



BMOP
sound

DAVID RAKOWSKI: STOLEN MOMENTS
PIANO CONCERTO NO. 2

DAVID RAKOWSKI b. 1958

STOLEN MOMENTS

PIANO CONCERTO NO. 2

AMY BRIGGS piano

BOSTON MODERN ORCHESTRA PROJECT

Gil Rose, conductor

STOLEN MOMENTS (2008/2010)

- [1] I. Fast 7:45
- [2] II. Slow and expressive 7:32
- [3] III. Sultry 5:27
- [4] IV. Vivace 6:24

Sarah Bob, piano

PIANO CONCERTO NO. 2 (2011)

- [5] I. Molto vivo—Half tempo—Double tempo—
Molto vivo—Half tempo 13:48
- [6] II. Elegy for Milton: Slow—Freely, expressive—
Allegro—A bit slower—Cadenza—Tempo primo 14:29
- [7] III. Scherzo—Cadenza—Tempo primum—
Scary fast 14:35

Amy Briggs, piano

TOTAL 1:10:02

By David Rakowski

It turns out that most of the music on this album was written in Europe, and at artist residencies—the first three movements and the opening of the fourth movement of *Stolen Moments* were written at the Civitella Ranieri Foundation in Umbertide, Italy in 2008, and Piano Concerto No. 2 was written at the Camargo Foundation in Cassis, France in 2011. When I listen to these pieces, I am reminded of those places. The tango movement of *Stolen Moments* makes me think of the long, hot, unshaded walk to town from the Civitella Ranieri castle (and of the shoe store called Scarpa Time); the contrapuntal middle section of the second movement of the piano concerto reminds me of long walks through the Calanques listening to the Bach keyboard concertos on an iPod. The descending-fifth ostinato in the piano concerto makes me think, for some reason, of Lay's potato chip flavors I had in France but have not encountered in America—such as “pizza pepperoni.” I am very thankful to both foundations for the time and working space that enabled both pieces, and for the wonderful colleagues with whom I shared time in those residencies.

Piano Concerto No. 2 is in many ways a culmination of the long musical relationship I have had with Amy Briggs. I first met her when Augusta Read Thomas programmed four of my piano études on a Chicago Symphony MusicNOW concert in 2001, for which Amy was the pianist. At the time, I had written a mere thirty piano études. Amy liked them so much that she thought they should *all* be recorded, and that she was just the person to do that. Naturally, I wrote seventy more.

For two seasons, Amy performed nothing but my études, and at times we were a traveling show (“The Amy and Davy show”)—I would introduce them and tell rollicking stories

about them, and Amy would perform them marvelously. Naturally I thought a lot about the characteristics of her playing when writing additional études, especially when I wrote them on her suggestion. Her suggestion of a stride piano étude brought in, for the first time, the notion of *style* as the idea of an étude, and that eventually brought all ten of my toes into working in and around what used to be called *vernacular* styles. Especially since Amy's playing of jazz is so wonderful.

So when Rob Amory approached me on behalf of the Jebediah Foundation for a commission for a piece of my choice, naturally I thought of a piano concerto for Amy. A big piano concerto. A gigantic, monster piano concerto. And one where both Amy and I would collaborate in the ideas of what the piece would be about. I was determined to make the piece at least 40 minutes, and to compose Amy's playing into the piece in the best way I knew how. Getting Amy's list of *things I would like to do in my concerto* was just the first challenge, and that was a list I got about three days before I started writing the piece.

I didn't write from pre-determined formal graphs, but just kept a hazy picture of how the whole piece would go. I. Fast-slow-fast, II. Slow-fast-slow, III. Jazz, cadenza, telescoped return of I. The beautiful views in Cassis, the healthy farmers market food, the inexpensive boxed rosé, and the pepperoni pizza potato chips all conspired to keep me furnished with ideas, and with nothing but time at my disposal, I wrote the piece in about two and a half months. I felt particularly proud of how the contrapuntal music of the second movement became the basis of the melodic material in the stride in the third movement cadenza, and how no one has noticed that yet.

My teacher and mentor Milton Babbitt died just as I was finishing the first movement. It was such a devastatingly sad thing that I felt the need to put a strong imprint in the piece right where I was in the music, and to make the second movement into an elegy for him. Thus the antsy cascading winds simply peter out, rather than going to where they want

to go, only to be picked up again about 25 minutes later as the piece is ending. Then and only then do they get their correct denouement.

Hayes notes that the English horn solo that starts the slow movement utilizes the row from Milton's *A Solo Requiem*. Finishing the movement symmetrically, the English horn finishes with the row's retrograde, but with one note missing—a private joke about how frequently Milton would put rows on the board in seminars and either repeat a pitch or leave one out entirely.

By the way—the mustard flavored chips are pretty good, too.

The concerto is really, really, really hard. The piano writing is monstrously difficult, and so is much of the woodwind writing. The BMOP players and Gil Rose totally knock this piece out of the park, and Amy is fantastic.

Stolen Moments started with an e-mail from Greg Evans, whom I knew because he was the horn player in a piece of mine a dozen years earlier. Greg was now the Director of the Concert Division of Kaufman Center and Merkin Concert Hall, and he had an idea for a series of “classical” composers interpreting and responding to jazz idioms. Zephyros Winds, the Lark Quartet, and Anthony de Mare each had a concert; would I be willing to accept a commission to write a piece responding to jazz for all the performers put together?

When I told Greg I didn't know much about jazz, and hardly ever listened to it, why me?, he said he'd been watching YouTube videos—of Amy Briggs playing my piano études—that I had recently posted, and he liked the way I responded to specific musical problems. Specifically, he mentioned the stride étude. I said okay, how's about eight minutes? Greg said he was thinking more like twenty. Luckily, I had access to the proposed programs on that season and noticed Tony de Mare's tango set on his concert. I like tangos. Tangos aren't jazz, but I like them. I like writing them. So I said okay. And wrote 25 minutes of music. Including a sort of deconstructed tango.



RAKOWSKI COMPOSING AT PIANO. PHOTO BY MIKE KOVETT, BRANDEIS UNIVERSITY.

So I was all ready to a-splode with respondings to jazz when I got to Civitella Ranieri in late June of 2008, and when I sat down to write, I realized I didn't actually have any ideas. So naturally, I wrote a piano étude instead (#84). And then I got an idea I could work with—a slow movement with a sort of call-and-response Spiritual flavor to it, and one which would bring in the instruments in gradually.

When that movement was done, I finally had serviceable ideas for a first movement: each group (or Tony) has characteristic music that is developed and then mixed together at the end in a jam session. The winds get a kind of swingy contrapuntal writing (the incipit of which reminds my wife of the theme to a 1960s TV show), the strings get antsy unisons and octaves, and the piano gets—what else? Stride. Which means that the piano part is a monster part.

Then came the tango, written just as Umbertide got hot and steamy; since the piano has such a monster part in the first movement, it's tacet in this movement. And it comes roaring back with a torrid bebop solo to begin the finale. Which leads to, of all things, a fugato, and a contrasting section for the winds. Naturally, the ending puts musics of all the movements together, ending finally with the very opening. It turns out it works pretty well to play this piece in iTunes on repeat.

In 2010, Jason Fettig and I realized that the piece sounded pretty cool with a full string section, so I arranged the present version, adding a bass part and doubling the wind complement.

This is a difficult and virtuosic piece, too, and the piano part is especially monstrous. Many thanks to Sarah Bob for the great playing on the part, and for learning all of its one point five gazillion notes.

STOLEN MOMENTS, in its chamber orchestra form, was arranged from a version for ten instruments. The original was commissioned by the Kaufman Center with funds from the National Endowment for the Arts for performance at Merkin Concert Hall, and premiered by Lark Chamber Artists, Zephyros Winds, and Anthony de Mare on May 30, 2009. The piece is dedicated to and was an 80th birthday gift to Yehudi Wyner. The arrangement for chamber orchestra was done in July 2010, with encouragement from Jason Fettig, who conducted its premiere with the US Marine Chamber Orchestra on May 1, 2011.

PIANO CONCERTO NO. 2 was commissioned by Gil Rose and the Boston Modern Orchestra Project with funds provided by the Jebediah Foundation. It is dedicated to Amy Briggs and bears the inscription "Milton Babbitt in memoriam." BMOP, Rose, and Briggs gave the premiere on January 17, 2011 at Jordan Hall in Boston.

By Hayes Biggs

David Rakowski is no virtuoso pianist. He really isn't a pianist at all, although there are a few of his pieces that are easy enough for him to play. He calls himself a "failed trombonist," affording him a unique place in the history of piano études, of which he produced 100 between 1988 and 2010. While one other similarly large collection, the 100 *Études transcendantes* of Kaikhosru Shapurji Sorabji, exists, it is difficult to find other examples of such extensive—not to say exhaustive—compilations by non-pianists, and I know of none by trombonists, failed or not.

Rakowski is, however, a virtuoso *composer*, who writes idiomatic music that amply displays the prowess of performing virtuosi. As dazzling as the music often is, however, it is just as capable of being profound and suffused with genuine emotion—as well as a slyly wicked sense of humor—that reward repeated encounters. His piano études abundantly demonstrate these qualities, as do the two major works on this disc, both of which owe much to the études, the first of which was *E-Machines*.

E-Machines exists because of a case of composer's block: a need to momentarily escape from hammering away at a large-scale work that had reached an impasse. Rakowski wrote *E-Machines* in six days, thus hitting upon an effective means of renewing his creative juices. After finishing it, he was able to return to and complete the big piece with refreshed eyes and ears.

In a fortuitous twist, these shorter pieces that granted Rakowski a brief respite from labor on longer works that had become temporarily mired in uncertainty have, over time, bequeathed a sizeable repository of techniques, gestures, and materials that can be mined for use in composing just the sorts of larger pieces from which the études often provided a much-needed break—like piano concerti.

Rakowski's Piano Concerto No. 1 (BMOP/sound 1009), for example, was composed for Marilyn Nonken, and, like the Piano Concerto No. 2 recorded here, was premiered by BMOP. The First Concerto makes use of the conceits of several Rakowski études recorded by or written for her.

Piano Concerto No. 2 was written for Amy Briggs, a consummate musician and tireless champion of Rakowski's études, who since 2002 has recorded 92 of them. This concerto is in three movements, each approximately the same length, as opposed to the four movements of Piano Concerto No. 1, which vary in duration. Each of the three movements is in turn divided into three larger sections. Before departing for a residency in France to begin



FROM SURGE BY DEB HUBBARD/PHOTO BY STEWART CLEMENTS

working on the Second Concerto, Rakowski and Briggs talked about her “wish-list” of things she hoped he would include, all of which found their way into the piece:

- » Alternation of solo and tutti passages, as in Baroque concerti, and passages reminiscent of J. S. Bach's keyboard concerti
- » Jazz idioms
- » Passages featuring piano accompanied by percussion
- » Beginning “in medias res,” as if one were arriving after the piece was already in progress, like the beginning of *Martler* (Étude No. 14)
- » Piano doubling celesta
- » Wave-like *moto perpetuo* textures, like Luciano Berio's *Points on the curve to find...*

A chromatic turn (an ornament consisting of four or five notes embellishing a main note, including the half-steps above and below that main note) is a crucial motivic element throughout Rakowski's Second Piano Concerto. Music featuring this figure came to the composer in a dream before he left for France to write the concerto.

The piano begins alone, pianissimo, with a relentless *moto perpetuo* [5]. The soloist plays the role of instigator, with the orchestra reacting. The first appearance of the turn figure triggers the horns, which begin to pick up and briefly sustain pitches in the piano part. Eventually the rest of the orchestra comes to be similarly affected. Flutes and clarinets further animate the texture with precisely measured trills and tremolos. After the entry of mallet percussion, everything comes abruptly to a standstill on a sustained string chord, signaling the arrival of the slow middle section, with luminous harmonies suggestive of Alban Berg—a composer particularly important to Rakowski—and of another admirer of Berg's, George Gershwin. There are single plucked notes (and later glissandi as well) directly on the strings of the piano. The first oboe, doubling the top note (E) of a chord,

emerges, blossoming into a beautiful lyrical solo line that soon tapers off. An ostinato pattern (G-sharp descending to C-sharp) begins pizzicato in the piano, and is taken up by the mallet percussion. The oboe begins on the E again, but gets stuck, managing only a three-note phrase, which will recur four more times in this movement. The fast tempo returns with more woodwind trills and tremolos in dialogue with the piano, leading to a varied recap of the opening music. The brass section, instead of merely doubling the piano's pitches, now breaks out into bebop-like riffs. The climax appears to be on its way (around 13:30) with what Rakowski terms “cascading winds” mechanically slowing down “like a wind-up toy petering out and then starting to speed back up.” Instead of powering through to the end, the passage simply evaporates. While writing this section Rakowski learned of the death of his teacher Milton Babbitt, and realized that the second movement would be an elegy, in which the “stuck” oboe solo would find resolution. Movement I concludes with the soloist playing celesta for the first time, the oboe's final iteration left hanging, seemingly in a state of shock.

For those who know Babbitt primarily as an exponent of serialism, movement II [6] contains a reference that may surprise. Its opening English horn solo employs a twelve-tone set from Milton's *A Solo Requiem*, but also pays homage to some favorite music of Babbitt's, the slow movement of Ravel's Piano Concerto in G, which *ends* with an English horn solo. Rakowski recalled a lesson in which Babbitt “went on and on about that piece for about 25 minutes....Remembering how much he clearly loved the piece, it seemed I should open my piece with an English horn solo.” The tune passes to the first oboe, which plays its melody from the first movement and “extends it breathlessly into as beautiful a thing as I could think of.” The faster middle section encompasses freely imitative, jazzy music for the brass and Bachian exchanges for piano and strings from Amy's wish-list, culminating in a cadenza. A melancholy, lyrical transition featuring the strings ushers in the recap, the pianist again switches to celesta, the solo oboe finally can complete what it began in the

first movement, and the English horn and accompanying mallet percussion bring everything to a hushed conclusion.

The three sections of the third movement [7] are all fast in tempo, and the solo part includes many of the jazz tropes explored in the études, mixing elements of stride, ragtime, swing, and bop. It begins with the percussion's descending-fifth ostinato from the middle of the first movement. Much rollicking ensues, including a new twist on the use of the celesta, in which the soloist plays both it and the piano simultaneously. A big cadenza leads into the final two minutes, climaxing in a return of the first movement's "cascading winds," no longer truncated, which complete their trajectory in a final burst of rapidly spent energy, leaving in their wake only the ringing of the bass of the piano and a single crotale.

The original version of *Stolen Moments* (for string quartet, woodwind quintet and piano) was commissioned in 2008 by the Kaufman Music Center's Merkin Concert Hall in New York City via a grant from the National Endowment for the Arts, for the final concert in a series during the 2008–09 season. The theme of the series was classical composers responding to jazz. Rakowski's assignment was to bring the series' featured performers (Zephyros Winds, Lark Chamber Artists, and pianist Anthony de Mare) together for the last piece on this concert.

In 2010 the U.S. Marine Chamber Orchestra commissioned Rakowski for a piece for a children's concert, the premise of which involved the "stealing" of Beethoven's Fifth, and the solving of the mystery of the thief's identity. Several composers were named as "suspects," including Rakowski, who along with his commissioned work was revealed as the culprit. During the concert, examples of suspects' music were performed, to provide hints about their styles, including an excerpt from the first movement of *Stolen Moments*. The conductor, Jason Fettig, and the composer agreed it worked well with an expanded string complement instead of just a quartet. Fettig offered to perform the entire work if Rakowski arranged it for chamber orchestra. This transcription is for double woodwinds,

2 horns, full strings, and piano. The piano writing of course once again reinforces a clear kinship between this piece and the more jazz-inspired Rakowski études. *Stolen Moments* is a worthy heir to the tradition of such works as Copland's *Music for the Theatre* and Milhaud's *La création du monde*.

The opening movement [1] presents characteristic jazz licks, including repeated note syn-copations in the strings and winds at the outset, a two-note slurred figure first presented in the odd and deliciously cool unison doubling of oboe and extreme low-register piccolo, and a descending bluesy figure in a swung rhythm in the clarinet. This movement is about the gradual intermixing of these figures and the bringing together of the ensembles within the ensemble. The piano hits its stride shortly after one minute, coaxing the various subsets of the orchestra into an initially tentative dialogue. A few minutes later, by the time the second piano stride solo takes over, inhibitions have been shed and lampshades put on; all of the original licks and variants are in and at play in a kind of written-out jam session.

Movement II [2] is an evocation of the African-American spiritual as a kind of ecstatic proto-blues. Beginning with the strings, various solos begin to emerge from the orchestra, as if from the midst of a gospel choir; one imagines that, if actual words were being sung, we'd be hearing improvisatory, highly melismatic vocalizations. The heart of the movement is a horn solo accompanied by flute and clarinet tremolos and roulades over deep, tolling harmonies in the piano. The quietly mournful close maintains the tolling piano and hushed tremolos (now in the strings) against a plaintive unison melody, which is a variant of the opening music, for two flutes, oboe, clarinet and bassoon.

The third movement [3] is a stylized tango, its initial gesture sounding a little like an *hommage* to Stravinsky's 1940 Tango for piano. Starting languorously, its telltale rhythmic figures skewed by constantly changing meters, the tango gradually picks up speed as those figures progressively become more obvious to the ear. Sinuous solos for clarinet, flute, oboe, and violin contribute to a coolly sensuous mood. The piano, however, sits this one

out, resting up for its extended bebop solo at the beginning of the final movement [4]. Its riff of choice is based on a measured trill. At roughly a minute and a half in the strings join, eventually turning the riff into a fugue subject, presented in solo second violin and answered by solo viola. Through a metric modulation, the fugue morphs into a gigue, then back to the tempo of the piano solo. The ending reintroduces materials from earlier in the work, ending nonchalantly with the bluesy swing figure from the first movement, abruptly truncated.

© 2015 Hayes Biggs

Hayes Biggs studied with Don Freund, Mario Davidovsky, Fred Lerdaahl, and Donald Erb. A 1998 Guggenheim Fellow, he has had residencies at Copland House and the Tanglewood Music Center. His music is published by C. F. Peters and APNM, and has been recorded on the Albany and Ravello labels. hayesbiggs.com



FROM LIVE EXPERIMENTS IN HUMAN ENERGY EXCHANGE BY JOHN HORNER. PHOTO: TODD WHEELER. WITH JAMES HULL



MIKE LOVETT, BRANDEIS UNIVERSITY

David Rakowski was born and raised in St. Albans, Vermont, where he played trombone in high school and community bands, and keyboards in a mediocre rock band.

He received his musical training at New England Conservatory, Princeton, and Tanglewood, where he studied with Robert Ceely, John Heiss, Milton Babbitt, Paul Lansky, Peter Westergaard, and Luciano Berio.

Rakowski's most widely-traveled music is his collection of one hundred highly varied piano études; these pieces

approach the idea of étude from many different angles, be they technical, conceptual, compositional, or stylistic; many may be viewed on YouTube. He is now at work on a set of piano preludes and has finished fifty-eight of a projected one hundred. He has also written six symphonies, nine concertos, three large wind ensemble pieces, and a sizable collection of chamber and vocal music, as well as incidental music and music for children.

Rakowski's awards include the Rome Prize, an Arts and Letters Award from the American Academy of Arts and Letters, the Barlow Prize, and the Elise L. Stoecker Prize from the Chamber Music Society of Lincoln Center, as well as awards and fellowships from the Guggenheim Foundation, the NEA, the Rockefeller Foundation, the Tanglewood Music Center, BMI, Columbia University, and various artist colonies. He has been commissioned by the Orpheus Chamber Orchestra, the U.S. Marine Band, Sequitur, Network for New Music, Koussevitzky Music Foundation (with Ensemble 21 in 1996 and with the Boston Modern Orchestra Project in 2006), the Kaufman Center/Merkin Hall, Boston Musica Viva, the Fromm Foundation, Speculum Musicae, Triple Helix, and many others. He was a Pulitzer Prize finalist in 1999 and 2002 for works written for the Orpheus Chamber Orchestra and the Marine Band. He has been composer-in-residence at the Bowdoin Summer Music Festival

and Wellesley Composers Conference, and a Master Artist at the Atlantic Center for the Arts. His music is published by C.F. Peters; is recorded on New World/CRI, Innova, Americus, Albany, Capstone, BMOP/sound, and Bridge, and has been performed worldwide. In 2016 he was elected to the American Academy of Arts and Letters.

He has taught at Stanford, Columbia, Harvard, and New England Conservatory, and currently teaches at Brandeis University, where he is the Walter W. Naumburg Professor of Composition. Now a failed trombonist, Rakowski lives in Boston exurbia and in Maine with his wife Beth Wiemann and two cats.



BRIAN MCCONKEY

Amy Briggs has established herself as a leading interpreter of the music of living composers, while also bringing a fresh perspective to music of the past. A member of the Chicago Symphony Orchestra's MusicNOW ensemble since 2001, she has worked with composers such as Pierre Boulez, Augusta Read Thomas, Marc-Anthony Turnage, Oliver Knussen, Esa-Pekka Salonen, and Osvaldo Golijov. *The Chicago Tribune* has called "extraordinary" her "mastery of what lay on the dense, printed page and beyond," and the *Chicago Sun-Times* called her a "ferociously talented pianist." *The New York Times* described her Lincoln Center performance of Luciano Berio's *Sequenza IV* as having "a live-wire intensity." Her recordings include four critically acclaimed discs of David Rakowski's Piano Etudes on Bridge Records; two discs of solo piano and chamber music of Augusta Read Thomas for the ART label; music of Conlon Nancarrow, Morton Feldman, Edgar Varèse, and Erik Oña for Wergo Records, and a disc of contemporary piano tangos for Parma Records. She has performed across the United States, Europe, Africa, Australia and New Zealand, and Asia. Amy Briggs earned her Doctor of Musical Arts degree in Piano Performance at Northwestern University, as a student of Ursula Oppens. In 2009 she joined the faculty of the University of Chicago as Director of Chamber Music and Artist-in-Residence. Amy is a Steinway Artist.



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 perfor-

mance 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 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 the 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.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. He founded Odyssey Opera, a company dedicated to presenting eclectic operatic repertoire in a variety of formats, in September 2013. Prior to Odyssey Opera, Mr. Rose led Opera Boston as its Music Director starting in 2003, and in 2010 was appointed the company's first Artistic Director. He led Opera Boston in several

premieres including the world premiere of Zhou Long's *Madame White Snake*, which won the Pulitzer Prize for Music in 2011. With Opera Unlimited, a contemporary opera festival associated with Opera Boston, 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 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.

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.

Mr. Rose 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.

Mr. Rose has curated the Fromm Concerts at Harvard three times and served as the first curator of the Ditson Festival of Contemporary Music at Boston's Institute of Contemporary Art. As an educator, he served five years as Director of Orchestral Activities at Tufts University and in 2012 joined the faculty of Northeastern University as Artist-in-Residence and Professor of Practice. 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 four-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.

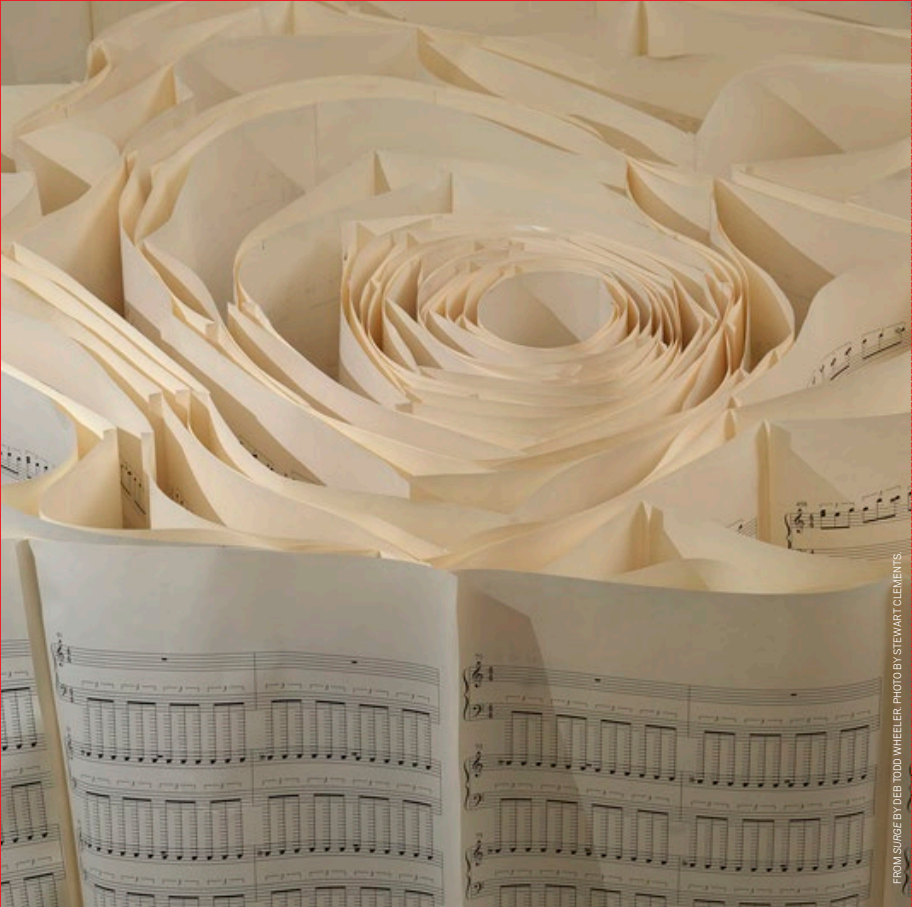
Founded by Artistic Director Gil Rose in 1996, BMOP has championed composers whose careers span nine decades. Each season, Rose brings BMOP's award-winning orchestra, renowned soloists, and influential composers to the stage of New England Conservatory's historic Jordan Hall in a series that offers the 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 was recently named Musical America's 2016 Ensemble of the Year, the first symphony orchestra in the organization's history to receive this distinction. BMOP has actively pursued a role in music education through composer residencies, collaborations with colleges, and an ongoing relationship with the New England Conservatory, where it is Affiliate Orchestra for New Music. The musicians of BMOP are equally at home in Symphony Hall, Weill Recital Hall at Carnegie Hall, and in Cambridge's Club Oberon and Boston's Club Café, where they pursued a popular, composer-led Club Concert series from 2004 to 2012.

BMOP/sound, BMOP's independent record label, was created in 2008 to provide a platform for BMOP's extensive archive of music, as well as to provide widespread, top-quality, permanent access to both classics of the 20th century and the music of today's most innovative composers. BMOP/sound has garnered praise from the national and international press; it is the recipient of 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.



FROM SURGE BY OEB TODD WHEELER PHOTO BY STEWART CLEMENTS

FLUTE

Sarah Brady* [1-2]
Rachel Braude (piccolo) [1-2]

OBOE

Nancy Dimock [1]
Laura Pardee Schaefer
(English horn) [2]
Jennifer Slowik* [1-2]

CLARINET

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

BASSOON

Ronald Haroutunian* [2]
Adrian Morejon* [1-2]
Gregory Newton [1]

HORN

Eli Epstein* [1]
Dana Christensen [2]
Meredith Gangler [1]
Neil Godwin* [2]
Nancy Hudgins [2]
Ellen Martins [2]

TRUMPET

Eric Berlin [2]
Terry Everson* [2]

TROMBONE

Hans Bohn* [2]
Martin Wittenberg [2]

PERCUSSION

Nicholas Tolle* [2]
Aaron Trant (timpani) [2]
Mike Williams [2]

PIANO

Sarah Bob [1]

VIOLIN I

Colleen Brannen [1]
Piotr Buczek [1-2]
Miguel Pérez-Espejo Cárdenas
[1]

Colin Davis [1-2]
Gabriela Diaz* [2]
Charles Dimmick* [1]
Lilit Hartunian [2]
Sean Larkin [2]
Megumi Stohs Lewis [1]
Shaw Pong Liu [2]
Yumi Okada [2]
Amy Sims [2]
Sarita Uranovsky [2]
Ethan Wood [2]

VIOLIN II

Elizabeth Abbate [1-2]
Melanie Auclair-Fortier [1]
Colleen Brannen [2]
Heidi Braun-Hill* [1-2]
Julia Cash [2]
Jodi Hagen [2]
Rebecca Katsenes [2]
Annegret Klaua [2]
Mina Lavcheva [2]
Annie Rabbat* [1]
Amy Sims [1]
Klaudia Szlachta [2]
Brenda van der Merwe [1]
Edward Wu [2]

VIOLA

Mark Berger [1]
Sharon Bielik [2]
Joan Ellersick* [1]
Nathaniel Farny [1]
David Feltner [1]
Noriko Herndon* [2]
Kimberly Lehmann [2]
Lilit Muradyan [2]
Dimitar Petkov [2]
Emily Rideout [2]
Willine Thoe [2]
Noralee Walker [2]

CELLO

Miriam Bolkosky [2]
Brandon Brooks [2]
Nicole Cariglia [2]
Holgen Gjoni* [1]
Katherine Kayaian [1-2]
Jing Li [1]
Ming-Hui Lin [2]
David Russell* [2]

BASS

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

KEY

[1] *Stolen Moments*
[2] Piano Concerto

*Principals

David Rakowski

Stolen Moments
Piano Concerto No. 2

Producer: Gil Rose
Recording and postproduction: Joel Gordon
SACD authoring: Brad Michel

Stolen Moments and Piano Concerto No. 2 are published by C.F. Peters Corporation.

Stolen Moments was recorded on May 31, 2012 at Distler Performance Hall in Somerville, MA; Piano Concerto No. 2 was recorded on January 22, 2014 at Jordan Hall in Boston, MA.



This recording was made possible in part by the National Endowment for the Arts, the Theodore and Jane Norman Fund for Faculty Research and Creative Projects of Brandeis University, and David Rakowski.

Thanks to Rob Amory and the Jedediah Foundation for getting the ball rolling on and commissioning Piano Concerto No. 2.

Thanks to Greg Evans for arranging for the commission of *Stolen Moments* and getting NEA funding for it.

Thanks to Gil Rose for just about everything.

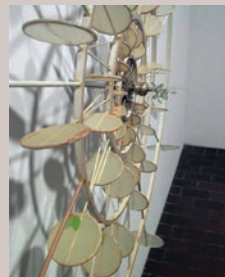
Thanks to Amy Briggs for teaching me how to write for piano.

Thanks to the Dana Prescott and the Civitella Ranieri Foundation for the gift of time.

Thanks to Connie Higginson and Leon Selig and to the Camargo Foundation for the gift of time.

Thanks to Jason Fettig and "The President's Own" US Marine Band for premiering this version of *Stolen Moments*.

—David Rakowski



Cover art: from *Live Experiments in Human Energy Exchange*, installation by Deb Todd Wheeler, Gallery at Green Street (Boston, MA), fall 2006.
Photo courtesy the artist.
www.btwstudios.org

© 2016 BMOP/sound 1048
Design: John Kramer
Editor: Zoe Kemmerling

