

BMOP
sound

16.109 (3)

ROGER REYNOLDS: VIOLIN WORKS

PERSONAE | KOKORO | ASPIRATION

ROGER REYNOLDS b. 1934

PERSONAE

KOKORO

ASPIRATION

GABRIELA DÍAZ violin

BOSTON MODERN ORCHESTRA PROJECT

Gil Rose, conductor

PERSONAE (1989–1990)

- [1] The Conjuror 3:20
- [2] The Dancer 6:12
- [3] The Meditator 15:02
- [4] The Advocate 2:23

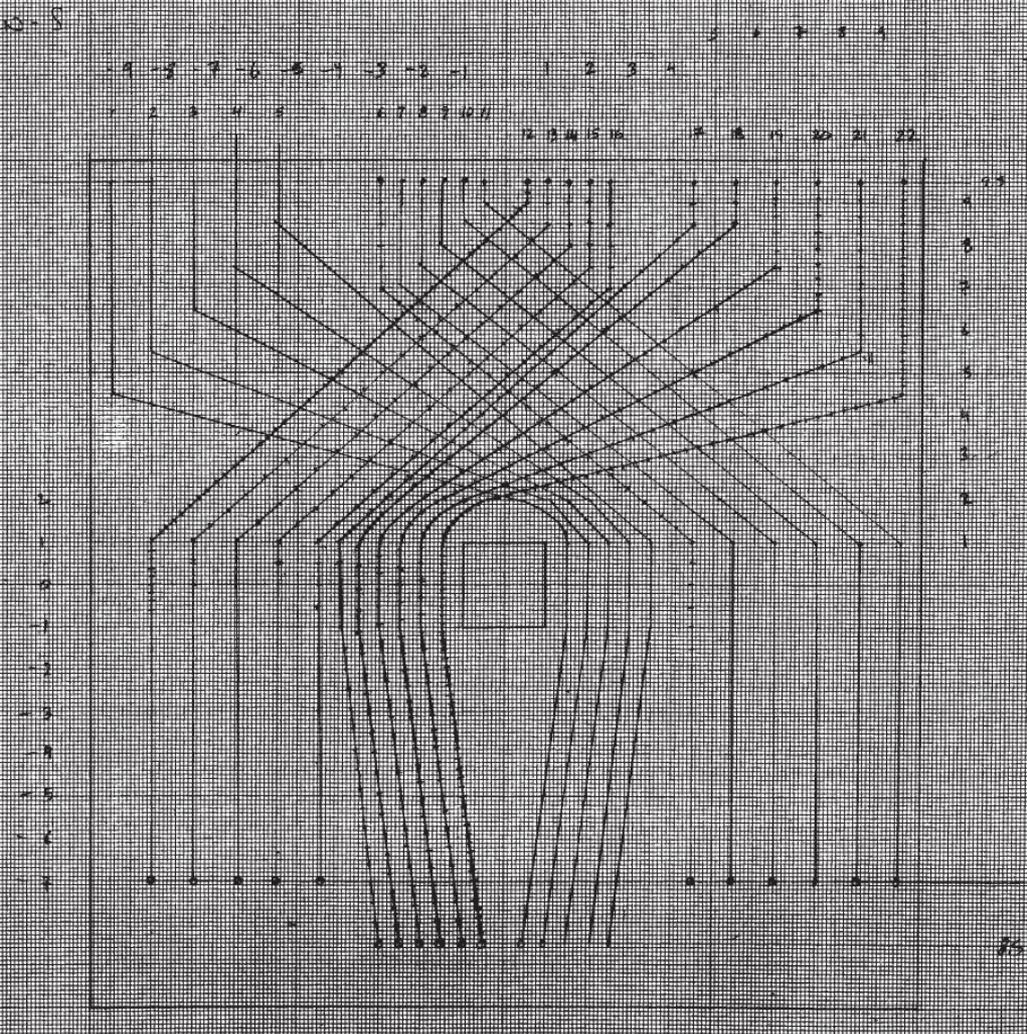
KOKORO FOR SOLO VIOLIN (1991–1992)

- [5] 1. Staged Convergence 2:09
- [6] 2. Unearthly 1:03
- [7] 3. Intricate Alternation 1:47
- [8] 4. Excitation, Recovery, Focus 1:55
- [9] 5. Tenuous, Trembling 4:55
- [10] 6. With Radiant Continuity 0:34
- [11] 7. A Traversal of Sighs 1:20
- [12] 8. Ghostly, Evanescent, Elastic 2:39
- [13] 9. Luminous Murmurs 1:53
- [14] 10. Alternative Paths 1:55
- [15] 11. Augmented Throbbing 3:56
- [16] 12. Precisely, Implacably 2:33

ASPIRATION (2004–2005)

- [17] I. 5:45
- [18] II. 4:06
- [19] III. 10:10
- [20] IV. 5:01
- [21] V. 2:49
- [22] VI. 1:56

TOTAL 83:25



A DIAGRAMMATIC DEPICTION OF MULTIPLE SPATIAL PATHS SIMULATING A "SHOWSTORM" OF SOUND FOR PERSOANAE. ILLUSTRATION BY ROGER REYNOLDS.

By Roger Reynolds

I grew up in a home that contained scant aesthetic stimulation (absent music, minimal visual art, no books other than, inexplicably, an illustrated copy of *Moby Dick*). This meant that my outlook was relatively free of the canonic values of Europe or America. Reacting to the world centered, for me, on how sound and movement *felt* in my then frail body. As my responses to experience were uninformed, they were intensely my own. At fourteen, music redirected my life by way of Vladimir Horowitz's recording of Chopin's *Ab* Polonaise. The emotional volatility of his pianism, from violent hammer strokes to vulnerable lyricism impacted me in an almost unbearably direct way—I abruptly *recognized* music as essential to what lay ahead.

For reasons practical, those who cared directed my studies towards the realm of engineering. (My father was an architect.) So the discovery of musical composition and its inevitability (I quickly recognized its importance to me) came when I was 25. I wondered whether there was, lodged in my seemingly unideal history, something that could provide a personal grounding. My mentor, Roberto Gerhard, admonished me that "you can't jump in a swamp." As I thought, it seemed that *planning* and the *graphic representation* of textures, directions, proportions, were skills that I *had* acquired and could use now in constructive ways. Those years of watching my father incising pencil lines on vellum under a fluorescent lamp had marked me.

The three works contained on this disc document an evolving exploration of voice, character, and circumstance through the matchless medium of the violin. (Only the cello—and in different fashion—can compare.) I imagine the instrument: the G-string's resonant

pronouncements and the complementary gleam of the E-string. I think of the numeral 4. I remember the movement of the bow as though breath; the astonishingly varied ways in which each of its strings can be excited: from long sustained stroking through stinging *pizzicati* or the distanced shimmer of *spazzarole*. I empathize with the languorous legato as it foreshortens toward a scampering *spiccato*. The violin has a multifaceted *voice*. It is closest, instrumentally, to what a human vocalist can manage: in the articulate delivery of what feel like “messages.”

For *Personae* I began by imagining four characters—evoking a metaphoric theater in the mind—four ways of managing line and rhetoric to expressive ends: “The Conjuror,” “The Dancer,” “The Meditator,” and “The Advocate.” I considered not only the soloist’s own motivations, but how an “other” (an instrumental ensemble, the magic of digital signal processing) might respond to each character. Because the power of computation allowed me to investigate virtual sound choreographies, I invoked novel spatial distributions in this work, explored the possibility of spatial motives and virtual gestures that could then be aligned with musical roles.

Kokoro arose in an abstract, an inferred space. The relative paucity of syllable types in Japanese gives rise to a proliferation of homonyms—utterances that *sound* the same but have individual meanings. The renowned *Zen* scholar Daisetsu Suzuki noted the particular richness of the word *kokoro* in this regard. It harbors implications that stretch from the personal soul to a disembodied intellect. As the English violinist, Irvine Arditti, had become a close friend, and because I observed that the majority of the music he performed had, one might say, a rather “thorny” nature, I decided to respond to his commission by seeking twelve strongly delineated versions of a preexisting theme: a solo from an earlier string quartet, *Visions*. My intention was to invite him to define and invest in each particular interpretative/emotional stance but also to remain ready to switch abruptly to a strongly contrasted one. He was asked to *inhabit* radically dissimilar states of being in abrupt succession.

Aspiration involves a soloist striving for freedom and agency. Planning for this work was diagrammatically intricate. I had decided on a binary approach: not only ensemble music versus solo cadenzas, but also a division of the ensemble into brighter and darker timbre/pitch groups—the dual characterization of the soloist’s line when joined with the ensemble, its lyrical line frequently interrupted by rapid interjections. There was also a polarity in regard to the cadenza’s character, beginning with freely meandering legato lines and continuing with devilishly intricate rhythmic patterns and glissandi. In effect, I proposed here characters not based on human models, but on essentially *musical* behaviors. The “aspiring” ideal at the root of this work is to moderate differences between the extremes of various polarities. The violinist seeks not just to rise or fall, for example, but to join together.

Entering into collaboration with Gabriela Díaz was to encounter *music personified*. Her buoyant nature and radiant sound, her capacity to quickly grasp the intended meanings of what she finds on a notated page—these are not willed or constructed. They seem, simply, to *be there*. How can that be?

PERSONAE is scored for violin soloist, instrumental ensemble, and tape, and was premiered by Sonor Ensemble, conducted by Rand Steiger, on March 28, 1991, at Kathryn Bache Miller Theatre in New York, NY.

KOKORO for solo violin received its premiere by Irvine Arditti on January 30, 1993, at Le Botanique in Brussels, Belgium.

ASPIRATION, scored for violin soloist and chamber orchestra, was premiered by the Oslo Sinfonietta, Christian Eggen, conductor, on October 5, 2006, at Norwegian Academy of Music in Oslo, Norway.

By Thomas May

EXTREME AND ALTERNATIVE WORLDS: THE VIOLIN PERSONAE OF ROGER REYNOLDS

“The writing of the score does not complete a compositional process,” observes Roger Reynolds. “Ideally, there is also the engagement with those who bring it to life. Whenever possible, I cultivate relationships with the many different performers who have realized my musical messages.” This approach to creating a new musical work and nurturing its continued presence in the world—long central to Reynolds’s process—is amply illustrated in the three works gathered on this release. Together, they open a window into the attitude of omnivorous, far-ranging curiosity that motivates this composer, at the same time refracting the view through a focus on his writing for a particular instrument over a 15-year span.

From an early age, Reynolds, who was born in Detroit in 1934, has sought to balance his musical and scientific leanings in the service of expression—an expression that makes room

for performers and listeners to share. Accordingly, he earned degrees from the University of Michigan both in engineering physics and, later, in composition, with the encouragement of his early mentor Ross Lee Finney. His catalogue, published exclusively by Edition Peters, dates back to the 1960 solo piano piece *Epigram and Evolution*. An abiding concern of Reynolds is to examine the formal and expressive potential of the unique musical architectures that his compositions advance. His eagerness to assay a remarkable diversity of creative processes and sources is reminiscent of the American maverick lineage of Charles Ives and John Cage. Reynolds supplements this legacy with influences from European Modernism and from his close and long-lasting friendships with such figures as Tōru Takemitsu and Iannis Xenakis.

An urge to innovate impels Reynolds’s prolific creative output, which extends beyond his work as a composer to include his activities as a mentor, writer, producer, and thinker. Innovation is sought not for its own sake but as a necessary process, in keeping with his quest to integrate what Reynolds values from tradition with technological advances and novel compositional concepts—all in the service of conveying an aspiration toward some added insight into our condition and our experience in a rapidly transforming, uncertain global culture.

For Reynolds, each new work stakes out a unique set of issues to be resolved. These frequently extend to extramusical or interdisciplinary inspirations and reveal preoccupations that range far: from computer music, electro-acoustic spatialization, and the psycho-acoustics of sound production, to literature, dance, theater, visual art, photography, and the cultural impressions acquired from living abroad (including a formative period in the 1960s spent in Japan).

While he was a visiting professor at Harvard in 2012, Reynolds worked closely with the contemporary-music champion Gabriela Díaz, who impressed him as a “phenomenon”

with the warmth, musicality, luminosity, and freshness of her interpretations. "She has an open and relaxed approach," he says, "and projects the variable worlds of expression and sincerity that exist in these pieces. Everything sings." These accounts of Reynolds's major works featuring solo violin enact his philosophy that a composition and its history in the world entail a kind of theme and variations: the relationship with a performer "leads to new perspectives on what you are doing in the moment, even, perhaps, what you did long ago."

Reynolds wrote *Personae*, the first of his two violin concertos to date and the earliest work on this collection, for János Négyesy (1938–2013), a colleague at the University of California San Diego. He began it in 1989—the year *Whispers Out of Time*, a piece for string orchestra inspired by the poetry of John Ashbery, earned him the Pulitzer Prize. UC San Diego, where Reynolds began teaching in 1969, became his longtime base of operations; it was there that, in 1972, he established the Center for Music Experiment, a research center for such endeavors as computer music that preceded IRCAM by five years.

Dedicated to Négyesy and the contemporary music ensemble SONOR, *Personae* was originally envisioned to highlight the "shape-shifting" aspect of the Hungarian violinist's personality, as the composer puts it, both in live performance and as refracted through computer-generated responses that were made with the collaboration of John Stevens at UC San Diego's Computer Audio Research Laboratory. *Personae* thus integrates a characteristically innovative approach to the age-old concerto idea with the composer's interest in the interaction between acoustic and electronic musical performance, in which the electronic layer either preexists as computer sound files (in the case of *Personae*) or is generated in real time. Reynolds explains that this practice of integrating a prerecorded "performative intelligence" deepens the musical substance with which he deals. "My performed themes are stretched and altered in such a way that the prerecorded versions come into play without competing with the live violinist's presence in concert."

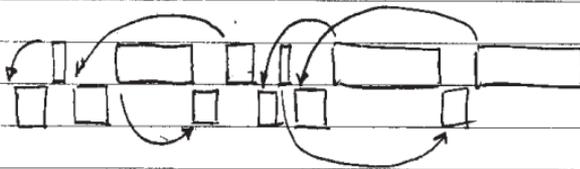
Relationship between the 2 approaches:

The non-objective could form an "étude" a spiritual ground against which the objective elements could be heard / or into which they would be set ... etc.

Each non-objective section could be a prelude (nascent stage of) to the objective form, one in which numerical & pitch relationships but not temporal or interpretative were retained.

OR

could be a postlude (heightened stage of) of the objective form ... etc.



The image of multiple distinctive personalities informs the structure and organizing principle of *Personae*. The violinist presents four solos that evoke four archetypal personalities and behaviors. The musical character of each influences the nature of the corresponding responses or transformations originating from the chamber ensemble and the sound files.

Reynolds complicates the traditional concerto pattern of a solo virtuoso interacting with an ensemble through the double-mirror-like effect of these two responding agents, the ensemble and the computer sound files—together, they enhance the mercurial sense of personality projected by the piece. A layered architectural scaffolding ordains the proportions and chronological relationships among the three components of violin, ensemble, and sound files. Each successive violin solo increases in duration, while the gaps between the solos correspondingly expand. Since the piece would become inordinately long if the responses of the ensemble and the computer were simply presented in sequence, *Personae* begins to overlay the chain of responses starting about one-third through.

The effect of this increasingly intricate overlapping of the three components gives the impression of a “sumptuous” linear richness of material. Reynolds likens the first solo and its responses to an introduction [1], which is followed by a scherzo-like section (“The Dancer”) [2] and a slow section (“The Meditator”) [3]. The longest portion, comprising the four-part fourth solo (“The Advocate”) [4], plays the role of a recapitulation that “refers to the material of the early solos in turns, passing through the earlier stages of the piece a second time, but in a sharply intensified mood.”

While working on this composition, Reynolds was extrapolating lessons he had internalized from a residency at Pierre Boulez’s IRCAM in Paris in the early 1980s. *Personae* is among the first pieces in which he began incorporating “cantus firmus-like sonorities.” These emerge in the last section, when the computer sound files more assertively present long extensions of individual tones reminiscent of the role of cantus firmus in early music.

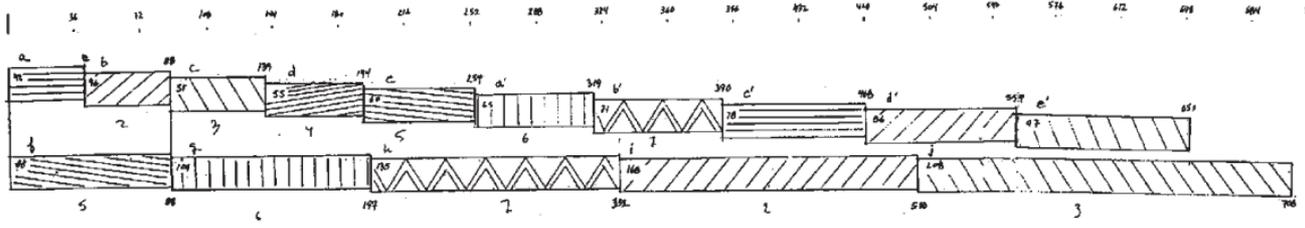
Personae reaffirms an individualistic sense of personality first asserted by the solo violin: “the fact that we are not any of us simple but have different aspects to our personality,” says Reynolds. “We appear in public in one way, to our intimate friends in another way, and maybe in our own sleep in a still different way.”

Reynolds’s understanding of the violin has been significantly informed by an ongoing friendship with the British violinist Irvine Arditti, which led to the composition of several key works, including the extended solo violin piece *Kokoro* (1992) and *Aspiration* (2008), the second violin concerto in his catalogue.

In contrast to *Personae*, the purely acoustic *Aspiration* allows the ensemble to set the stage or scene on which the soloist enters. The result is more obviously orderly, linear, and lucid in comparison to the sumptuous density and multiplicity of *Personae*. The impetus for *Aspiration* was a promise Reynolds had made to Arditti to write a concerto that would solve the persistent problem the violinist complained of from his experience as co-concertmaster of the London Symphony Orchestra: namely, that the players would regularly have to recalibrate their dynamics in order to allow a guest soloist to be heard.

The opportunity to make good on this promise arose when Reynolds received a commission from Le Nouvel Ensemble Moderne and the Oslo Sinfonietta. While its dynamic markings are frequently subdued, the ensemble plays an essential, not ornamental or accompanimental role. Reynolds describes it as the “magic carpet upon which the soloist rides.” Construing the concerto as a metaphorical journey is characteristic of the composer. (Indeed, his most recent venture in the genre, which has yet to be performed, is an oboe concerto titled *Journey*.)

In *Aspiration*, the nature of that journey is signaled by the title. The solo protagonist is conceived to be “aspiring to an elevated state of some kind, just as when any of us tries to reach a place that is only, in the moment, imagined.” Reynolds crafts a musical dramaturgy to stage this journey through his use of directionality and register. The chamber ensemble



plays six sections of varying lengths [17–22] in which the instrumentation is divided into high and low “strata” (flute, clarinet, trumpet, and two violins for the brighter upper layer, revolving around their series of five-note harmonies; and bass clarinet, bassoon, horn, trombone, viola, cello, and double bass, producing seven-note harmonies of the darker, more somber lower stratum), while percussion and piano tend to play an “articulative” function. Both ensemble strata trace a line of gradual descent, though they follow independent tracks.

Interpolated between the six ensemble sections are five solo cadenzas which focus on varying aspects of the violin protagonist—and combinations of those aspects—along its journey, which traces an ascent from the depths to its highest register across the arc of the piece. But, during the ensemble sections, this linear aspiration is complicated by frequent interjections from the violinist intended to disambiguate herself from the others—as if to exclaim, “Don’t forget: This is about *me!*”

Whether extroverted and even aggressive or pathos-ridden, these interjections “parallel, on the local level, the function of the five cadenzas that interrupt the development of the long basic line,” according to the composer. Eventually, the solo violin comes to rest on a radiantly sustained C#7, while the ensemble, overall, has moved from a “bright and vigorous” demeanor at the beginning to acquire a “deep and dark” character. Reynolds recalls that the conceptual impetus for this spatial design was in part inspired by Thomas Mann’s description of the end of the Arietta movement of Beethoven’s Piano Sonata in C minor, Op. 111—specifically, the description offered by the fictive musicologist Wendell Kretzschmar during one of his lectures in *Doktor Faustus*: “The hallmark of the movement ... is the wide separation between bass and treble, between the right and left hands ... a situation of extremes, where the poor theme seems to hover lonely and forlorn above a dizzily gaping abyss....”

Kokoro likewise resulted from Reynolds’s relationship with Arditti—its dedicatee—who gave the premiere in January 1993 at Le Botanique in Brussels. In gratitude for the years of collaboration and insight Arditti had offered, Reynolds wanted to repay him with a piece comprising “a set of extremely diverse behaviors that would challenge him, perhaps, to get out of the normal patterns of the more prickly music that his career had led him to play—and that would invite him to reveal different aspects of himself.”

Reynolds selected the extended violin solo at the end of the first movement of his string quartet *Visions* as the source for section eight of *Kokoro*—though it is rendered so different from its origin that it evokes the feeling of a distant memory, “so covered, quiet, unassertive, that you can’t really grasp the degree to which in its original form it was dynamic,” Reynolds observes. *Kokoro*’s other eleven sections continue this process of radical transformation.

Still another inspiration was Reynolds’s ongoing engagement with Japanese culture. He quotes remarks by Daisetz Suzuki—a key influence on John Cage as well and the main source of the American reception of Zen—on the “delicious prolixity of implication” embodied in the multivalent word *kokoro*: “It first of all means the physical ‘heart,’ and then the true ‘heart’ (connotative and emotional), ‘mind’ (intellectual), ‘soul’ (in the sense of an animating principle), and ‘spirit’ (metaphysical).”

Each section of *Kokoro* invites the performer to maximize not only contrasts of texture and technical focus but the “subjective distinctions in mood these entail.” The sections are titled: “Staged Convergence; Unearthly; Intricate Alternation; Excitation, Recovery, Focus; Tenuous, Trembling; With Radiant Continuity; A Traversal of Sighs; Ghostly, Evanescent, Elastic; Luminous Murmurs; Alternative Paths ; Augmented Throbbing; Precisely, Implacably.” [5–16] The composer adds that “an ideal performance would involve the assumption of an entirely new psychological stance for each of the parts.”

Yet all twelve transformations are at root merely different facets of the same performer. Reynolds describes the work overall as “a collection of extreme and alternative worlds within which aspects of a common ancestorship emerge in perilous and unpredictable succession.” Following all these exertions, at the very end the performer is instructed to play in a manner that is “suddenly relaxed, wistful.” The final note, like a memory, lingers but cannot escape its alteration—in this case, into silence.

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Thomas May is a writer, critic, and translator as well as Lucerne Festival's English-language editor.



ERIK JEPSEN

Roger Reynolds: composer, writer, producer and mentor, pioneer in sound spatialization, intermedia, and algorithmic concepts, is an inveterate synthesizer of diverse capacities and perspectives. His notorious (1961) composition, *The Emperor of Ice Cream*, which uses graphic notation to depict performer location on a stage, was widely imitated. In fact, Reynolds's work often arises out of text or visual images. His

Pulitzer Prize-winning composition, *Whispers Out of Time* for string orchestra, muses on a poem by John Ashbery. The FLiGHT project (2012–16) arose out of a collection of texts and images stretching from Plato's time to that of the astronauts. Significant in his evolution have been residencies at Stanford University's CCRMA, Stockholm's EMS, and at IRCAM in Paris. Projects with individual performers and ensembles, theater directors, choreographers, and scientists have provoked challenging interpersonal collaborations. He has been, for decades, a sought-after mentor at the University of California San Diego.

Reynolds's body of work demonstrates how seamlessly text, electroacoustic resources, and novel presentation strategies can be melded with live instrumental and vocal performance. *Sanctuary* (2003–2007) for percussion quartet and real-time computer processing arose from interactions with Steven Schick. About it, *Gramophone* writes: “Reynolds goes right inside sound. ... Here's the most outstandingly original view of percussion since Varèse's *Ionisation*.” A recent cycle of duos, SHARESPACE, for solo instrumentalist and real-time computer musician includes *Shifting/Drifting* (with violinist Irvine Arditti). *The Strad* notes: “This is music that demands close attention, but repays it with startlingly abundant invention, delivered with cool authority.” In addition to continuing musical composition, Reynolds's current projects include an innovative collection of texts and images, PASSAGE, and a collaborative book exploring Xenakis's creative ways as exemplified in a house he designed

for Karen and Roger: *Xenakis Creates in Architecture and Music: The Reynolds Desert House* (Routledge, 2021), and an elaborate *Requiem for Integrity* project.

Reynolds's music is published exclusively by Edition Peters, New York, London, and Leipzig. He has been commissioned by the Philadelphia, San Francisco, Los Angeles, BBC, San Diego, and National symphonies and the Japan Philharmonic; also, by the British Arts Council, the French Ministry of Culture, IRCAM, the Fromm, Rockefeller, Suntory, and Koussevitzky foundations, among others. A partial listing of Reynolds's students suggests the scope of his influence. They occupy influential positions at Harvard (Czernowin), University at Buffalo-SUNY (Felder), University of Michigan (Daugherty), UC Santa Cruz (Carson and Jones), San Francisco State University (Sabey), University of Florida (Koonce), and North Texas (May), University of Utah (Curbelo), USC (Rikakis), Arizona State University (Navarro), University of Western Australia (Tonkin), École Nationale de Musique et de Danse d'Évry [Essonne](Vérin), Universidade Federal do Rio Grande do Sul (Cuñha), and Hainan University [China](Zhou). Other free-lancers include Steven Takasugi (Cambridge), Rolf Wallin (Oslo), Olli Kortekangas (Helsinki), Kuei-ju Lin (Taipei), and Laure M. Hiendl (Berlin).

Reynolds's work is the subject of a Library of Congress Special Collection and is also represented in the Sacher Stiftung in Basel, and UC San Diego's Geisel Library.

Reynolds envisions his own path as entailing the principled weaving together of threads from tradition with novel provocations originating outside music. *The elements* (wind, fire, water) have spoken in his works beginning with the vocal storm in *VOICESPACE I: Still* (1975) and continuing in *Versions/Stages* and *The Red Act Arias*. Mythic themes are also frequently drawn upon. Reading about and research in psychoacoustics have affected his outlook. Research in the Sacher Foundation's Collections resulted in publications about Varèse's conceptualization of "space": *The Last Word is Imagination: Parts I and II*. His long friendships with Cage, Nancarrow, Takemitsu, and Xenakis also inform his outlook in procedural and personal ways. Reynolds conceives of composition as "a process of illumination," a path toward (occasional) clarity in turbulent times. He seeks the satisfaction of proposing and experiencing unexpected connections, of bringing the elevating capacities of music into public spaces,

of engaging with other arts and artists to discover new amalgamations of sensation and insight that can "improve the human experience."



KATE LEMMON

Georgia native **Gabriela Díaz** began her musical training at the age of five, studying piano with her mother and, the next year, violin with her father. A childhood cancer survivor, Gabriela is committed to supporting cancer research and treatment as a musician. She was awarded a grant from the Albert Schweitzer Foundation to create a series of chamber music concerts in cancer units at various hospitals in Boston. A fierce champion of contemporary music, Gabriela has worked closely with many significant composers, including Pierre Boulez, Joan Tower, Jessie Montgomery, Steve Reich, Tania León, Alvin Lucier, Chen Yi, Roger Reynolds, and

Helmut Lachenmann. Gabriela is a member of several Boston-area new music groups; she also appears frequently with the International Contemporary Ensemble, Alarm Will Sound, A Far Cry, and other chamber music ensembles throughout the United States. Gabriela teaches at Wellesley College and is co-artistic director of the Boston-based chamber music and outreach organization Winsor Music. Her recording of Lou Harrison's *Suite for Violin and American Gamelan* was highlighted in *The New York Times* article "5 Minutes That Will Make You Love Classical Music." Gabriela is proud to be a core member of the team that created Boston Hope Music, bringing music to patients and frontline workers during the pandemic. Gabriela can be heard on New World, Centaur, BMOP/sound, Mode, Naxos, and Tzadik records. Gabriela plays on a Vuillaume violin generously on loan from Mark Ptashne.



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

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

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

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

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

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

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



The **Boston Modern Orchestra Project** is the premier orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries. Described by *The New York Times* as “one of the most artistically valuable” orchestras in the country, BMOP is a unique institution in today’s musical world, disseminating exceptional orchestral music “new or so woefully neglected that it might as well be” via performances and recordings of the highest caliber.

Founded by Artistic Director Gil Rose in 1996, BMOP has championed composers whose careers span over a century. Each season, Rose brings BMOP’s award-winning orchestra, renowned soloists, and influential composers to the stage of New England Conservatory’s historic Jordan Hall, with programming that is “a safe haven for, and champion of, virtually every *ism*, and every genre- and era-mixing hybrid that composers’ imaginations have wrought” (*Wall Street Journal*). The musicians of BMOP are consistently lauded for the energy, imagination, and passion with which they infuse the music of the present era.

BMOP’s distinguished and adventurous track record includes premieres and recordings of monumental and provocative new works such as John Harbison’s ballet *Ulysses*, Charles Wuorinen’s *Haroun and the Sea of Stories*, and Lei Liang’s *A Thousand Mountains, A Million*

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

From 1997 to 2013 the orchestra won thirteen ASCAP Awards for Adventurous Programming. BMOP has been featured at festivals including Opera Unlimited, the Ditson Festival of Contemporary Music with the ICA/Boston, Tanglewood, the Boston Cyberarts Festival, Concerts at the Library of Congress (Washington, DC), the Festival of New American Music (Sacramento, CA), Music on the Edge (Pittsburgh, PA), and the MATA Festival in New York. During its 20th anniversary season, BMOP was named Musical America’s 2016 Ensemble of the Year, the first symphony orchestra in the organization’s history to receive this distinction.

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

BMOP/sound, BMOP’s independent record label, was created in 2008 to provide a platform for BMOP’s extensive archive of music, as well as to provide widespread, top-quality, permanent access to both classics of the 20th century and the music of today’s most innovative composers. BMOP/sound has released over 75 CDs on the label, bringing BMOP’s discography to 100 titles. BMOP/sound has garnered praise from the national and international press; it is the recipient of a 2020 GRAMMY® Award for *Tobias Picker: Fantastic Mr. Fox*, nine GRAMMY® Award nominations, and its releases have appeared on the year-end “Best of” lists of *The New York Times*, *The Boston Globe*, National Public Radio, *Time Out New York*, *American Record Guide*, *Downbeat Magazine*, WBUR, NewMusicBox, and others.

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

FLUTE

Rachel Braude (piccolo) [1-2]

CLARINET

Amy Advocat

(bass clarinet) [2]

Jan Halloran* (E♭ clarinet) [2]

Michael Norsworthy (bass clarinet) [1]

BASSOON

Jensen Ling

(contrabassoon) [2]

HORN

Clark Matthews [1]

Kevin Owen [2]

TRUMPET

Terry Everson [2]

TROMBONE

Hans Bohn [2]

BASS TROMBONE

Christopher Beaudry [1]

PERCUSSION

Craig McNutt [1]

Robert Schulz [2]

PIANO

Eric Huebner [2]

Linda Osborn [1]

VIOLIN I

Klaudia Szlachta [2]

VIOLIN II

Annie Rabbat [2]

VIOLA

Joan Ellersick [1-2]

CELLO

Rafael Popper-Keizer [1-2]

BASS

Anthony D'Amico [2]

Bebo Shiu [1]

KEY:[1] *Personae*[2] *Aspiration*

*Principals

Roger Reynolds*Personae*

Kokoro

Aspiration

Producer Gil Rose

Recording and postproduction engineer Joel Gordon

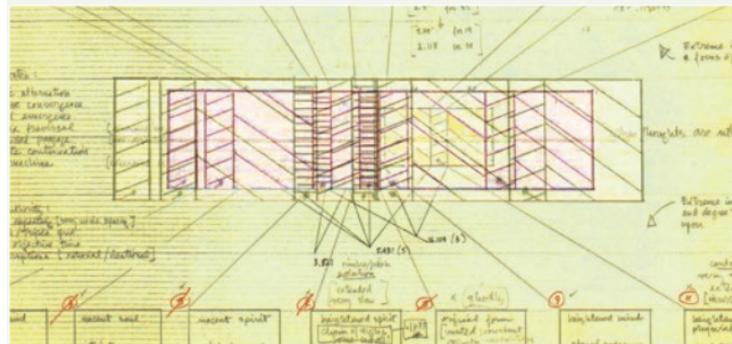
Assistant engineer Peter Atkinson

SACD authoring Brad Michel

Personae was recorded on June 1, 2013, at Distler Hall, Tufts University, in Somerville, MA. *Kokoro* was recorded on November 9, 2015, at the Chapel at West Parish in Andover, MA. *Aspiration* was recorded on June 4, 2018, at Distler Hall.

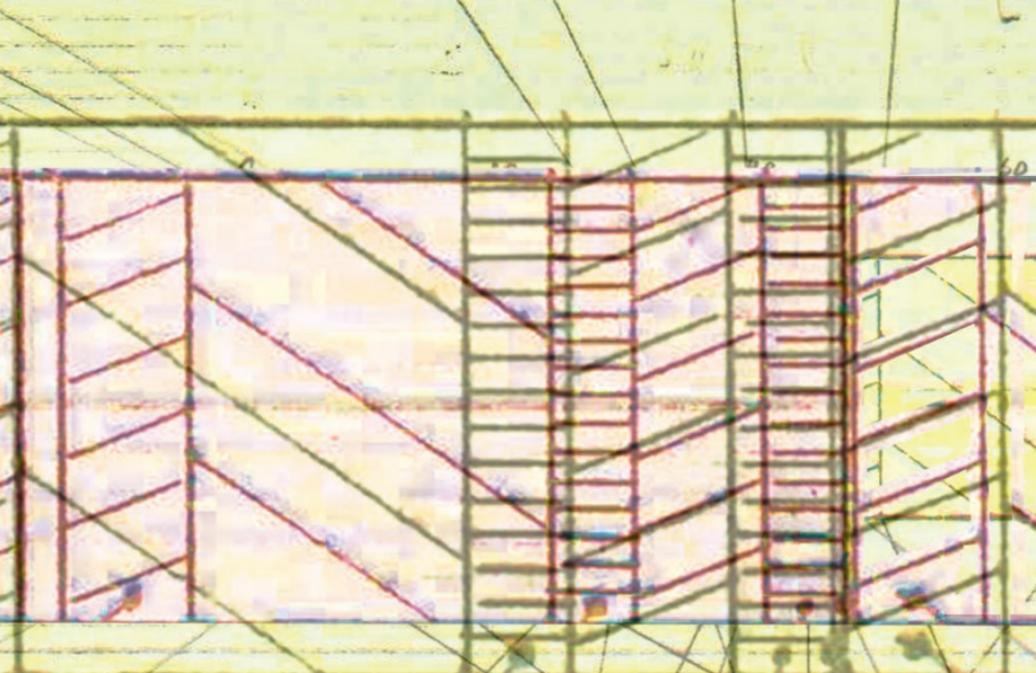
All works on this disc are published by Edition Peters.

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