



BMOP
sound

ERIC NATHAN: THE SPACE OF A DOOR

ERIC NATHAN b.1983

PAESTUM for Orchestra

OMAGGIO A GESUALDO

THE SPACE OF A DOOR

TIMBERED BELLS

MISSING WORDS I

ICARUS DREAMT

PAESTUM for Sinfonietta

BOSTON MODERN ORCHESTRA PROJECT

Gil Rose, conductor

- [1] **PAESTUM FOR ORCHESTRA** (2013) 8:39
- [2] **OMAGGIO A GESUALDO** (2013, REV. 2017) 5:25
- [3] **THE SPACE OF A DOOR** (2016) 10:12
- [4] **TIMBERED BELLS** (2011) 9:43

MISSING WORDS I (2014)

- [5] I. Eisenbahnscheinbewegung (Railway-Illusion-Motion) 3:09
- [6] II. Herbstlaubtrittvergnügen (Autumn-Foliage-Strike-Fun) 1:28
- [7] III. Fingerspitzentanz (Fingertips-Dance) 3:08
- [8] **ICARUS DREAMT** (2008) 10:02
- [9] **PAESTUM FOR SINFONIETTA** (2013) 8:19

TOTAL 60:08

4 QUINTO



Hi disperata vita Ahi disperata
vita Ahi disperata vi ta Che fuggen
d'il mio bene Che fuggend' il mio bene Miseramente cadde
in mille pene Deh torna Deh torn' alla tua luc'alm'e gradi ta
Che ti' vuol dar ai ra Deh torna Deh torn' alla tua luc'alm'e
gradi ta Che ti' vuol dar aita Che ti' vuol dar ai ra.

QUINTO PART FROM "AHI DISPERATA VITA" IN MADRIGAL LIBRO TERZO BY CARLO GESUALDO, 1595

By Eric Nathan

I feel that my compositions are like children that go off into the world and grow into their own selves. I learn from them and hope they continue to surprise me. Great joy comes from witnessing what they become. Performers play a crucial role in a piece's "becoming." When players give their heart to a performance, they imbue the music with something deeply human that comes from a perspective different than my own. This melding of perspectives is the beauty of music-making to me. My sincere thanks to Gil Rose and BMOP for contributing their own perspectives to these works.

This album frames a body of work that spans eight years (2008-2016), from my student days to the present. Musically, you will likely hear threads of ideas that I have been returning to, repeatedly engaging with them as a painter might return to a concept over a period of time. Returning to and renewing exploration helps me better understand myself.

What may be more unheard in these compositions are the extra-musical conceptual underpinnings that these works share. Many of the compositions on this album arose from my engaging with the past in some way to express my experience of the present. When I visited the Greek ruins of Paestum and experienced the monumental pillars of the Temple of Hera standing tall against an empty field of ruins, I immediately started to imagine music of great energy and activity. Engaging with Carlo Gesualdo's music and the words set in his madrigal, "Ahi, disperata vita," lent a creative lens through which I found a way to express my own feelings of loss. The glorious sight of thousands of gleaming, beckoning books that greets visitors to the solitude of Providence's historic Athenaeum, led me to

explore teeming, asynchronous musical textures situated within landscapes of stillness in *the space of a door*.

As I stand now and look back at my music over these past few years, I find that the external inspirations that helped give rise to the various textures and ideas in my music are only points of departure—perhaps, scaffolding—but my engaging with them thoughtfully was a vital means to an end. However, the deepest meaning that remains for me in the end comes from the musical elements themselves, and the emotions I unlocked in myself trying to share something with others.

The works on this album contrast on the surface but behind the curtain I approach them similarly: telling the stories of my musical characters, and creating meaning through the long-range dialogue between the most basic of building blocks – motives, intervals, textures and harmony. I compose for my music to be performed live and to be experienced from beginning to end. This music is highly detailed, and I think of the web of connections created by each note, but the deepest meaning comes from each piece's larger formal logic. To me, musical surfaces may give a listener an immediate response, but the form places the ultimate assignment of meaning in the listener's hands. Now I present this album to you.

PAESTUM, for full orchestra, was premiered by the New England Philharmonic, Richard Pittman, Music Director, on March 3, 2018, at the Tsai Performance Center at Boston University in Boston, MA.

OMAGGIO A GESUALDO, for string orchestra, received its premiere by the New York Classical Players, Dongmin Kim, conductor, on September 29, 2017, at Advent Lutheran Church in New York, NY.

THE SPACE OF A DOOR, for full orchestra, was commissioned and premiered by the Boston Symphony Orchestra, Andris Nelsons, Music Director, on November 8, 2016, at Symphony Hall in Boston.

TIMBERED BELLS is scored for symphonic brass ensemble and percussion and was premiered by the Tanglewood Music Center Fellows conducted by Robert Trevino on July 3, 2011, at Florence Gould Auditorium, Seiji Ozawa Hall in Lenox, MA.

MISSING WORDS I is scored for clarinet, bassoon, horn, string quartet, and double bass. It was premiered by Scharoun Ensemble Berlin, conducted by the composer, on February 15, 2014, at the Villa Aurelia, American Academy in Rome, Italy.

ICARUS DREAMT, scored for orchestra, received its premiere by the Cornell Symphony Orchestra, Chris Younghoon Kim, conductor, on May 2, 2010, at Bailey Hall in Ithaca, NY.

PAESTUM, version for sinfonietta, was premiered by the Melos Ethos Ensemble at the International Society for Contemporary Music World Music Days in November 2013 in Bratislava, Slovakia.

By Robert Kirzinger

Eric Nathan's music emerges from the interplay of musical sound and lived experience. Literature, visual art, music itself, and even relatively prosaic phenomena serve as catalysts for his work, but its foundations are in his thorough grounding in the practice of making music and his treatment of sound itself as a tactile, physical force. The seven works (count-

ing both versions of *Paestum*) on this disc reveal a composer reveling in the possibilities of medium-to-large ensembles in music with a wide range of external reference points. The abstract nature of “orchestral” is in play here as well, embracing ensemble types from strings, to brass and percussion, to chamber orchestra, to full symphony orchestra.

Nathan was awarded the Rome Prize from the American Academy in Rome in 2013, an opportunity that could hardly have been more sympathetic for the composer. A year in the Eternal City, among artists and scholars from many different disciplines, was ideally suited for this musician whose imagination is fired most reliably by encounters with new ideas. The phenomenon of place—socially crosshatched, history-saturated, vibrant with residue of the present and the past—is especially salient for Nathan, a number of whose works are reactions to encounters with a physical space. *Paestum*, in particular, was a direct result of his time in Italy; another Italy-influenced piece is the chamber work *Why Old Places Matter*, composed on a Boston Symphony Orchestra commission for the Boston Symphony Chamber Players. *Why Old Places Matter* took its title from a book by the historical preservationist Tom Mayes, whom Nathan met at the American Academy and whose articulation of the importance of preserving old buildings resonated strongly with the composer.

The works in this collection were inspired and shaped by a variety of ideas. Specific places inform three works; music and text are the basis for the Gesualdo tribute; the joy of language triggered the *Missing Words* octet, and visual art and mythology are the focus of *Icarus Dreamt*. These origins are, of course, important, but at the end of the day the music itself is what we’re here for. Nathan suggests that bringing these works and their various ensemble types into proximity with one another—something we’re unlikely to encounter in a concert, alas—allows the listener to hear how he sees “the orchestra through different lenses,” requiring different approaches to achieving contrast and continuity within each work. These pieces also define a span of his career, from the breakthrough work *Icarus Dreamt* to one of his most significant commissions, *the space of a door*, which was premiered by

the Boston Symphony Orchestra. The full-orchestra and sinfonietta versions of Nathan’s *Paestum* are the “pillars” on either end of the disc—echoing the Greek pillars prominent in the Paestum ruins.

By no means does Eric Nathan focus solely on the orchestra; his catalog includes a wide range of solo works and chamber works, ranging from a two-minute solo piano piece in tribute to the composer’s teacher Steven Stucky, to the series of (so far) five *Missing Words* pieces for various ensemble types, the largest of which is the present work, *Missing Words I* for eight players. Born in New York City and now based in Providence, where he is on the faculty of Brown University, Nathan has especially good relationships with Boston-based groups, receiving commissions from Boston Musica Viva, Winsor Music, New England Philharmonic, and the Boston Symphony Orchestra. His relationship with the BSO began at Tanglewood, where many of his formative concertgoing experiences took place. He returned as a participant in the festival: he wrote a fanfare that was performed at the Boston University Tanglewood Institute in 2002, and in 2010 he was chosen as a Composition Fellow of the BSO’s Tanglewood Music Center. It was the TMC that commissioned his *Timbered Bells*, which was premiered in 2011. The BSO’s commissions for *Why Old Places Matter* and *the space of a door* followed in relatively quick succession, and the orchestra commissioned from him a second orchestral work, his Concerto for Orchestra, for the opening week of its 2019–2020 season. Additional commissions have come from the New York Philharmonic, Aspen Festival, Yale Symphony Orchestra, New York Classical Players, Chelsea Music Festival, the Fromm Foundation, and many others.

As someone who delves deeply into the capabilities of individual instruments, Nathan realizes the exponentially richer scope of larger ensembles, each of whose members can conceivably play at the level of a virtuoso soloist. The range of possibility larger groups offer sparks particular enthusiasm and imagination, and of course the more one does in this medium, the more one can *think* of doing. In this light, judicious restraint and a sure sense

of craft is every bit as important as spontaneous brilliance. Related to this are the practical balances—one must make a piece as easily rehearsable and playable as possible while still aiming for substance; one hopes to give each player an interesting part while making it clear how they fit into the pattern as a whole. Nathan’s background as an outstanding trumpet player with both jazz and classical chops and a more-than-competent pianist prepared him to be able to assess both the pragmatic and the daring.

* * *

Paestum is named after an archaeological site by the same name in Italy, down the coast from Salerno. The site is the ruin of a Greek city from about the sixth century BCE. Like the Parthenon, the temples of Hera and Athena at Paestum are stunning archetypes of the Greek temple, and one’s view of both is unimpeded and uncluttered. The site around these temples reveals the basic layout of the ancient settlement, and unlike Ostia Antica or the Roman Forum, the atmosphere can be contemplative.

Nathan frequently opens his pieces with a definitive gesture, the musical equivalent to the moment of his first encounter with a work’s inspiration. In *Paestum*—both the orchestral [1] and sinfonietta [9] versions—this opening announcement encapsulates in a couple of seconds the potential energy of the entire piece. In one of the most intense and complex passages in Nathan’s music, the various musical strata explored in this eight-minute piece are presented in a kind of “big bang” moment. This is followed by an unraveling, during which the texture clarifies and each musical idea gradually comes into separate focus: skittering scales in the high woodwinds, glissandi and sharply articulated rising scales in the strings, brass mimicking tolling bells. Percussion, piano, and (in the large-orchestra version) harp create musical sparks. Eventually an enigmatic melody emerges in the woodwinds, cut short but later returning as a long unison melody for flutes, oboes, and clarinets, like a coalescing of the earlier brass passages. Latent energy remains: brass and piano continue



HERA AT PAESTUM. PHOTO BY MICHELLE J. SWANNING

their sharp punctuation. The woodwind melody speeds up, taking us back to a mosaic-like return of the main ideas, interspersed with silence. The ending is clipped, interrupting a solo clarinet in mid-thought.

Paestum was commissioned by the International Society for Contemporary Music (ISCM) and the International Society of Information Centres, and was premiered in Bratislava, Slovakia, by the Melos Ethos Ensemble in November 2013 in its sinfonietta version. Although there are no major structural differences between the two versions, one can clearly hear textural variations, for example solo string quintet versus a full string section; a much fuller wind section, and the addition of harp as a partner to the piano add richness to the larger version, while in the sinfonietta version the transparent scoring results in chamber-music-like clarity.

The six-minute *Omaggio a Gesualdo* [2], like *Paestum*, exists in both large-ensemble and chamber forms; in addition to the string orchestra version, it can be played by string quartet or string quintet. The original quintet (2013) was commissioned by the Chelsea Music Festival; the string orchestra version was commissioned by the New York Classical Players, who premiered it in November 2017 under Dongmin Kim. The piece is based on Gesualdo's madrigal *Ahi, disperata vita* ("Ah, desperate life"). In a sense, the *Omaggio* is Nathan's own madrigal-like rendering of the madrigal text; or better still, it's a palimpsest that overwrites both Gesualdo's music and the poem: "Ah, desperate life/Which, while fleeing from my loved one/falls miserably into a thousand torments!/Oh, turn to your sweet and gracious light/which wants to give you comfort." Those who know the madrigal might readily hear in Nathan's opening superimposed chords the unexpected major-second dissonance that Gesualdo adds to his opening harmony—illustrating the lamenting "Ahi!" (i.e., "Alas!")—and discern in the *Omaggio*'s quick descending scales Gesualdo's falling melodic line; they also illustrate the "fleeing" of the poem's second line. An intense cello melody in the middle of the piece is like a remembered version of Gesualdo's lyricism; the harmonics in the strings

about four minutes in are the third line's "gracious light." The "comfort" of the last line is readily heard in the final moments (with just a hint of what came before).

the space of a door [3] was commissioned by the Boston Symphony Orchestra as part of a miniature Brahms festival featuring that composer's four symphonies and both piano concertos. Nathan's piece opened the November 2016 concerts featuring Brahms's D minor concerto and either the First or Second symphony. (The BSO commissioned another young American composer, Timo Andres, for the second week of concerts.) Although the commission didn't require any reference to Brahms's music, Nathan drew the F-sharp–A chord at the start of his piece from the rising melodic interval opening Brahms's Second Symphony, one of several musical allusions he scattered throughout.

Those allusions have other philosophical foundations as well. *the space of a door*, which takes its title from a Samuel Beckett poem ("my way is in the sand flowing"), was in part inspired by a place of infinite references, the Providence Athenaeum, which Nathan first visited when he moved to Providence to join the faculty of Brown University. He added another dimension upon hearing of the sudden passing of his mentor Steven Stucky in February 2016, just a month after he began writing the piece. Stucky's own tendency to use quotations in his work was further incentive for Nathan to tap into a personal canon of musical influences. The opening of *the space of a door* includes not only the Brahms figure but also a great C major chord, a quote from Bartók's *Bluebeard's Castle*, depicting the opening of the fifth door to reveal the wide vista of the Duke's kingdom. (The superimposition of two meaningful, disparate ideas like this is characteristic of Nathan's musical thinking.) Other references are more subtly and privately woven into the piece, in keeping with Stucky's practice. Nathan dedicated the score to Stucky in memoriam, as well as to the BSO.

The F-sharp–A dyad coupled with the big (and lushly orchestrated) C major triad provides the harmonic starting point for *the space of a door*. Short, uncoordinated string fragments and woodwind filigrees, evoking the light of the high-ceilinged Athenaeum as Nathan first experienced it. A gradual decrescendo, along with a thinning-out of the orchestral texture, leads to a still passage, brief, quiet figures over a long, sustained chord. Percussion, played with brushes and with a sheet of paper being rubbed on the surface of the bass drum, perhaps illustrate the sounds of all those quietly turning pages over time.

A furious, aggressive passage halfway through the piece, including a brief fugal episode, is in keeping with Nathan's broadening of the expressive content of the piece to include darker elements, which reflect not only his grief at Stucky's passing but also his awareness of tragic events throughout the world. Echoes of ideas from earlier in the piece, including an altered recollection of the beginning, broaden out once again to sustained music, from which a solo violin triggers an asynchronous, shimmering wash of sound, marked "Fragile, with a sense of magic," which could well serve as the composer's broader statement about music and its place in the world.

Timbered Bells [4] is a tribute to the Berkshire Mountain environs of Tanglewood, a kind of home-away-from-home for Eric Nathan. It was commissioned by the Tanglewood Music Center with support from the Merwin Geffen, M.D. and Norman Solomon, M.D. New Commissions Fund, and was premiered by TMC Fellows in 2011. The score calls for sixteen brass (trumpets, horns, trombones, and tuba) plus two percussion. The title suggests to the bells of the brass instruments as well as the bell-like reverberations these instruments create among the hills and across the Stockbridge Bowl. "Timbered" refers to instrumental timbre, as well as the woods around Lenox Mountain and Yokun Ridge. *Timbered Bells* opens with several overlaid, independent fanfare ideas that eventually come together in coordinated groups. In the calm central episode, Nathan highlights the timbral distinctions

among the sections, moving in slow waves from high to low. The whole ensemble coalesces in a big chord to start the final section, a return to fanfare-like exuberance.

Nathan's *Missing Words* pieces are a chance to revel in the mutability of language without using words. Each piece was inspired by a word from the writer and designer Ben Schott's book *Schottenfreude*, which comically expands on the German language's proclivity to create new words via combinations of existing ones. Nathan was introduced to the (perhaps unanticipated) delights of this practice by his wife Luyuan's interest in German. The *Missing Words* pieces are invariably on the ebullient, playful side of the expressive spectrum.

Missing Words for octet was composed for the Berlin-based Scharoun Ensemble, a mixed chamber group made up of members of the Berlin Philharmonic that has served as an ensemble-in-residence at the American Academy in Rome. Each of the piece's three short movements takes its title and musical mood from one of Schott's Germanish neologisms. The first is "Eisenbahnscheinbewegung" [5], which the author translates as "Railway-Illusion-Motion...the false sensation of movement when, looking out from a stationary train, you see another train depart." The movement begins slowly and very almost imperceptibly accelerates; the heavy pizzicati in cello and bass suggest immense physical difficulty. The static harmonic basis grounds us (like the unmoving train), but glissandi in the strings and the closely spaced sustained chords of clarinet, horn, and bassoon undermine our perception of stillness. The second movement is "Herbstlaubtritvergnügen" ("Autumn-Foliage-Strike-Fun") [6], which Schott defines as delight in kicking through piles of autumn leaves. Nathan's personal physical research into this phenomenon can be heard in the horn's variably aggressive chromatic rips—the kick itself. Some kicks send individual leaves spiraling surprisingly through the air (via the violin). The clarinet gets the final kick, a foreshadowing of the third movement, "Fingerspitzentanz" ("Fingertips-Dance") [7], which describes "tiny triumphs of nimble-fingered dexterity" such as threading a needle. The players use *only* fingertips in many cases, creating subtle, fragile webs of collective sound. Each instrument achieves

its own tiny triumph, but the clarinet is at the fore, threading very fast chromatic figures (with bassoon providing occasional breathers) through a very small space.

Icarus Dreamt [8] was given an initial public reading by the American Composers Orchestra, José Serebrier, conductor, in the ACO's Underwood New Music Readings at Miller Theater in New York City in May 2009; its official premiere by the Cornell Symphony Orchestra, Chris Younghoon Kim, conductor, took place in May 2010. The earliest work here, the composer recognizes it as a big step forward both compositionally and in his career. Its inspiration was typically multifaceted: two contrasting artworks "about" flight, and a Greek myth. One of the artworks is a deceptively simple, mesmerizing kinetic sculpture by Arthur Ganson, *Machine with 23 Scraps of Paper*. The machine consists of twenty-three thin upright rods, with a wing-like piece of paper attached at the top. The otherwise industrial-looking machine moves the rods up and down, causing the paper to "flap" like twenty-three pairs of wings. The other artwork is Henri Matisse's famous collage *Icarus*, a black silhouette of a figure falling or floating among stars on a blue background. The latter led to the story of Icarus, whose flight too close to the sun caused the wings made by his father Daedalus to fail. The composer combined the kinetic energy of the sculpture and the dynamic gestural grace of the collage with a narrative for the piece based not on the bleak outcome of the myth but rather on a dream Icarus has before his flight. He foresees his death but in the dream is able to continue his flight "to the sky and beyond." Nathan's skill with tone-painting is present throughout. An imaginative texture of high woodwinds in combination with harp and dry percussion begins the piece (marked "Restlessly fluttering"). The ensemble fills out in crescendo and begins a gradual descent into a low-register trough of bassoon and bass drum before rising again, bringing with it clear melodic ideas in the violins. In the final minutes it's easy to imagine Icarus breaking free of gravity entirely and entering the glittering spaces between the stars.

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Robert Kirzinger is a composer and writer living in Boston. He is on the staff of the the Boston Symphony Orchestra.



MACHINE WITH 23 SCRAPS OF PAPER BY ARTHUR GANSON (DETAIL). PHOTO BY CHEHALIS HEIGER.



Eric Nathan's (b. 1983) music has been called "as diverse as it is arresting" with a "constant vein of ingenuity and expressive depth" (*San Francisco Chronicle*), "thoughtful and inventive" (*The New Yorker*), and as moving "with bracing intensity and impeccable logic" (*Boston Classical Review*).

Nathan, a 2013 Rome Prize Fellow and 2014 Guggenheim Fellow, has garnered acclaim internationally through performances by Andris Nelsons and the Boston Symphony Orchestra, National Symphony Orchestra, Berlin Philharmonic's Scharoun Ensemble, International Contemporary Ensemble, BMOP, Boston Symphony Chamber Players, Nouvel Ensemble Moderne, Boston Musica Viva, JACK Quartet, American Brass Quintet, Ensemble Dal Niente, A Far Cry, and performers including sopranos Dawn Upshaw, Lucy Shelton, Tony Arnold, violinist Jennifer Koh, trombonist Joseph Alessi, pianist Gloria Cheng, and violist Samuel Rhodes.

His music has additionally been featured at the New York Philharmonic's 2014 and 2016 Biennials, Carnegie Hall, Aldeburgh Music Festival, Tanglewood Festival of Contemporary Music, Aspen Music Festival, MATA Festival, Cabrillo Festival of Contemporary Music, Ravinia Festival Steans Institute, Yellow Barn, Music Academy of the West, 2012 and 2013 World Music Days, and Louvre Museum.

Recent projects include three commissions from the Boston Symphony Orchestra, including a chamber work for the Boston Symphony Chamber Players and two orchestral works, *the space of a door*, which Andris Nelsons and the BSO premiered in November 2016 and commercially released on the Naxos label in 2019, and *Concerto for Orchestra*, which Nelsons premiered on the BSO's 2019-20 season-opening concerts. Nathan has received additional commissions from the New York Philharmonic for its CONTACT! series, Tanglewood Music Center, Aspen Music Festival for the American Brass Quintet, Boston Musica Viva, and the

New York Virtuoso Singers. Nathan has been honored with awards including a Copland House residency, ASCAP's Rudolf Nissim Prize, four ASCAP Morton Gould Awards, BMI's William Schuman Prize, Aspen Music Festival's Jacob Druckman Prize, a Charles Ives Scholarship from the American Academy of Arts and Letters, and Leonard Bernstein Fellowship from the Tanglewood Music Center.

In 2015, Albany Records released a debut CD of Nathan's solo and chamber music, "Multitude, Solitude: Eric Nathan," produced by Grammy-winning producer Judith Sherman, featuring the Momenta Quartet, trombonist Joseph Alessi, violist Samuel Rhodes, oboist Peggy Pearson, pianist Mei Rui, and trumpeter Hugo Moreno. (Le) Poisson Rouge presented a CD release concert of Nathan's music in October 2015.

Nathan currently serves as Composer-in-Residence with the New England Philharmonic, and has previously served as Composer-in-Residence at the 2013 Chelsea Music Festival (New York) and 2013 Chamber Music Campania (Italy). He received his doctorate from Cornell and holds degrees from Yale (B.A.) and Indiana University (M.M.). Nathan served as Visiting Assistant Professor at Williams College in 2014-15, and is currently David S. Josephson Assistant Professor of Music in Composition-Theory at the Brown University Department of Music. He also has served as a guest artist faculty member at Yellow Barn's Young Artists Program.



INTERIOR OF THE BOSTON PUBLIC LIBRARY. PHOTOGRAPHY BY KENNETH C. ZIRKEL.



LIZ LINDER

Gil Rose is a musician helping to shape the future of classical music. Acknowledged for his “sense of style and sophistication” by *Opera News*, noted as “an amazingly versatile conductor” by *The Boston Globe*, and praised for conducting with “admiral command” by *The New York Times*, over the past two decades Mr. Rose has built a reputation as one of the country’s most inventive and versatile conductors. His dynamic performances on both the symphonic and operatic stages as well as over 75 recordings have garnered international critical praise.

In 1996, Mr. Rose founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording symphonic music of the twentieth and twenty-first centuries. Under his leadership, BMOP has won fourteen ASCAP awards for adventurous programming and was selected as Musical America’s 2016 Ensemble of the Year, the first symphony orchestra to receive this distinction. Mr. Rose serves as the executive producer of the GRAMMY® Award–winning BMOP/sound recording label. His extensive discography includes world premiere recordings of music by John Cage, Lukas Foss, Charles Fussell, Michael Gandolfi, Tod Machover, Steven Mackey, Evan Ziporyn, and many others on such labels as Albany, Arsis, Chandos, Cantaloupe, ECM, Naxos, New World, and BMOP/sound.

In September 2013, he introduced a new company to the Boston opera scene, Odyssey Opera, dedicated to eclectic and underperformed operatic repertoire. Since the company’s inaugural performance of Wagner’s *Rienzi*, which took the Boston scene by storm, Odyssey Opera has continued to receive universal acclaim for its annual festivals with compelling themes and unique programs, presenting fully staged operatic works and concert performances of overlooked grand opera masterpieces. In its first five years, Mr. Rose has brought 22 operas to Boston, and introduced the city to some important new artists. In 2016 Mr. Rose founded Odyssey Opera’s in-house recording label with its first release, Pietro Mascagni’s

Zanetto, followed by a double disc of one act operas by notable American composer Dominick Argento in 2018 and the world premiere recording of Mario Castelnuovo-Tedesco's *The Importance of Being Earnest* in 2020.

From 2012 to 2019, he was the Artistic Director of the longstanding Monadnock Music Festival in historic Peterborough, New Hampshire. Mr. Rose conducted several premieres as well as cycles of the symphonies of Beethoven and Mendelssohn. He made his opera stage directing debut in two revivals of operas by Dominick Argento as well as conducting, directing, and producing a production and world premiere recording of Ned Rorem's opera *Our Town* in the historic Peterborough Townhouse.

Mr. Rose maintains a busy schedule as a guest conductor on both the opera and symphonic platforms. He made his Tanglewood debut in 2002 and in 2003 he debuted with the Netherlands Radio Symphony at the Holland Festival. He has led the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of the Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana, and National Orchestra of Porto. In 2015, he made his Japanese debut substituting for Seiji Ozawa at the Matsumoto Festival conducting Berlioz's *Béatrice et Bénédict*, and in March 2016 made his debut with New York City Opera at the Appel Room at Jazz at Lincoln Center. He has since returned to City Opera in 2017 (as Conductor and Director) in Zankel Hall at Carnegie Hall and 2018 conducting a double bill of Rameau & Donizetti's settings of *Pigmalione*. In 2019, he made his debut conducting the Juilliard Symphony in works of Ligeti and Tippett.

As an educator, he has served on the faculty of Tufts University and Northeastern University, and has worked with students at a wide range of colleges such as Harvard, MIT, New England Conservatory, Carnegie Mellon University, and the University of California at San Diego, among others.

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 has won a GRAMMY® Award for Best Opera Recording and 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. During its 20th anniversary season, BMOP was named Musical America's 2016 Ensemble of the Year, the first symphony orchestra in the organization's history to receive this distinction.

BMOP has actively pursued a role in music education through composer residencies, collaborations with colleges, and an ongoing relationship with the New England Conservatory, where it is Affiliate Orchestra for New Music. The musicians of BMOP are equally at home in Symphony Hall, Weill Recital Hall at Carnegie Hall, and in Cambridge's Club Oberon and Boston's Club Café, where they pursued a popular, composer-led Club Concert series from 2004 to 2012.

BMOP/sound, BMOP's independent record label, was created in 2008 to provide a platform for BMOP's extensive archive of music, as well as to provide widespread, top-quality, permanent access to both classics of the 20th century and the music of today's most innovative composers. BMOP/sound has garnered praise from the national and international press; it is the recipient of a 2020 GRAMMY® Award for *Tobias Picker: Fantastic Mr. Fox*, eight GRAMMY® Award nominations, and its releases have appeared on the year-end "Best of" lists of *The New York Times*, *The Boston Globe*, National Public Radio, *Time Out New York*, *American Record Guide*, *Downbeat Magazine*, WBUR, NewMusicBox, and others.

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

FLUTE

Sarah Brady* (piccolo) [1, 3, 6-7]
Rachel Braude (piccolo) [1, 3, 6]
Jessica Lizak (piccolo) [1, 6]

OBOE

Jennifer Slowik* [1, 3, 6-7]
Catherine Weinfield [1, 3, 6]

CLARINET

Amy Advocat [3, 5, 7]
Gary Gorczyca
(bass clarinet) [1]
Jan Halloran* [1, 3, 6]
Michael Norsworthy* [1, 6]

BASSOON

Ronald Haroutunian* [1, 3, 5-6]
Jensen Ling [1, 6]
Gregory Newton [7]
Margaret Phillips
(contrabassoon) [1, 3, 6]

HORN

Nick Auer [4]
Alyssa Daly [3]
Hazel Dean Davis [1, 4]
Neil Godwin* [3, 6]
Whitacre Hill* [1, 4-5, 7]
Rebekah Lorenz [6]
Clark Matthews [1, 3, 4]
Kevin Owen* [1, 3, 4]
Alex Stening [4, 6]
Sarah Sutherland [6]

TRUMPET

Eric Berlin [3, 6]
Terry Everson* [1, 3-4, 6-7]
Joseph Foley [4]
Richard Kelley [1, 4, 6]
Dana Oakes [1, 3, 4]
Richard Watson [4]

TROMBONE

Christopher Beaudry
(bass trombone) [1, 4, 6]
Hans Bohn* [3, 6-7]
Alexei Doohovskoy [1, 3-6]
Victoria Garcia-Daskalova*
[1, 4]
Matthew Luhn [5]

TUBA

Kenneth Amis [1, 3-4]
Takatsugu Hagiwara [6]

PERCUSSION

Jonathan Hess [1]
Eric Huber [6]
Craig McNutt* (timpani)
[1, 3-4, 6]
Robert Schulz* [1, 3, 6-7]
Matthew Sharrock [3]
Nicholas Tolle [1, 3-4]
Michael Zell [6]

HARP

Franziska Huhn [1, 6]
Ina Zdorovetchi [3]

PIANO

Linda Osborn [1, 7]

VIOLIN I

Maelynn Arnold [1]
Sarah Atwood [3, 6]
Heidi Braun-Hill* [1]
Piotr Buczek [1, 3, 6]
Natalie Calma [3]
Kyra Davies [3]
Colin Davis [1, 3]
Sonia Deng [1, 6]
Gabriela Diaz* [2-3, 5-7]
Tudor Dornescu [3, 6]
Susan Faux [1]
Zenas Hsu [1]
Susan Jensen [2, 6]
Sean Larkin [6]
Mina Lavcheva [2]
Jae Young Cosmos Lee [1]
Yumi Okada [2]
Nicole Parks [2-3, 6]
David Rubin [3]
Amy Sims [2-3, 6]
Zoya Tsvetkova [1]
Sarita Uranosky [3]
Katherine Winterstein [6]
Ethan Wood [1, 3]

VIOLIN II

Gabriel Boyers [6]
Colleen Brannen [6]
Heidi Braun-Hill* [5-7]
Julia Cash [3]
Tera Gorsett [1]
Lilit Hartunian [1-3, 6]
Michael Hustedde [3]
Rebecca Katsense [3]
Alexandra Labinska [3, 6]
Sean Larkin [3]
Mina Lavcheva [1, 6]
Judith Lee [1, 3]
Shadwa Mussad [1, 6]
Karen Oosterbaan [3]
Nicole Parks [1]
Annie Rabbat* [1-2]
Micah Ringham [2]
Kay Rooney Matthews [1-3, 6]
Nivedita Sarnath [1-3, 6]
Klaudia Szlachta [1-2]
Katherine Winterstein* [3]
Edward Wu [3, 6]

VIOLA

Mark Berger* [1, 3]
Eva Boltax [3]
Joan Ellersick* [2, 5, 7]
Nathaniel Farny [1-3, 6]
Noriko Futagami* [1-3, 6]
Ashleigh Gordon [3, 6]
Anna Griffis [3]
Maureen Heflinger [3]
Samuel Kelder [6]
Lauren Nelson [3, 6]
Dimitar Petkov [1, 6]
Emily Rideout [1, 3, 6]
Emily Rome [1, 3, 6]
Peter Sulski* [1-2]

CELLO

Egor Antonenko [1]
Miriam Bolkosky [1, 3, 6]
Jonathan Butler [6]
Kevin Crudder [3]
Darry Dolezal [2, 6]
Ariana Falk [1]
Ariel Friedman [2]
Katherine Kayaian* [3, 6]
Mina Kim [3]

Stephen Marotto [1, 3]
Velleda Miragias [1-3, 6]
Rafael Popper-Keizer* [1-2]
David Russell* [5-7]
Emileigh Vandiver [3]

BASS

Anthony D'Amico* [1-3, 6]
Scot Fitzsimmons [1, 3, 6]
Katherine Foss [3, 6]
Robert Lynam [1, 3]
Bebo Shiu [1-2, 5-7]

KEY

[1] Paestum (for Orchestra)
[2] Omaggio a Gesualdo
[3] the space of a door
[4] Timbered Bells
[5] Missing Words
[6] Icarus Dreamt
[7] Paestum (for Sinfonietta)

*Principals

Eric Nathan

Paestum (for Orchestra)
Omaggio a Gesualdo
the space of a door
Timbered Bells
Missing Words I
Icarus Dreamt
Paestum (for Sinfonietta)

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

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Paestum (for Orchestra) and *Timbered Bells* were recorded June 5, 2017, at Jordan Hall in Boston, MA. *Omaggio a Gesualdo* was recorded June 4, 2018, at Distler Performance Hall at Tufts University in Somerville, MA. *the space of a door* was recorded March 21, 2017, at Jordan Hall. *Missing Words I* and *Paestum (for Sinfonietta)* were recorded February 13, 2016, in Fraser Hall at WGBH studios in Boston. *Icarus Dreamt* was recorded January 24, 2018, at Jordan Hall.

This recording was made possible in part by the Alice M. Ditson Fund, Brown University and the Brown Arts Initiative, and an anonymous donor.

Thank you to Gil Rose, Joel Gordon and BMOP for bringing this album to life so beautifully. Additional thanks to Claude Baker, Denise Burt, Anthony Fogg, John Harbison, Robert Kirzinger, Joseph Meisel, Butch Rovano, and Ben Schott, and to Sven-David Sandström and Steven Stucky, in memoriam. Thank you to my wife, Luyuan Nathan, and my parents, Carl and Amy Nathan, for their love and support. —Eric Nathan



Cover image by Denise Burt, elevator-design.dk

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Design: John Kramer
Editor: Chuck Furlong

