



**BMOP**  
*sound*

**LUKAS FOSS: COMPLETE SYMPHONIES**

*W. Kandinsky*  
59

# LUKAS FOSS 1922–2009

SYMPHONY NO. 1 IN G

SYMPHONY NO. 2 “SYMPHONY OF CHORALES”

SYMPHONY NO. 3 “SYMPHONY OF SORROWS”

SYMPHONY NO. 4 “WINDOW TO THE PAST”

## BOSTON MODERN ORCHESTRA PROJECT

GIL ROSE, CONDUCTOR

### DISC 1 (1:14:11)

#### SYMPHONY NO. 1 IN G (1944)

- [1] I. Andantino—  
un poco Allegretto 7:59
- [2] II. Adagio 7:14
- [3] III. Scherzo: Vivace 7:34
- [4] IV. Andantino—Allegro 9:52

#### SYMPHONY NO. 4 “WINDOW TO THE PAST” (1995)

- [5] I. Molto sostenuto—Allegro 10:31
- [6] II.  $\text{♩} = 48-52$  16:23
- [7] III. Scherzo: Vivace 6:38
- [8] IV. Fireworks: based on  
“American Fanfare” 8:00

### DISC 2 (1:17:14)

#### SYMPHONY NO. 2 “SYMPHONY OF CHORALES” (1955–58)

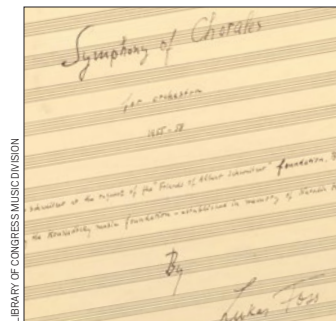
- [1] I. Toccata: Allegro 11:05  
(chorale 90 “Hilf, Gott, daß mir’s gelinge”)
- [2] II. Contrapunctus: B–A–C–H.  
Andante sostenuto 11:10  
(chorale 77, 78 “Herr, ich habe mißgehandelt”)
- [3] III. Allegretto tranquillo 6:03  
(chorale 139 “Nun ruhen alle Wälder”)
- [4] IV. Introduzione—Vivace 11:48  
(chorale 133 “Nun danket alle Gott”)

#### SYMPHONY NO. 3 “SYMPHONY OF SORROWS” (1991)

- [5] I. Fugue: Of Strife and Struggle 8:29
- [6] II. Elegy for Anne Frank.  
Andante sostenuto—Allegretto 7:12
- [7] III. Wasteland 11:56  
“Bursts in the violet air” (Agitato) —  
“Withered stumps of time” (Lento) —  
“Staring forms” “broken images” (Doppio più  
mosso ma pesante) — “Voices singing out of  
empty cisterns” (più sostenuto)
- [8] IV. Prayer 9:31



Foss in his Casa Rustica studio at the American Academy in Rome, 1950s.



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### From “A Twentieth Century Composer’s Confessions about the Creative Process” by Lukas Foss

When I compose I look for a surprise that in retrospect seems right. That is hard to find, but that is an idea. It produces the change of mind... It makes you exclaim, “Who would have thought of that? Of course!” That is what I feel when I marvel at a great moment in a great piece of music. How did he do it? How did he think of it? Here is a surprising analogy: any good joke has that moment of surprise. That is what humor has in common with

art. That is why much great art is full of humor. That is why much art that lacks humor is solemn, rather than serious, and solemn is not serious enough...

Earlier I said, “The more influences, the richer our vocabulary.” Now let me add, “The more techniques, the richer our vocabulary.” Why should the artist restrict himself to one technique? But many artists do. They say, “I am a minimalist” or “I am a twelve-tone composer,” or “I am a neoclassicist.” Of course everyone should use whatever technique he wishes. But I find it infinitely more challenging to use many—often in the same piece—and yes, make them my own. The resulting music is more challenging. One is more likely to want to hear the piece again. I believe that the only criterion for making an intelligent evaluation of a piece of music is, does it make you want to hear it again?

Source: Lukas Foss, A.W. Mellon Lecture, 1986, National Gallery of Art.



*Lukas* (2006) by Cornelia Foss. Oil on canvas, 16 x 16 inches.

IMAGE COURTESY OF CHRISTOPHER FOSS

SYMPHONY NO. 1 IN G was premiered under the baton of Fritz Reiner in February 1945 by the Pittsburgh Symphony.

SYMPHONY NO. 2 "SYMPHONY OF CHORALES" was commissioned by the Koussevitzky Music Foundation and composed for Dr. Albert Schweitzer at the request of the Friends of Albert Schweitzer foundation in Boston. It was premiered by the Pittsburgh Symphony under the direction of William Steinberg on October 24, 1958.

SYMPHONY NO. 3 "SYMPHONY OF SORROWS" was commissioned by the AT&T Foundation in honor of the Chicago Symphony Orchestra's centennial. The CSO gave the premiere on February 19, 1992 under the baton of Zubin Mehta.

SYMPHONY NO. 4 "WINDOW TO THE PAST" was commissioned by City College of New York in honor of Harold Newman, and dedicated to the memory of Harold Newman, champion and publisher of new American music. It was premiered by the Boston University Symphony Orchestra, with Foss conducting, in December 1995. Its instrumentation calls for an optional harmonica or accordion part, here played on harmonica.

### By Matthew Guerrieri

Of course Lukas Foss wrote symphonies. Neither the genre, the challenge of managing a full orchestra at eloquent length, nor its imposing reputation, the high-stakes anxiety that accompanied the form post-Beethoven, would have deterred him. Few composers were more sanguine that their talent and technique would prove equal to their curiosity, and as for the historical burden—Lukas Foss wore the collected historical weight of classical music with the impeccable nonchalance of someone who knows just how well the suit fits.

And the suit matters. In a manner echoing much of the composer's other music, but given special emphasis by the genre's accumulated consequence, Foss's symphonies are, in part, and each in their own way, about history. It is significant that they were concentrated at the boundaries of Foss's career—two toward the beginning, two toward the end. Foss's first two symphonies are about the composer investigating the prospects of music history; by the time of his final two, he had ensured he would be part of it.

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The Symphony No. 1 opens with a modernized Mannheim rocket, a quick pentatonic flourish that streamlines a Mozartian idea into a glint of chrome [11]. Again and again, Foss easily drops such neoclassical bona fides—the lean, cornfield-to-skyscraper optimism made distinctively American by Aaron Copland.

But Foss came to neoclassicism late. As a child, he studied with Noël Gallon, a Paris Conservatoire professor; at the Curtis Institute in Philadelphia, Foss's teacher was the Italian-born, elegantly Romantic Rosario Scalerò. (It was at Curtis, too, that Foss met Leonard Bernstein, who became a lifelong friend and champion; the two were classmates in the conducting seminar taught by Fritz Reiner, who would conduct the 1945 premiere of Foss's First Symphony, with the Pittsburgh Symphony.) Foss also took lessons with the German system-builder Paul Hindemith, at Yale and at Tanglewood, the Boston Symphony Orchestra's then-new summer home in western Massachusetts.

It was at Tanglewood that Foss became immersed in the Boston School of neoclassicism, which the Symphony No. 1 represents with flair. But the work's real expression, its underlying drama, is how Foss keeps pushing neoclassical ideas toward denser, more dangerous thickets: the opening motive seeding passing, piquant background harmonies, which, in turn, pay grand, Romantic dividends at the first movement's climax; the jaunty tune that interrupts the pensive second movement [12] snowballing to near-Mahlerian dimensions. It yokes the symphony to Foss's breakout piece, *The Prairie*, the cantata on poetry by Carl Sandburg



Studio portrait of Lukas Foss, 1943.



that announced Foss's talent to critics and audiences. Both expertly distill the American strain of neoclassicism, but lace that style with unabashedly cosmopolitan commentary.

Foss had been an immigrant multiple times over. His Berlin childhood gave way, upon the rise of the Nazis, to four years in Paris, before the prodigy arrived in America at the age of 15, his family name of Fuchs anglicized to Foss, his confidence already formidable, but his identity now the subject of lifelong negotiation. His First Symphony indicates how aplomb and evolution would go hand in hand, how every one of Foss's subsequent stylistic turns—and there would be many—would always be deliberately refracted through his own cross-cultural sensibility.

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Where the First Symphony seems to flow on a current of self-assured talent, its sequel, the *Symphony of Chorales*, practically pulses with craft. Very few of Foss's pieces are dated across years; none of them claim a longer span than the three (1955–58) officially allotted to this piece. (The Pittsburgh Symphony once again gave the premiere, under the direction of William Steinberg.) Bernstein's copy of the score—preserved in the archives of the New York Philharmonic, with whom he performed the symphony in 1959 (on a program that included Foss conducting a Handel harpsichord concerto and a Mozart piano concerto from the respective keyboards)—is filled with Foss's handwritten adjustments. It is a work that Foss worked hard to get right.

Perhaps that was because the *Symphony of Chorales* was working a vein already extensively mined by Foss's idol and benchmark, his touchstone and occasional historical sparring partner: Johann Sebastian Bach. The chorales Foss chose were all via Bach; Foss copied them into the score, complete with their words (in German and English) and their corresponding number in the Bach catalog. The first movement's source, "Hilf, Gott, daß mir's gelinge," might well form a hidden motto for the entire work:

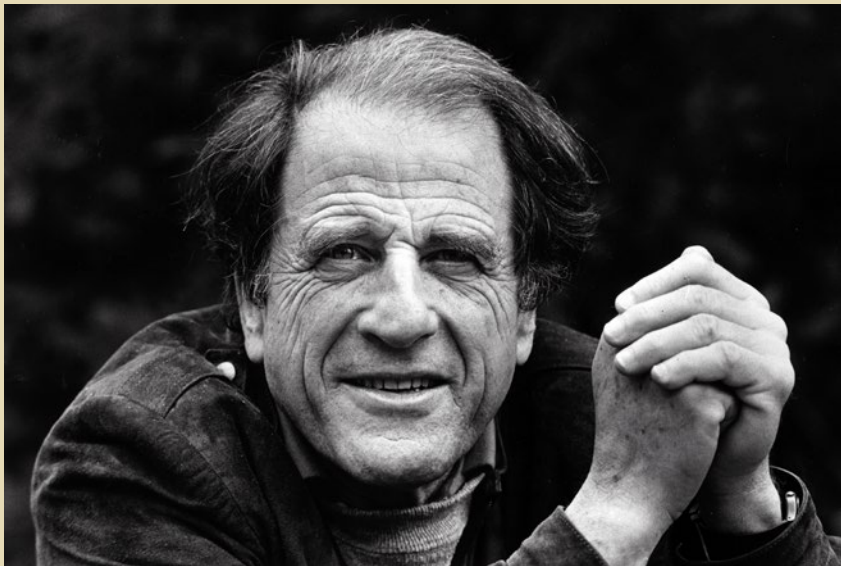
*O God, help my endeavor,  
Almighty maker mine,  
To weld the words together,  
Praise thee in verse and rhyme*

Then again, perhaps the scrim of emendations represents Foss's coming to prize possibilities over precision. Certainly the *Symphony of Chorales* examines its ideas as much as it presents them. The chorale tunes, more often than not, take a back seat to the motivic and contrapuntal inferences Foss derives. The symphony's provenance—commissioned by the Koussevitzky Music Foundation at the request of the Boston chapter of the "Friends of Albert Schweitzer," in honor of that scholar, organist, and medical missionary—surely informed its style: robust and exegetical.

Foss builds a toccata around "Hilf, Gott, daß mir's gelinge," [2|1] using a wedge of counterpoint at the opening to pry open a strongbox of chromatic expression. Pairing the penitential chorale "Herr, ich habe mißgehandelt" with the B–A–C–H motive [2|2], Foss organizes a sober ritual that repeatedly cycles through twelve-tone aggregates, invoking Bach's name to call forth all of music's elements. The pious lullaby "Nun ruhen alle Wälder" [2|3] becomes delicate and dancelike (and slightly mischievous); the familiar "Nun danket alle Gott" [2|4] demands gratitude in almost fractal fashion, the tune appearing in guises from slow anchoring bass lines to manic, mixed-meter jabbering. Throughout, scripture is subsumed into vigorous hermeneutics.

The *Symphony of Chorales* might possibly be heard as Foss's exit interview from the Boston School of neoclassicism; it certainly shows how much he had already diverged from that style—and how, all along, he had instilled that style with his own conceptual sense. The expressionist hints from the First Symphony take full flight.

There are intimations of Foss's subsequent hard avant-garde turn in the *Symphony of Chorales*: the auditions of twelve-tone technique, the capriciously unorthodox instrumenta-



Lukas Foss in 1987.

GARY FRIEDMAN. COPYRIGHT ©2009 LOS ANGELES TIMES. REPRINTED WITH PERMISSION.

tion (both saxophone and mandolin put in appearances). But the reasons for that turn also become evident. Foss had moved away from the pristine clarity that was neoclassicism's calling card, accelerating his embrace of complexity and chaos as expressive resources in their own right. That he would do so while citing Bach, the great pole star of Western music history, is also in character. In the coming years, Foss would eagerly take on every mounting provocation of the postwar avant-garde, slyly placing each one back into the classical canon's lineage.

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More than three decades elapsed before Foss wrote another symphony. The intervening years found Foss working in his most explicitly experimental vein—the explorations of improvisation he began at UCLA (where he took over Arnold Schoenberg's place on the faculty), the dense modernism of *Echoi*, the theatrical discomfort of *Paradigm*, the never-the-same-piece-twice collage of *Geod*, the conductor pulling players and singers in and out of audibility at will. Regarding the latter, Foss asked, "[C]ould there not be a music which, properly conceived and executed, will sound like 'music happening of its own accord'?"

Similarly, when Paul Hindemith died in 1964, Foss acknowledged that he had moved far beyond his old teacher's meticulous methods. "I suppose I am one of Hindemith's more wayward students," Foss wrote. "My gradual discovery...of what is loosely called 'extreme music' was like a betrayal to him." For all his respect, Foss was compelled to reject Hindemith's "sane and sober order" in favor of making a place for "the *irrational*...without which any notion of order in the arts is peculiarly unattractive."

To return to writing symphonies, that most hidebound of musical templates, might seem like a retreat. But, in Foss's case, it was more misdirection, the course of contemporary music history allowing him to hide his radical streak in plain sight. Foss's renewed interest in symphonies was driven, in part, by the realization that the stylistic eclecticism of late-20th-century new music could provide that many more opportunities to catch an

audience off-guard. “The whole point now is that I can be just as crazy tonally as I was before atonally,” Foss once said. “Crazy in the sense of unexpected.”

And, besides, for Foss, rejecting order was not the same thing as rejecting tradition. From the beginning, Foss had married his extreme ways to the classical canon—as ever, his musical lifeline—making it both counterpoint and complement to a chaotic present. The “Phorion” movement from the orchestral *Baroque Variations*, one of his most famous works, dismantled Bach’s E major violin Partita, reverse-engineering it toward his goal of a self-evident, almost sentient music; the original notes drift out of dissonant fog or roll in and out of silence like waves. Such contrasts of order and disorder, metrical harmony and amorphous sound, were, perhaps, Foss’s portrayal of the compulsive irrationality of memory: fixed, incongruous points leaping from a murky, troubled stream of consciousness.

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Desolation connects the stylistic disparities of Foss’s 1991 Symphony No. 3 (“Symphony of Sorrows”). The movements alternate tonal and atonal. The opening fugue (subtitled “Of Strife and Struggle”) [2|5] spins out twelve-tone rows on two different time scales, a hazy background and a desperate, stuttering foreground; the third movement, “Wasteland” (named after T. S. Eliot’s poem) [2|7], is similar, though its row is a more grimly methodical labyrinth, and the haze is more dusty and brittle. “Elegy for Anne Frank” [2|6] is more straightforward in its scene-setting: a yearning cantillation, a child-like tune suspended over a dissonant string chord, the “Horst-Wessel-Lied” suddenly marching into the frame from multiple harmonic directions. The finale, “Prayer,” [2|8] begins its oration in an almost nostalgically neoclassical vein, but the atmosphere proves anything but clear—the counterpoint tangles, and clusters drift by like ash.

That the Symphony No. 3 was meant as an abstract statement on human nature, on violence and hope, is obvious from its titles and rhetoric. But Foss organized his argument, in part, around memories, both within the piece (the opening movement’s tone row insinuates

itself back into the finale) and without. An inveterate recycler, Foss was loath to let a good idea be used up for a single occasion. The “Wasteland” movement of the Symphony No. 3 started out as a stand-alone orchestral piece with the more obviously apocalyptic title *Exeunt*; the “Elegy for Anne Frank” was originally a chamber-orchestra work incorporating narrated portions of Frank’s famous diary. In the new context, they become set-pieces, twice-told tales, citations buttressing the symphony’s assessments of a type of history all too well known and yet all too often repeated.

Foss’s Third Symphony was institutionally minded—it was commissioned for the centennial of the Chicago Symphony Orchestra, which premiered it, under the direction of Zubin Mehta. The Symphony No. 4 was more personal. Foss wrote it on a commission from the City College of New York, in memory of another old acquaintance: Harold Newman, co-founder of the Hargail music publishing company (which published some early Foss works) and the Hargail record label (which recorded Foss, as pianist, in albums featuring music by Mozart, Hindemith, Milhaud—and, of course, Foss). The memories, too, are personal memories. Foss titled the symphony “Window to the Past,” and filled the score with quotations of his music from the 40s and 50s. Where the Symphony No. 3, with its sharp contrasts of vocabulary and scope, evokes collective memory—epochs and rubicons—the Symphony No. 4 is a taxonomy of individual memory. (Alone among his symphonies, Foss himself conducted the premiere, with the Boston University Symphony Orchestra.)

Foss often displayed a kind of chrono-geographic synesthesia about music: individual pieces, even sounds, were indelibly associated with the specific time and place Foss first heard them, learned them, imagined them. (His Prelude in D, for instance, a limpid piano solo from the late 40s, carries the simultaneously exact and elusive subtitle “For 10 o’clock in the morning at South Chatham and Ellie.”) That may be where the symphony gets its sense of serendipitous recall, Foss rummaging through mementos, each one sparking an anecdote. Sometimes the result is, indeed, pure nostalgia: the Scherzo [1|7] expands Foss’s 1953 piano solo *Scherzo Ricerata* to full symphonic proportions, not unlike a tale





Foss composing outdoors in summer, circa 1998, in Bridgehampton, NY.  
(Snapshot taken by Foss's son, Christopher Foss.)

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that has gotten ever-grander with each retelling. But elsewhere, bits of older music drift in, unbidden, imperfectly remembered. The second movement [1|6], especially, courses with musical dream-logic. The “Early Song” from Foss’s *Three American Pieces* is translated into a gently keening accordion riff; that 10 a.m. Prelude in D is refracted into a wisp of celesta, piano, and solo violin. Strings slide in and out of focus; percussionists hint at other, conflicting timelines; in a musical mirror of Foss’s own immigrant experience, a Jew’s harp twangs, apart, in the distance.

Many of the avant-garde tools and tricks that Foss had collected since the 1960s turn up in the Fourth Symphony, but now infiltrating a work that, at times, sounds like a cousin to his first. The self-assured order of five decades previous is now self-assured disorder, one of the most subtle of Foss’s cultivations of a music seeming to cohere in spite of itself. After developing techniques for creating the illusion of a self-generating music, Foss applied those techniques to the realization that all of his music, from the beginning, had, to a certain extent, happened of its own accord.

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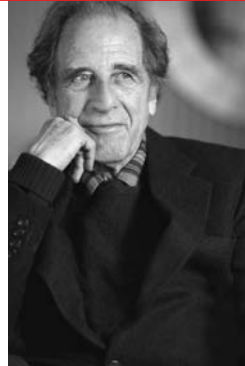
The finale of the Fourth Symphony, “Fireworks,” [1|8] is an outlier. It is based on a much later piece—*American Fanfare*, from 1990. And, unlike the rest of the symphony’s self-quotations, Foss included the name of the source in the score. Maybe it was, in a way, Foss’s closing statement in the old debate about what it meant to be an American composer. After the premiere of *The Prairie*, Foss remembered one colleague critically asking, “Why is this foreign-born youngster trying to write American?”; recalling the slight many years later, Foss defiantly insisted, “I wasn’t trying.” But in *The Prairie*, Foss, newly arrived in America, was still idealizing his adopted home in abstract terms; the Fourth Symphony recapitulates Foss’s actual American journey, a career and a life steeped in that most American of prerogatives, reinvention. His memories were American memories. The fireworks celebrate his self-made, melting-pot independence. In his eclectic, wayward way, Foss had kept faith with his teenaged self who crossed the Atlantic and, as he put it, “fell in love—with America.”

The essential story of a musician in love is, of course, that of Orpheus, singing his way into the underworld to bring Eurydice back to the living, only to lose her once again to his own, forbidden backward glance. Foss knew the story, of course, even writing his own telling of it, in the form of a concerto in which two violinists stand in for the two lovers. He knew its warning against looking back. And yet all of Foss's symphonies look back—to the canon, to history, to his own recollection.

But Foss, no doubt, also knew that most famous of the musical retellings of the Orpheus story, the 1762 opera by Christoph Willibald Gluck. He knew that Gluck's version keeps going after Orpheus's fateful turn, that after Eurydice once more descends into the realm of the dead, and Orpheus resolves, by his own hand, to join her, Amore, the god of love, comes on the scene and puts things right: Eurydice restored, lovers reunited, love triumphant. In his last symphony—in all his symphonies—Foss created his own version of looking back and getting away with it. Even the *deus ex machina* was the same.

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*Matthew Guerrieri writes frequently on music for the Boston Globe and NewMusicBox, and is the author of The First Four Notes: Beethoven's Fifth and the Human Imagination (Knopf, 2012). He studied with Lukas Foss at Boston University from 1994 until 1997, and played the accordion part in the premiere of Foss's Symphony No. 4, on which occasion he was able to witness the composer express bewilderment that anyone would even manufacture, let alone possess, an accordion lacking a musette stop.*



**Lukas Foss** came to America in 1937, as a fifteen-year-old prodigy, to study at Philadelphia's Curtis Institute of Music. By that time, he had already been composing for eight years, starting under the guidance of his first piano teacher, Julius Herford, in Berlin, the city of his birth. He also studied in Paris with Lazare Lévy, Noel Gallon, Felix Wolfes, and Louis Moyse, after his family fled Nazi Germany in 1933. At Curtis, his teachers included Fritz Reiner (conducting) and Isabelle Vengerova (piano). By age 18, the young musician had graduated with honors from Curtis, and was headed for advanced

study in conducting with Serge Koussevitzky at the Berkshire Music Center (Tanglewood) and in composition with Paul Hindemith at Tanglewood and Yale University. From 1944 to 1950, Foss was the pianist in the Boston Symphony Orchestra and in 1945 he was the youngest composer ever to receive a Guggenheim Fellowship.

When Foss succeeded Arnold Schoenberg as Professor of Composition at the University of California at Los Angeles in 1953, the University probably thought it was replacing a man who made traditions with one who conserved them. In 1957, however, seeking the spontaneous expression that lies at the root of all music, Foss founded the Improvisational Chamber Ensemble, a foursome that improvised music in concert. The effects of these experiments soon showed in his composed works, where Foss began probing and questioning the ideas of tonality, notation, and fixed form.

Lukas Foss's compositions of the last fifty years proved that a love for the music of the past can be reconciled with all sorts of innovations. Whether the musical language is serial, aleatoric, neoclassical, or minimalist, the "real" Lukas Foss is always present. The essential feature of his music is the tension, so typical of the 20th century, between tradition and new modes of musical expression. Many of his works—*Time Cycle* (1960) for soprano and orchestra (which received the New York Music Critics' Circle Award), *Baroque Variations* (1960) for

orchestra, *13 Ways of Looking at a Blackbird* (1978) for soprano and small ensemble, *Tashi* (1986), for piano, clarinet and string quartet, and *Renaissance Concerto* (1985), for flute and orchestra—are landmarks of the 20th-century repertoire.

Foss's ideas—and his compelling way of expressing them—garnered him considerable respect as an educator as well. He taught at Tanglewood, and was composer-in-residence at Harvard, the Manhattan School of Music, Carnegie Mellon University, Yale University, and Boston University. In 1983 he was elected to membership in the American Academy of Arts and Letters, and in May 2000 received the Academy's Gold Medal in honor of his distinguished career in music. The holder of eight honorary doctorates (including a 1991 Doctor of Music degree from Yale), he was in constant demand as a lecturer, and delivered the prestigious Mellon Lectures (1986) at Washington's National Gallery of Art.

Still an active musician into his 80s, Foss continued to teach, conduct and compose. A longtime resident of New York City, he died there at home on February 1, 2009. He is survived by his wife Cornelia, a noted painter; two children, a grown son and daughter, and three grandchildren.



**Gil Rose** is a conductor helping to shape the future of classical music. His dynamic performances and many recordings have garnered international critical praise.

In 1996, Mr. Rose founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording symphonic music of the twentieth and twenty-first centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim and

earned the orchestra fifteen ASCAP awards for adventurous programming as well as the John S. Edwards Award for Strongest Commitment to New American Music.

Mr. Rose maintains a busy schedule as a guest conductor on both the opera and symphonic platforms. He made his Tanglewood debut in 2002 and in 2003 he debuted with the Netherlands Radio Symphony at the Holland Festival. He has led the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of the Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana, and National Orchestra of Porto.

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

Mr. Rose also served as the artistic director of Opera Unlimited, a contemporary opera festival associated with Opera Boston. With Opera Unlimited, he led the world premiere of

Elena Ruehr's *Toussaint Before the Spirits*, the New England premiere of Thomas Adès's *Powder Her Face*, as well as the revival of John Harbison's *Full Moon in March*, and the North American premiere of Peter Eötvös's *Angels in America*.

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

An active recording artist, Gil Rose serves as the executive producer of the BMOP/sound recording label. His extensive discography includes world premiere recordings of music by John Cage, Lukas Foss, Charles Fussell, Michael Gandolfi, Tod Machover, Steven Mackey, Evan Ziporyn, and many others on such labels as Albany, Arsis, Chandos, ECM, Naxos, New World, and BMOP/sound.

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

As an educator Mr. Rose served five years as Director of Orchestral Activities at Tufts University and in 2012 he joined the faculty of Northeastern University as Artist-in-Residence and returned to his alma mater Carnegie Mellon University to lead the Opera Studio in a revival of Copland's *The Tender Land*. In 2007, Mr. Rose was awarded Columbia University's prestigious Ditson Award as well as an ASCAP Concert Music Award for his exemplary commitment to new American music. He is a three-time Grammy Award nominee.



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

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

BMOP's distinguished and adventurous track record includes premieres and recordings of monumental and provocative new works such as John Harbison's ballet *Ulysses*, Louis Andriessen's *Trilogy of the Last Day*, and Tod Machover's *Death and the Powers*. A perennial

winner of the ASCAP Award for Adventurous Programming, the orchestra has been featured at festivals including Opera Unlimited, the Ditson Festival of Contemporary Music with the ICA/Boston, Tanglewood, the Boston Cyberarts Festival, the Festival of New American Music (Sacramento, CA), Music on the Edge (Pittsburgh, PA), and the MATA Festival in New York. BMOP has actively pursued a role in music education through composer residencies, collaborations with colleges, and an ongoing relationship with the New England Conservatory, where it is Affiliate Orchestra for New Music. The musicians of BMOP are equally at home in Symphony Hall, Weill Recital Hall at Carnegie Hall, and in Cambridge's Club Oberon and Boston's Club Café, where they pursued a popular, composer-led Club Concert series from 2004 to 2012.

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

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

#### FLUTE

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

#### OBOE

Nancy Dimock  
(English horn) [1]  
Barbara LaFitte [2-4]  
Laura Pardee Schaefer  
(English horn) [2, 3]  
Grace Shryock [1]  
Jennifer Slowik\* [1-4]

#### CLARINET

Amy Advocat  
(bass clarinet) [1-4]  
Gary Gorczyca  
(bass clarinet) [1]  
Jan Halloran\* [1-4]  
Rane Moore [2, 3]

#### TENOR SAXOPHONE

Eric Hewitt [2]

#### BASSOON

Ronald Haroutunian\* [1-4]  
Adrian Morejon [2, 3]  
Gregory Newton [1]  
Margaret Phillips  
(contrabassoon) [1-4]

#### HORN

Alyssa Daly [1]  
Eli Epstein\* [4]  
Neil Godwin [2, 3]  
Whitacre Hill\* [1]  
Kevin Owen\* [1-4]  
Ken Pope [1-4]  
Lee Wadenpfohl [2-4]

#### TRUMPET

Eric Berlin [1-4]  
Terry Everson\* [1-4]  
Richard Watson [1-4]

#### TROMBONE

Hans Bohn\* [1-4]  
Martin Wittenberg [1-4]

#### BASS TROMBONE

Christopher Beaudry [1-4]

#### TUBA

Kenneth Amis [2-4]

#### PERCUSSION

William Manley [1]  
Craig McNutt\* (timpani) [1-4]  
Robert Schulz\* [1-2, 4]  
Nicholas Tolle [2-4]  
Aaron Trant [2-4]  
Mike Williams [1, 3]

#### PIANO

Linda Osborn [1-4]

#### HARP

Amanda Romano [2-4]  
Ina Zdorovetchi [1]

#### MANDOLIN

August Watters [2]

#### HARMONICA

Ralph Rosen [4]

#### VIOLIN I

Gabriel Boyers [1]  
Deborah Boykan [2-4]  
Piotr Buczek [1-4]  
Miguel Pérez-Espejo  
Cárdenas [1]  
Colin Davis [1-4]  
Charles Dimmick\* [1-4]  
Rose Drucker [2-4]  
Tera Gorsett [1]  
Omar Chen Guey [1]  
Alice Hallstrom [2-4]  
Lilit Hartunian [2, 4]  
Oana Lacatus [2-4]  
Sonja Larson [2-4]  
Mina Lavcheva [1]  
Shaw Pong Liu [2-4]  
Amy Sims [1]  
Sarita Uranovsky [2-4]  
Katherine Winterstein [1, 3]  
Lena Wong [1]  
Ethan Wood [1-4]



## **VIOLIN II**

Elizabeth Abbate [1-4]  
Melanie Auclair-Fortier [2-4]  
Colleen Brannen\* [1-4]  
Sasha Callahan [1-4]  
Julia Cash [1-4]  
Gabriela Diaz\* [1]  
Sue Faux [2-4]  
Tera Gorsett [2-4]  
Rohan Gregory [1]  
Annegret Klaua [1]  
Anna Korsunsky [1]  
Mina Lavcheva [2-4]  
Susan Shipley [2-4]  
Brenda van der Merwe [1]  
Lena Wong [2-4]  
Edward Wu [1]

## **VIOLA**

Adrienne Elisha [2-4]  
Joan Ellersick\* [1, 3]  
Nathaniel Farny [1]  
David Feltner [1-4]  
Noriko Herndon [1-2, 4]  
Wenting Kang [1]  
Kimberly Lehmann [2-4]  
Dimitar Petkov [1-4]  
Emily Rideout [1-4]  
Rebecca Strauss [3]  
Alexander Vavilov [2, 4]  
Kate Vincent\* [1-4]

## **CELLO**

Miriam Bolkosky [1-4]  
Nicole Cariglia [1]  
Holgen Gjoni [1-4]  
Katherine Kayaian [2-4]  
Jing Li [1-4]  
Rafael Popper-Keizer\* [2-4]  
David Russell\* [1-4]  
Amy Wensink [1]

## **BASS**

Anthony D'Amico\* [1]  
Scot Fitzsimmons\* [1-4]  
Elizabeth Foulser [2-4]  
Michael Hartery [2-4]  
Robert Lynam [1]  
Bebo Shiu [1-4]

## **KEY**

[1] No. 1  
[2] No. 2  
[3] No. 3  
[4] No. 4

\*principals

## **Lukas Foss**

Symphony No. 1 in G  
Symphony No. 2 "Symphony of Chorales"  
Symphony No. 3 "Symphony of Sorrows"  
Symphony No. 4 "Window to the Past"

Producer Gil Rose  
Recording and post-production Joel Gordon and Brad Michel

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ENDOWMENT  
FOR THE ARTS

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