lin’s Honorable Mention in the 2011 International Music Prize competition for “*Ju*” for solo oboe, written especially for her.

In addition to this album’s *Persephone*, Ms. Slowik has recorded Lisa Bielawa’s *Synopsis #10: I Know This Room So Well*, for solo English Horn, under the BMOP/sound label.



Ina Zdorovetchi, harp, has established a reputation as one of the leading harpists of her generation. While championing major traditional works, she has continually treated her audiences to new and innovative repertoire, using her particular interest in new music to promote awareness about the harp and collaborating with composers on several works written for her, including this album's ... *bisbigliando* ..., and *After Kandinsky*, a double concerto for cello and harp by Geoffrey Gordon.

Highlights include appearances as soloist with the symphony orchestras of Jerusalem, Haifa, Brockton, Boston Modern Orchestra Project, Moldova National Radio Orchestra, and Moldova National Philharmonic; the chamber orchestras of Seattle, Boston University, Bucharest University, and the Republic of Moldova; chamber music collaborations with members of the New York Philharmonic, Boston Symphony, Israel Philharmonic, Cincinnati Symphony, Orpheus Chamber Orchestra, Orchestre National de France, Academy of Saint Martin in the Fields, Dawn Upshaw, Osvaldo Golijov, David Krakauer, and Nathalie Merchant in Carnegie Hall, Jordan Hall, and other venues. Most recently, she was featured in recital at the 2011 World Harp Congress (Vancouver, Canada) and as one of the soloists in the Concerto Gala Concert of the 2010 American Harp Society National Conference, sharing the evening with legendary harpists Jana Bouskova and Alice Giles.

Ms. Zdorovetchi is the recipient of a number of awards, including Second Prize (First Prize not awarded), Chamber Music Prize, and Propes Prize at the 17th International Harp Contest in Israel; First Prize at the Bucharest International Competition; Second Prize at the Paris International Harp Competition; "Outstanding Achievement in Chamber Music" Award from the Fiscoff National Competition; "Henry Cabot Award for extraordinary commitment of talent" from the Boston Symphony Orchestra Players Committee and other honors.

Her debut solo album, *Un Sospiro*, released in 2010, demonstrates her interest in both original works and transcriptions and celebrates composers past and contemporary. Additionally, she has recorded solo, chamber music, and orchestral repertoire for Sony, Naxos, Albany Records, BMOP/sound, and Boston Symphony, and has sustained live concertos, recitals, interviews and broadcasts on WGBH Radio-Boston, Israel Broadcasting Authority, and Moldova National TV.

Currently, Ms. Zdorovetchi is the principal harpist with Boston Lyric Opera, Boston Pops Esplanade Orchestra, and Boston Modern Orchestra Project, and is on the faculty at Boston Conservatory, Wellesley College, New England Conservatory Preparatory School, as well as the Brevard Music Center Summer Festival with invitations for public master classes at Indiana University, Chapman University, American Harp Society Chapters in Washington, DC, Syracuse, Philadelphia, Los Angeles, and Bolivar Youth Orchestra of Venezuela. Her students have been featured in performances at the World Harp Congress and won several top competition prizes.

Additionally, she is the founder and artistic director of the Boston Harp Festival, an elected member of Pi Kappa Lambda—The National Music Honor Society, past-president of the American Harp Society Boston Chapter, and the bearer of USA's "Alien with Extraordinary Abilities in the Arts" title.



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 eleven 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 as part of 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.

Mr. Rose 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*. 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.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. The conductor joined Opera Boston as its music director in 2003. In 2010, he 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 Ades'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*.

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.



CLIVE GRANGER

The **Boston Modern Orchestra Project** (BMOP) is widely recognized as the leading orchestra in the United States dedicated exclusively to performing new music, and its signature record label, BMOP/sound, is the nation's foremost label launched by an orchestra and solely devoted to new music recordings.

Founded in 1996 by Artistic Director Gil Rose, BMOP affirms its mission to illuminate the connections that exist naturally between contemporary music and contemporary society by reuniting composers and audiences in a shared concert experience. In its first twelve seasons, BMOP established a track record that includes more than eighty performances, over seventy world premieres (including thirty commissioned works), two Opera Unlimited festivals with Opera Boston, the inaugural Ditson Festival of Contemporary Music with the ICA/Boston, and thirty-two commercial recordings, including twelve CDs from BMOP/sound.

In March 2008, BMOP launched its signature record label, BMOP/sound, with the release of John Harbison's ballet *Ulysses*. Its composer-centric releases focus on orchestral works that are otherwise unavailable in recorded form. The response to the label was immediate

and celebratory; its five inaugural releases appeared on the "Best of 2008" lists of the *New York Times*, the *Boston Globe*, National Public Radio, *Downbeat*, and *American Record Guide*, among others. BMOP/sound is the recipient of five Grammy Award nominations: in 2009 for *Charles Fussell: Wilde*; in 2010 for *Derek Bermel: Voices*; and three nominations in 2011 for its recording of *Steven Mackey: Dreamhouse* (including Best Classical Album). The *New York Times* proclaimed, "BMOP/sound is an example of everything done right." Additional BMOP recordings are available from Albany, Arsiv, Cantaloupe, Centaur, Chandos, ECM, Innova, Naxos, New World, and Oxingale.

In Boston, BMOP performs at Jordan Hall and Symphony Hall, and the orchestra has also performed in New York at Miller Theater, the Winter Garden, Weill Recital Hall at Carnegie Hall, and The Lyceum in Brooklyn. A perennial winner of the ASCAP Award for Adventurous Programming of Orchestral Music and 2006 winner of the John S. Edwards Award for Strongest Commitment to New American Music, BMOP has appeared at the Bank of America Celebrity Series (Boston, MA), Tanglewood, the Boston Cyberarts Festival, the Festival of New American Music (Sacramento, CA), and Music on the Edge (Pittsburgh, PA). In April 2008, BMOP headlined the 10th Annual MATA Festival in New York.

BMOP's greatest strength is the artistic distinction of its musicians and performances. Each season, Gil Rose, recipient of Columbia University's prestigious Ditson Conductor's Award as well as an ASCAP Concert Music Award for his extraordinary contribution to new music, gathers together an outstanding orchestra of dynamic and talented young performers, and presents some of the world's top vocal and instrumental soloists. The *Boston Globe* claims, "Gil Rose is some kind of genius; his concerts are wildly entertaining, intellectually rigorous, and meaningful." Of BMOP performances, the *New York Times* says: "Mr. Rose and his team filled the music with rich, decisive ensemble colors and magnificent solos. These musicians were rapturous—superb instrumentalists at work and play."

FLUTE

Sarah Brady* [2, 3, 6]
 Rachel Braude (piccolo) [2]
 Bianca Garcia [6]
 Jessica Lizak* [1, 4-6]
 Jessi Rosinski (piccolo) [1, 3-5]

OBOE

Ana-Sofia Campesino [1, 4]
 Barbara LaFitte* [2, 3]
 Laura Pardee [3, 6]
 Jennifer Slowik* [1, 2, 4, 6]

CLARINET

Amy Advocat* (bass clarinet)
 [1, 3-6]
 Gary Gorczyca [2]
 Jan Halloran* [3, 6]
 Michael Norsworthy* [2]
 Karen Luttkik [1, 4, 5]

BASSOON

Ron Haroutunian* [2, 3, 6]
 Adrian Morejon* [1, 4, 5]
 Gregory Newton [1-5]
 Margaret Phillips [6]

HORN

Alyssa Coffey [2]
 Rachel Daly [3]
 Meredith Gangler [6]
 Neil Godwin [3]
 Whitacre Hill* [1-6]
 Kevin Owen [3]
 Ken Pope [1, 4-6]
 Lee Wadenpfohl [6]

TRUMPET

Eric Berlin* [1, 2, 4-6]
 Terry Everson* [2, 6]
 Dana Oakes [3]
 Richard Watson* [1, 3-5]

TROMBONE

Hans Bohn* [2, 3, 6]
 Alexei Doohovskoy [1-4]
 Martin Wittenberg* [1, 4, 6]

BASS TROMBONE

Philip Hyman [3]
 Angel Subero [6]

TUBA

Kenneth Amis [1]
 Don Rankin [3, 6]

TIMPANI

Craig McNutt [2, 3, 6]

PERCUSSION

Robert Schulz* [1, 4-6]
 Nick Tolle [1, 2, 5, 6]
 Aaron Trant [1]

HARP

Judi Saiki Couture [5]
 Franziska Huhn [3]
 Ina Zdorovetchi [2, 6]

VIOLIN

Elizabeth Abbate [1-6]
 Melanie Auclair-Fortier [1-6]
 Colleen Brannen [3, 6]
 Heidi Braun-Hill [3]
 Krista Buckland-Reisner*
 [1, 2, 4-6]

Piotr Buczek* [1-6]
 Sasha Callahan [2, 6]
 Julia Cash [2, 3, 6]
 Miki-Sophia Cloud [1, 4, 5]
 Cindy Cumming [3]
 Colin Davis [1, 3-6]
 Gabby Diaz [2]
 Charles Dimmick* [2]
 Rose Drucker [1, 4-6]
 Lois Finkel [2, 6]
 Rohan Gregory [2]
 Jodi Hagen [3]

Jiyun Jeong [1, 3-6]
 Rebecca Katsenes [3]
 Annegret Klaua [1-6]
 Anna Korsunsky [3, 6]
 Oana Lacatus [1-6]
 Mina Lavcheva [3, 6]
 Jae Young Cosmos Lee [3]
 Shaw Pong Liu [1, 4-6]
 Miguel Perez-Espejo [3]
 Amy Rawstron [3]
 Ara Sarkissian [1, 4, 5]
 Elizabeth Sellers [1, 3-5]
 Megumi Stohs [3]
 Sarita Uranovsky [2, 6]
 Brenda van der Merwe [1, 2, 4-6]
 Katherine Winterstein [2, 6]

Lena Wong [3]
 Edward Wu [1, 2, 4-6]
 Liza Zurlinden [1, 3-5]

VIOLA

Mark Berger [1-5]
 Stephen Dyball [1-5]

Adrienne Elisha [6]
 Joan Ellersick* [1, 3-5]
 Nathaniel Farny [1-6]
 David Feltner* [3, 6]
 Abigail Kubert-Cross [2, 3]
 Dimitar Petkov [1-6]
 Emily Rideout [6]
 Kenneth Stalberg [6]
 Willine Thoe [6]
 Kate Vincent* [1-5]
 Noralee Walker [6]

CELLO

Miriam Bolkosky [3, 6]
 Brandon Brooks [6]
 Nicole Cariglia [6]
 Ariana Falk [6]

Holgen Gjoni* [1-6]
 Katherine Kayaian [1, 3-5]
 Jing Li [3, 6]
 Marc Moskovitz [2]
 Patrick Owen [1, 4, 5]
 Rafael Popper-Keizer* [2, 3]
 David Russell* [1, 2, 4, 5]
 Amy Johnson Wensink [3]

BASS

Tony D'Amico* [3, 6]
 Pascale Delache-Feldman
 [1, 2, 4, 5]

Scot Fitzsimmons* [1-6]
 Tony Flynt [3]
 Robert Lynam [3, 6]
 Bebo Shiu [6]

KEY:

- [1] Flauta Carioca
- [2] ... bisbigliando ...
- [3] Violin Concerto
- [4] Piano Concerto
- [5] Persephone
- [6] Eurydice

*Principals

Thomas Oboe Lee

Flauta Carioca

... bisbigliando ...

Violin Concerto

Piano Concerto ... Mozartiana

Persephone and the Four Seasons

Eurydice ... A Tone Poem for Cello and Orchestra

Producer Gil Rose

Recording and editing Joel Gordon and David Corcoran

All six concertos are published by Departed Feathers Music, Inc. (BMI). All rights reserved. Used by permission. *Violin Concerto* was recorded on June 30, 2010, at Jordan Hall at New England Conservatory (Boston, MA); *Eurydice ... A Tone Poem for Cello and Orchestra* was recorded on December 16, 2010, at Jordan Hall; ... *bisbigliando ...* was recorded on May 24, 2009, at Mechanics Hall (Worcester, MA); *Piano Concerto ... Mozartiana*, *Persephone and the Four Seasons*, and *Flauta Carioca* were recorded on December 19, 2009, at Mechanics Hall.



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NATIONAL
ENDOWMENT
FOR THE ARTS

This album is dedicated to the memory of my mother, May Lee Chang (1921–2008).

—Thomas Oboe Lee

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ROMAN FLOOR MOSAIC OF ORPHEUS SURROUNDED BY ANIMALS (MUSEO ARCHEOLOGICO REGIONALE DI PALERMO) PHOTO: GIOVANNI DALLORTO



