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**JOHN HARBISON: FULL MOON IN MARCH**

MIRABAI SONGS | EXEQUIEN FOR CALVIN SIMMONS

**JOHN HARBISON** b. 1938

FULL MOON IN MARCH

MIRABAI SONGS

EXEQUIEN FOR CALVIN SIMMONS

**LORRAINE DISIMONE** mezzo-soprano

**ANNE HARLEY** soprano

**FRANK KELLEY** tenor

**JAMES MADDALENA** baritone

**JANNA BATY** mezzo-soprano

**BOSTON MODERN ORCHESTRA PROJECT**

GIL ROSE, CONDUCTOR

**FULL MOON IN MARCH** (1977)

- [1] Fanfare 00:55
- [2] The Attendants' First Song 2:27
- [3] Recitative I 2:39
- [4] The Swineherd's Aria 3:23
- [5] Recitative II 2:04
- [6] The Queen's Aria 2:32
- [7] Arioso 2:14
- [8] Duet: Queen and Swineherd 2:26
- [9] The Attendants' Second Song 2:43
- [10] The First Attendant's Aria 2:09
- [11] The Queen's Dance (first part) 1:01
- [12] The Second Attendant's Aria 2:32
- [13] The Queen's Dance (final part) 2:04
- [14] The Attendants' Final Song 3:38

**MIRABAI SONGS** (1982)

- [15] I. It's True, I Went to the Market 3:02
- [16] II. All I Was Doing Was Breathing 3:15
- [17] III. Why Mira Can't Go Back To Her Old House 2:11
- [18] IV. Where Did You Go? 2:17
- [19] V. The Clouds 3:09
- [20] VI. Don't Go, Don't Go 4:29

[21] **EXEQUIEN FOR CALVIN SIMMONS** (1982) 5:38

**TOTAL** 56:49

**By John Harbison**

*Full Moon in March* is a back-of-the-truck bare bones opera. It has had some elaborate productions, but the most effective ones have been the simplest, notably the first, directed by Nicholas Deutsch, and the one preceding this CD, directed by Lynn Torgove.

It always seemed appropriate, given the uncanny ritualism of the material, that rights permissions for Yeats plays were to be submitted to the deceased playwright on the ouija board, for direct and irrevocable resolution. Not liking my odds in this transaction, I was offered another route when the harpist in a concert I was conducting turned out to be Catriona Yeats, the poet's granddaughter, who personally conveyed my request to her father Michael Yeats, with an eventual favorable though less supernatural verdict.

My nether-world mediation in this opera is the prepared piano, whose part I conceived by introducing all manner of hardware into my Mason and Hamlin and looking for a sonic match with the various scenes. The proprietor of the country store, on my fourth visit, selling me screws that did not fit their bolts, short pieces of insulation and so forth, said, "Sure like to see what you are building."

Midway through my residency with the Pittsburgh Symphony, a dispute with our landlord (a man of the cloth) put us in court, and then out in the street. We were saved when a friend told us that the apartment of one of his graduate students had suddenly become indefinitely available. Seized by a sudden conviction she could become a Hollywood star, she had left for L.A. The apartment, with broken windows, over a constantly venting hamburger restaurant, with her clothes on every chair and bed, shoes as if she'd just stepped

out of them, is where I made this transcription of *Mirabai Songs*. The common ground between these two heroines seemed daring, willingness to abandon oneself to Karma.

After putting cardboard on the windows I sat for ten days in the kitchen, which had the only table, seeking a new sonority for these songs. One key decision: no keyboard part. Another, the mediating mysterious attacks of bass clarinet and marimba. The apartment incumbent (whom I never met) had clothes that suggested that, like Mirabai, she was a dancer.

Calvin Simmons, the very gifted young conductor of the Oakland Symphony, conducted in 1981 a series of fine performances of my Violin Concerto with Rose Mary Harbison as soloist. The news of his death in a boating accident, soon after, was a shock. He was, in addition to his talent, a remarkable person, magnetic and buoyant.

I was composing my ballet *Ulysses* when I heard about Calvin, and he immediately seemed to appear among the Shades, among those classical heroes, and the going-out (exequien) music I wrote for him is intended less as lamentation than as solemn affirmation.

FULL MOON IN MARCH was composed in 1977 as a fully-staged opera with a libretto adapted from W.B. Yeats' play, A Full Moon in March. The work was premiered on April 30, 1979 with Boston Musica Viva (Nicholas Deutsch, stage director; Richard Pittman, conductor).

MIRABAI SONGS was composed in 1982, originally for soprano and piano. The final version was premiered by Janice Felty, mezzo-soprano, and Collage New Music with Gunther Schuller conducting, on February 1, 1984.

EXEQUIEN FOR CALVIN SIMMONS was composed in 1982 and was premiered by Boston Musica Viva on February 15, 1983 under the direction of Richard Pittman.

### **John Harbison's Polarities: *Full Moon in March* and *Mirabai Songs***

By Lloyd Schwartz

Among the central elements of John Harbison's music are the polarities of, on the one hand, the real, the earthy, and on the other, the ritualistic, the hieratic, the spiritual, the magical. The composer of the *Mottetti di Montale*, with its broken narrative of star-crossed/war-crossed lovers, is also the composer of the *Mirabai Songs*, settings of poems by the 16th-century Indian mystic poet and street-dancer Mirabai, in which she conveys the conflict she feels between living a spiritual life in an all-too-physical world. Harbison never offers simple solutions. One of the most profound qualities of his music is his Keatsian "negative capability," his refusal to resolve the inescapable ambiguities of human existence.

Harbison's two early operas, his own cannily edited adaptations of major literary texts, Shakespeare's late play *The Winter's Tale* and Yeats' late one-act "chamber" play *A Full Moon in March*, both deal with similar tensions between spirit and "matter." Yeats' later short plays are among his most mysterious and puzzling works, "mystery plays" in more than one sense, but they are also his most powerful theater pieces. *A Full Moon in March* begins with an image out of Yeats' cosmology, the Yin and Yang of sun—the "objective," concrete, physical world of daylight—and moon—the "subjective," intuitive, mystical world of inspiration and imagination; body and spirit; human artist and elusive muse. Like Shakespeare, but with a less direct narrative method, Yeats wrestles with the paradoxical issues of the resentful spirit's need for earthly embodiment and the body's tragic need for something beyond itself. He gives themes of violence and reconciliation startling dramatic shape. In one of his late lyrics, "Crazy Jane Talks with the Bishop," written only a couple of years before *A Full Moon in March*, the earthy Jane makes one of Yeats' most remarkable pronouncements: "But Love has pitched his mansion in/The place of excrement;/For nothing can be sole or whole/That has not been rent."

*Full Moon in March* (Harbison, as if to establish the separate identity of his opera, drops Yeats' indefinite article) begins with two unnamed quasi-comic Attendants (are they out of ancient theater, Commedia dell'Arte, a minstrel show, or musical comedy?) announcing the contrast between "Crown of gold or dung of swine." The two main protagonists, on a grander scale, more heroic, more "operatic," are a Queen and a Swineherd. Harbison's chamber opera (1977) opens with a kind of nasal and percussive fanfare, evoking some archaic Eastern ceremony and immediately sucking us into a strangely abstract yet exotic world [1]. The Attendants' "song" has a nasty, syncopated tune that sticks in the memory [2]. They pull aside a curtain on the veiled Queen who is waiting for "some terrifying man" to sing and win her hand and throne (shades of *Turandot*) [3]. The man is a ragged Swineherd, who has come "through dust and mire," and whose "great Solitudes" have

driven him mad [4]. He's like the male counterpart of Crazy Jane, obsessively repeating his phrase about being driven mad. Despite his filth, the Queen is drawn to him, but she warns him that she is "crueler than solitude...cruel as the winter of virginity." "Cruel" is her repeated word [6]. Their intense extended soliloquies, so-called "arias," with their eloquent, sinuous *obbligatos* for oboe and bass clarinet, inhabit a different rhetorical world from the world of the Attendants. This is one of Harbison's earliest and most successful attempts to intermix popular and high culture.

The Queen almost succumbs to the Swineherd, but she is appalled by his sexual confidence and precipitously beheads him [8]. In her place, a dancer goes into a wild, driven, love-hate dance with the severed head (shades of *Salome*), finally kissing it on the mouth [11–13]. This climactic music, with its prominent parts for flute and oboe, more Middle-than Far-Eastern, is a moment of sheer reckless abandon. Finally, the head (through the voice of the Second Attendant) begins to sing a morbid nursery rhyme ("I sing a song of Jack and Jill/Jill had murdered Jack") [12]. The dancer-Queen falls, clutching the head to her, as the Attendants close the curtain and ponder the mysteries of what they've just witnessed: "Why must these holy feet descend/From emblematic niches?" Their answer is that even a Queen must descend into the mire: "For desecration and the lover's night." Blackout! [14]

Harbison's *Mirabai Songs* (1982) seem both more exotic and more American. The poems are Robert Bly's vivid translations of the Indian mystic poet who, when her husband was killed in battle, took to the streets instead of to the funeral pyre, singing and dancing to her own erotic and spiritual (erotically spiritual? spiritually erotic?) poems about Krishna, the Dark One. As with most of his song cycles, Harbison later reconceived his original harder-edged version for voice and piano for a more insinuatingly atmospheric chamber ensemble. The winds and colorful pitched percussion lend the songs an even more aromatic, specifically Eastern/Indian cast.

Harbison's sense of drama is as important in his lyric works as in his operas. In *Mirabai Songs* this quality finds its expression in the architecture of the piece—the wild mood swings from song to song, from the earthy and buoyant, the mocking “fun,” the “dancing energy” of “Why Mira Can't Go Back to Her Old House,” to the sublime and urgent incantation of “Where did you go?”

The cycle, more than the individual poems by themselves, is a marvelous character study of a complicated personality, someone whose religious devotion is not removed from her passionate sexuality (like John of the Cross) or cheeky sense of humor. At the remarkable conclusion of “Why Mira Can't Go Back,” she sings:

I take the old ecstatic path.  
I don't steal money. I don't hit anyone. What will you charge me with?  
I have felt the swaying of the elephant's shoulders; and now you want me  
to climb on a jackass? Try to be serious. [17]

The prickly, syncopated, staccato rhythms here, and the suddenly swaying melismas on the words “swaying” and “elephant's,” embody Harbison's kinesthetic identification with Mirabai's physical being, especially the contrary impulses of the hieratic and the colloquial, which are the heart of the cycle. Each of the six songs is dedicated to a different singer, and so ideally each new performer should bring six different temperaments, personalities, and vocal qualities to the cycle. All of Harbison's vocal music offers rich musical and dramatic opportunities for its singers.

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## FULL MOON IN MARCH

The mysterious and highly symbolic plot tells of the cold Queen (Lorraine DiSimone, mezzo-soprano) and the coarse Swineherd (James Maddalena, baritone) who dares to woo her. Two Attendants (Anne Harley, soprano and Frank Kelley, tenor) serve as narrators and chorus.

A veiled Queen awaits the man who best sings his passion; to him she will give herself in marriage and her throne. A Swineherd comes to sing for her, first making sure he understands the requirements of the song. The Queen warns him that she is “cruel as the winter of virginity.” He sings, but she hears his words as insults and orders his execution. Before he is led away she drops her veil (with her back to the audience) so he can behold her face. He is led out by the Attendants, who also conceal the Queen behind a curtain. The Attendants comment on the foregoing, then reveal the Queen again (the singer of the role is replaced by a dancer from this point on); she holds the head of the Swineherd on a stake. She begins to perform a dance with the head—slowly, alluring, refusing—always in the character of an impersonal rite, until the Attendants close the curtain.

**FULL MOON IN MARCH**

Libretto by John Harbison

Adapted from W.B. Yeats' play

[1] **Fanfare**  
*(Only the players are visible to the audience.)*

[2] **The Attendants' First Song**  
*(Two Attendants stand before the inner curtain. During Verse III, they open the inner curtain.)*

BOTH ATTENDANTS

Every loutish lad in love  
 Thinks his wisdom great enough,  
 What cares love for this and that?  
 To make all his parish stare,  
 As though Pythagoras wandered there.  
 Crown of gold or dung of swine.  
 Should old Pythagoras fall in love  
 Little may he boast thereof.  
 What cares love for this and that?  
 Days go by in foolishness,  
 Oh how great their sweetness is!  
 Crown of gold or dung of swine.  
 Open wide those gleaming eyes,  
 That can make the loutish wise.  
 What cares love for this and that?  
 Make a leader of the schools  
 Thank the lord, all men are fools.  
 Crown of gold or dung of swine.

*(The Attendants bow, and take seats near the audience.)*

[3] **Recitative I**  
*(The Queen sits on her throne, regally attired, and veiled. She stretches and yawns.)*

THE QUEEN

Some man has come, some terrifying man,  
 For I have yawned and stretched myself three  
 times.  
 Admit him, Captain of the Guard...

BOTH ATTENDANTS

He comes.  
*(The Attendants rise and supervise the Swineherd's entrance, afterwards returning to their places. The Swineherd enters. He is bearded; a half-savage mask covers the upper part of his face.)*

THE SWINEHERD

The beggars of my country say that he  
 That sings you best shall take you for a wife.

THE QUEEN

He that best sings his passion.



THE SWINEHERD  
And they say  
The kingdom is added to the gift.

THE QUEEN  
I swore it.

THE SWINEHERD  
But what if some blind aged cripple sing  
Better than wholesome men?

THE QUEEN  
None I abhor can sing.

[4] **The Swineherd's Aria**

Queen, look at me, look long at these foul rags,  
At hair more foul and ragged than my rags;  
Look on my scratched foul flesh. Have I not  
come  
Through dust and mire? There in the dust  
and mire  
Beats scratched my flesh; my memory too  
is gone.

Because great solitudes have driven me mad.  
But when I look into a stream, the face  
That trembles upon the surface makes me  
think  
My origin more foul than rag or flesh.  
Queen, look at me, look long at these foul rags,  
Have I not come through dust and mire?

[5] **Recitative II**

THE QUEEN  
But you have passed through perils for my  
sake; Come a great distance. I permit the  
song.

THE SWINEHERD  
Kingdom and lady, if I sing the best?

THE QUEEN  
We say the song is best that moves us most.  
No song has moved us yet.

THE SWINEHERD  
You must be won.  
At a full moon in March, those beggars say.  
That moon has come, but I am here alone.

THE QUEEN  
No other man has come.

THE SWINEHERD  
The moon is full.

[6] **The Queen's Aria**

Remember through what perils you have come;  
That I am crueler than solitude,  
Forest or beast. Some I have killed or maimed  
Because their singing put me in a rage,  
And some because they came at all. Men hold  
That woman's beauty is a kindly thing,  
But they that call me cruel speak the truth,  
Cruel as the winter of virginity.  
But for a reason that I cannot guess  
I would not harm you. Go before I change.

[7] **Arioso**

THE SWINEHERD  
My mind is running on our marriage night,  
Imagining all from the first touch and kiss.

THE QUEEN  
What gives you that strange confidence?  
What makes  
You think you can move my heart and me?

THE SWINEHERD  
Because I look upon you without fear.

THE QUEEN  
Only God looks upon me without fear.

THE SWINEHERD  
Desiring cruelty, he made you cruel.  
I shall embrace body and cruelty.

THE QUEEN  
If trembling of my limbs or sudden tears  
Proclaim your song beyond denial best,  
I leave these corridors, this ancient house,  
What do I gain?

THE SWINEHERD  
A song—a night of love,  
An ignorant forest and the dung of swine.

[8] **Duet: Queen and Swineherd**

*(The Queen moves downstage, the Swineherd  
upstage.)*

THE QUEEN  
I led him, that I might not seem unjust,  
From point to point, established in all eyes

That he came hither not to sing but to heap  
Insult on my head.

THE SWINEHERD  
She shall bring forth her farrow in the dung.  
But first my song—what nonsense shall I sing?

THE QUEEN  
Send for the headsman, Captain of the Guard.

THE SWINEHERD  
What should I ask? What do these features  
matter?

THE QUEEN  
I owe my thanks to God that this foul wretch,  
In spite of his daring has not dared  
Ask me to drop my veil.

THE SWINEHERD  
When I set out  
I picked a number on a magic wheel.  
I trust that wheel, as every lover must.

THE QUEEN  
My face is pure.  
Had it but known the insult of his eyes  
I had torn it with these nails.

THE SWINEHERD  
At stroke of midnight when the winter dies,  
A Queen shall kiss a swineherd's mouth.

THE QUEEN  
Bring me his severed head.  
A severed head! She took it in her hands:  
She stood all bathed in blood; the blood begat.  
Her body in her sleep conceived a child.

THE SWINEHERD

A severed head!  
There is a story in my country of a woman  
That stood all bathed in blood—a drop of blood  
Entered her womb and there begat a child.  
She sank in bridal sleep.

THE QUEEN

O foul, foul.  
*(The Queen turns toward the Swineherd, her  
back to the audience, and slowly drops her veil.  
The Swineherd looks at her as if hypnotized,  
and is seized and led out by the Attendants.)*

[9] The Attendants' Second Song

*(The Attendants reappear, and close the inner  
curtain.)*

BOTH ATTENDANTS

He had famished in a wilderness,  
Braved lions for my sake,  
And all men lie that say that I  
Bade that swordsman take  
His head from off his body  
And set it on the stake.  
He swore to sing my beauty  
Though death itself forbade.  
They lie that say, in mockery  
Of all that lovers said,  
Or in mere woman's cruelty  
I bade them fetch his head.  
O what innkeeper's daughter  
Shared the Byzantine crown?  
Girls that have governed cities,

Or burned great cities down,  
Have bedded with their fancy-man  
Whether king or clown.  
Gave their bodies, emptied purses  
For praise of clown or king,  
Gave all the love that women know!  
O they had their fling.  
But never stood before a stake  
And heard the dead lips sing.  
*(The attendants open the inner curtain. The  
Queen is revealed standing as before, the  
dropped veil at her side. She holds above her  
head the severed head of the Swineherd, on  
a stake. The head is more emblematic than  
realistic, mask-like. The Queen is wearing red  
gloves. There are red patches on her dress.)*

[10] The First Attendant's Aria

FIRST ATTENDANT  
Her lips are moving  
SECOND ATTENDANT  
She has begun to sing.  
*(Holding the head on a stake, the Queen  
gradually turns toward the audience.)*  
FIRST ATTENDANT  
*(singing as the Queen)*  
Child and darling, hear my song,  
Never cry I did you wrong;  
Cry that wrong came not from me  
But my virgin cruelty.  
Great my love before you came,  
Greater when I loved in shame,

Greatest when there broke from me  
Storm of virgin cruelty.

[11] The Queen's Dance (first part)

*(The Queen dances, moving almost  
imperceptibly at first.)*  
SECOND ATTENDANT  
She is waiting.  
*(The Queen places the head on her throne.)*

FIRST ATTENDANT  
She is waiting for his song.  
SECOND ATTENDANT  
The song he has come so many miles to sing.

FIRST ATTENDANT  
She has forgotten that no dead man sings.

SECOND ATTENDANT  
*(as the Queen)*  
Ha, ha, ha, ha, ha.  
He has begun to laugh.

FIRST ATTENDANT  
No; he has begun to sing.

[12] The Second Attendant's Aria

*(The Queen continues her dance, still  
contained, mainly following the piano rhythms.)*  
SECOND ATTENDANT  
*(singing as the Head)*  
I sing a song of Jack and Jill  
Jill had murdered Jack;  
The moon shone brightly;

Ran up the hill, and round the hill,  
Round the hill and back.  
A full moon in March.  
*(The Queen in her dance moves in and out near  
the head, alluring and refusing.)*  
Jack had a hollow heart, for Jill  
Had hung his heart on high;  
The moon shone brightly;  
Had hung his heart beyond the hill,  
A-twinkle in the sky  
A full moon in March.  
*(The Queen takes up the head and lays it on  
the ground near the throne.)*

FIRST ATTENDANT  
*(laughing as the Queen)* Ha, ha, ha, ha, ha.

SECOND ATTENDANT  
She is laughing. How can she laugh,  
Loving the dead?

FIRST ATTENDANT  
She is crazy. That is why she is laughing  
*(laughing again as the Queen)* Ha, ha,  
ha, ha, ha.

[13] The Queen's Dance (final part)

*(The Queen begins a dance of adoration before  
the head...She takes up the head and dances  
with it...Still dancing, with great intensity, she  
kisses the head...She shivers and sinks down,  
holding the head to her breast.)*

*(The attendants rise, regard the Queen  
dispassionately, and stand by the inner  
curtain.)*

**[14] The Attendants' Final Song**

*(The Attendants close the inner curtain.)*

Why must these holy haughty feet descend  
From emblematic niches, and what hand  
Ran that delicate rattle through their white?  
My heart is broken, yet must understand.  
What do they seek for? Why must they  
descend?

For desecration and the lover's night.  
I cannot face that emblem of the moon  
Nor eyelids that the unmixed heavens dart,  
Nor stand upon my feet, so great a fright

Descends upon my savage, sunlit heart.  
What can she lack whose emblem is the moon  
But desecration and the lover's night?  
Delight my heart with sound: speak yet again.  
But look and look with understanding eyes  
Upon the pitchers that they carry: tight  
Therein all time's completed treasure is:  
What do they lack? O cry it out again.  
Their desecration and the lover's night.

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**MIRABAI SONGS**

Texts by Mirabai, 16-century Indian mystic poet

Translated by Robert Bly

**[15] I. It's True, I Went to the Market**

My friend, I went to the market and bought the  
Dark One.

You claim by night, I claim by day.  
Actually I was beating a drum all the time I was  
buying him.

You say I gave too much; I say too little.  
Actually I put him on the scale before I bought  
him.

What I paid was my social body, my town body,  
my family body, and all my inherited jewels.  
Mirabai says: The Dark One is my husband now.  
The Dark One is my husband now.  
Be with me when I lie down; you promised me  
this in an earlier life.

**[16] II. All I Was Doing Was Breathing**

Something has reached out and taken in the  
beams of my eyes.  
There is a longing, it is for his body for every  
hair of that dark body.  
All I was doing was being, and the Dancing  
Energy came by my house.  
His face looks curiously like the moon, I saw it  
from the side, smiling.  
My family says: "Don't ever see him again!"  
And imply things in a low voice.

But my eyes have their own life: and they know  
whose they are.

I believe I can bear on my shoulders whatever  
you want to say of me.

Mira says: Without the energy that lifts  
mountains, how am I to live?

**[17] III. Why Mira Can't Go Back To Her  
Old House**

The colors of the Dark One have penetrated  
Mira's body; all the other colors washed  
out.

Making love with the Dark One and eating little,  
those are my pearls and my carnelians.

Meditation beads and the forehead streak,  
those are my scarves and my rings.

That's enough feminine wiles for me. My  
teacher taught me this.

Approve me or disapprove me.

I praise the Mountain Energy night and day.  
I take the old ecstatic path.

I don't steal money, I don't hit anyone.

What will you charge me with?

I have felt the swaying of the elephant's  
shoulders; and now you want me to climb  
on a jackass?

Try to be serious.



SCULPTED MIRA, PHOTO VINEETA BHAT, 2007

**[18] IV. Where Did You Go?**

Where did you go, Holy One, after you left my body?

Your flame jumped to the wick, and then you disappeared and left the lamp alone.

You put the boat into the surf, and then walked inland, leaving the boat in an ocean of parting.

Mira says: Tell me when you will come to meet me.

**[19] V. The Clouds**

When I saw the dark clouds, I wept, O Dark One, I wept at the dark clouds.

Black clouds soared up, and took some yellow along; rain did fall, some rain fell long.

There was water east of the house, west of the house; fields all green.

The one I love lives past those fields; rain has fallen on my body, on my hair, as I wait in the open door for him.

The Energy that holds up mountains is the energy Mirabai bows down to.

He lives century after century, and the test I set for him he has passed.

**[20] VI. Don't Go, Don't Go**

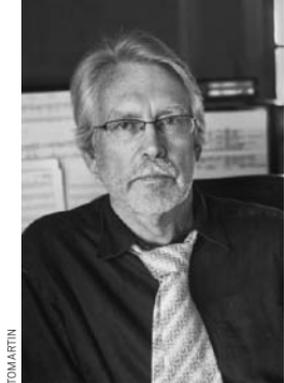
Don't go, don't go. I touch your soles. I'm sold to you.

Show me where to find the *bhakti* path, show me where to go.

I would like my body to turn into a heap of incense and sandalwood and you set a torch to it.

When I've fallen down to gray ashes, smear me on your shoulders and chest.

Mira says: You who lift the mountains I have some light, I want to mingle it with yours.



TOM MARTIN

**John Harbison** is among America's most prominent artistic figures. He has received numerous awards and distinctions, including two of the most prestigious: the MacArthur Foundation's "genius" award, and the Pulitzer Prize in Music. Harbison has composed music for most of this country's premiere musical institutions, including the Metropolitan Opera (for whom he wrote *The Great Gatsby*), the New York Philharmonic, the Chicago Symphony Orchestra, the Boston Symphony Orchestra, and the Chamber Music Society of Lincoln Center. Born in New Jersey in 1938, he received an undergraduate degree from Harvard University and a MFA from Princeton University before joining the Massachusetts Institute of Technology, where he currently occupies an Institute Professorship, the highest academic distinction MIT offers to resident faculty. He also serves as President of the Aaron Copland Fund for Music. His works include four string quartets, four symphonies, a ballet, three operas, and numerous chamber and choral works, more than sixty of which have been recorded on leading labels such as Albany, Naxos, Harmonia Mundi, New World, Deutsche Grammophon, Decca, and Koch. Harbison has been composer-in-residence with the Pittsburgh Symphony, the Los Angeles Philharmonic, the American Academy in Rome, and numerous festivals, including the Tanglewood Music Festival, the Marlboro Music Festival, and the Aspen Music Festival. He is currently principal guest conductor of Emmanuel Music in Boston. Harbison's music is distinguished by its exceptional resourcefulness and expressive range. He has written for every conceivable type of concert performance, ranging from the grandest to the most intimate pieces that embrace jazz along with pre-classical forms. He is considered to be "original, varied, and absorbing—relatively easy for audiences to grasp and yet formal and complex enough to hold our interest through repeated

hearings—his style boasts both lucidity and logic" (*Fanfare*). Harbison is also a gifted commentator on the art and craft of composition and was recognized in his student years as an outstanding poet. (He wrote his own libretto for *The Great Gatsby*.) Today, he continues to convey, through the spoken word, the multiple meanings of contemporary composition.

Recent premieres include *Umbrian Landscape* (Chicago Chamber Musicians), *Milosz Songs* (New York Philharmonic and Dawn Upshaw), *But Mary Stood: A Sacred Symphony* (Cantata Singers, Boston), *Concerto for Bass Viol* (for a consortium of fifteen orchestras), *Crane Sightings* (Tanglewood), and *Abu Ghraib* (Rockport Chamber Music Festival). Other recent works are the overture *Darkbloom*, for James Levine's inaugural season with the Boston Symphony Orchestra, *Songs America Loves to Sing* (Atlanta and DaCapo Chamber Players), Symphony No. 4 (Seattle Symphony), Piano Trio No. 2 (Amelia Trio), the motet "Abraham" (commissioned for the Papal Concert of Reconciliation in Rome), *Requiem* (Boston Symphony Orchestra), Piano Sonata No. 2 (for Robert Levin), and String Quartet No. 4 (Orion Quartet). Upcoming premieres include chamber works for horn quartet and percussion ensemble, and Symphony No. 5 for the Boston Symphony Orchestra.

In recent years, Harbison has revived his career as a jazz pianist, composer, and arranger. After founding and leading the Harbison Heptet (1952–1956) and appearing as a sideman in many other groups, he took a jazz sabbatical for four decades, returning in 2003 to found the Token Creek Jazz Ensemble. The quartet and guests perform exclusively for the Token Creek Chamber Music Festival in Wisconsin, for which Harbison and his wife, violinist Rose Mary Harbison, serve as artistic directors.



**Lorraine DiSimone**, mezzo-soprano, has performed extensively in concert as well as on the opera stage. Ms. DiSimone has sung with the Pittsburgh Symphony under Eduardo Mata, with the Cincinnati Chamber Orchestra under Keith Lockhart, and a concert performance of Wagner's *Die Walküre* with the Prague State Opera under Hans Wallat. She made her Carnegie Hall debut as Fenena in Verdi's *Nabucco* with the New York Grand Opera and since that time has been a soloist in Carnegie Hall in performances of Handel's *Messiah*, Mozart's C Minor Mass and Requiem, Beethoven's Mass in C, and Mascagni's *Silvano*. Her European debut was made in concert at La Fenice in Venice, singing a set of Virgil Thomson songs and *Socrate* by Satie. Since that time she has sung as soloist with the Augsburg Philharmonic in Mahler's Symphony No. 2 and *Songs of a Wayfarer*, Berlioz's *Nuits d'été*, *Romeo and Juliet* and *La Mort de Cleopatre*, as well as Ravel's *Sheherazade*.

Ms. DiSimone has also been active in performing contemporary music in both Europe and the United States. She has performed with Boston Modern Orchestra Project, Composers in Red Sneakers, Lincoln Center Outdoors, and Symphony Space concerts, and has been a finalist in the Metropolitan Opera Auditions, the Washington International Competition, and the American Opera Auditions. Ms. DiSimone has taught on the faculties of Clark University, Wake Forest University, and the Berkshire Choral Festival. Ms. DiSimone's opera repertoire spans mezzo-soprano roles from Rosina in *Barber of Seville*, Preziosilla in Verdi's *La Forza del Destino*, Nancy in Britten's *Albert Herring*, Savitri in Holst's *Savitri*, Suzuki in *Madama Butterfly*, Wellgunde in Wagner's *Das Rheingold* and *Götterdämmerung*, and Gerhilde in *Die Walküre*, as well as Santuzza in *Cavalleria Rusticana*, the Queen in John Harbison's *Full Moon in March*, and Elizabeth Proctor in *The Crucible*. She has performed with such companies

as Glimmerglass Opera, Boston Lyric Opera, Des Moines Metro Opera, Texas Opera Theater, Opera Idaho, Sarasota Opera, New England Lyric Operetta, Opera Boston, and Theater Augsburg.



**James Maddalena**, baritone, commands a large and varied repertoire ranging from Monteverdi to contemporary opera. He first gained international recognition for his notable portrayal of the title role in the world premier of John Adams' *Nixon in China*, directed by Peter Sellars at Houston Grand Opera followed by performances at Netherland Opera, the Edinburgh Festival, Brooklyn Academy of Music, Washington Opera, Frankfurt Opera, Australia's Adelaide Festival, and at the Chatelet Theater in Paris. Mr. Maddalena has appeared with many other leading opera companies in the United States

and abroad: San Francisco Opera, New York City Opera, Atlanta Opera, Opera Theatre of St. Louis, Opera Boston, Frankfurt Opera, Opera de Lyon, and Glyndebourne Festival Opera, as well as with the Chicago Symphony Orchestra, Los Angeles Philharmonic, Boston Symphony Orchestra, San Francisco Symphony, Brooklyn Philharmonic, Royal Scottish Orchestra, Orchestra of the Accademia di Santa Cecilia in Rome, and the London Symphony Orchestra. He is a frequent collaborator with director Peter Sellars and sang major roles in Sellars' stagings of the Mozart/Da Ponte operas (the Count in *Le nozze di Figaro* and Guglielmo in *Così fan tutte*), as well as his productions of operas by Haydn, Handel, and John Adams.

Besides Adams, he has collaborated with many contemporary composers, including John Harbison, Gunther Schuller, Elliot Goldenthal, Robert Moran, Domenic Argento, Marc Blitzstein, and Michael Tippett, among others. He sang the world premiere of Stewart Wallace's *Harvey Milk* with Houston Grand Opera later heard at San Francisco Opera, a production that was recorded by Teldec under Donald Runnicles. In St. Louis, Mr. Maddalena

sang Hobson in the premiere of David Carlson's *The Midnight Angel*. In 2001, he sang the role of Gideon March in Mark Adamo's *Little Women* at the Houston Grand Opera. He sang the premiere of Elliot Goldenthal's Vietnam oratorio *Fire Water Paper* with the Pacific Symphony Orchestra, recorded for Sony Classical. This was followed by performances of the oratorio with the Boston Symphony Orchestra under Seiji Ozawa at Carnegie Hall and the Kennedy Center. In 1998, he gave the world premiere of John Harbison's *Four Psalms* with the Chicago Symphony Orchestra.

Mr. Maddalena has recorded for Decca/London, BMG Classical, Catalyst, Nonesuch, Teldec, Sony Classical, Harmonia Mundi, and EMI. He can be heard on the Grammy Award-winning recording of *Nixon In China* (Nonesuch) and the Emmy Award-winning PBS telecast, now on DVD.



KAL ZABARSKY

**Anne Harley**, soprano, specializes in music from the most challenging and ground-breaking contemporary composers, as well as in performances of music from early oral and written traditions. *The Boston Globe* acclaimed Anne Harley's performance in Opera Unlimited's American premiere of Peter Eötvös' *Angels in America* as "vocally and dramatically outstanding." *The Village Voice* described her solo in the Boston Camerata's American Shaker program at BAM as transmitting a "heart-wrenching purity." She has appeared across North America and Europe with Opera Boston (*Nixon in*

*China*), Boston Modern Orchestra Project, Opera Unlimited, The American Repertory Theatre (*Oedipus*, world premiere), The Handel & Haydn Society, Boston Baroque, Boston Camerata, the Banff Centre for the Arts (Alberta, Canada), and at the Tanglewood Music Festival. She debuted in Europe at Amsterdam's Concertgebouw as the lead in Handel's *Acis and Galatea*.

Ms. Harley leads the innovative early Russian music ensemble, TALISMAN with Dr. Oleg Timofeyev. Their first recording project won the Noah Greenberg award by the American Musicological Society and received excellent reviews from *Gramophone*. Since then, the group has recorded several more CD's of early Russian and Gypsy music and has presented programs and residencies at the Boston Early Music Festival, Harvard University, Yale University, Wellesley College, and Oberlin College, among others. In Fall 2006, after receiving her doctorate from Boston University, she joined the music faculty of the University of North Carolina at Charlotte. In collaboration with students and faculty at the UNCC Digital Design Center, she creates interactive technologies that both support and enhance the essential "liveness" of stage performance. In June 2009, she played the role of Margaret Mead in the world premiere of the dance-opera *A House in Bali* by Evan Ziporyn, with libretto by Paul Schick, in the Water Palace Theater in Ubud, Bali.



KENDRA COLTON

**Frank Kelley**, tenor, has performed in concert and opera throughout North America and Europe. His notable engagements have included the PBS broadcasts of *Le Nozze Di Figaro* and *Così fan Tutte* directed by Peter Sellars; Kurt Weill's *Seven Deadly Sins* with the Boston Symphony Orchestra and at Opera de Lyon; *Das Kleine Mahagonny* at the Next Wave Festival; and Handel's *L'Allegro il Penseroso ed il Moderato* for Serious Fun at Lincoln Center. He performed *Le Nozze Di Figaro* with the Boston Opera Theater; *Così fan Tutte* at Pepsico Summerfare; *Stephen Climax* at the Brussels

Opera; Pang in *Turandot* with the Cleveland Orchestra; and *Turandot*, *Ariadne auf Naxos*, and *Die Zauberflöte* with San Francisco Opera.

Mr. Kelley has appeared as Goro in *Madama Butterfly*, as Monastatos in *Die Zauberflöte*, as Dr. Blind in *Die Fledermaus*, as Spoletta in *Tosca* with the Boston Lyric Opera, as Raoul

de Gardefeu in *La Vie Parisienne* with Opera Boston, and as Monostatos with the Opera Theatre of St. Louis. Other highlights include Stravinsky's *Pulcinella Suite* with the St. Louis Symphony Orchestra, as Master of Ceremonies in *the Queen of Spades* with the National Symphony Orchestra, Monteverdi's *Vespro della Beata Vergine* with the National Arts Centre Orchestra, the *St. John Passion* with Emmanuel Music and the Berkshire Choral Festival, and *Messiah* with Richmond Symphony and International Music Foundation in Chicago. Mr. Kelley is featured on three Deutsche Harmonia Mundi CD's with the ensemble *Sequentia: Aquitania, Shining Light, and Saints*; a Teldec release of Stravinsky's *Renard* with Hugh Wolff and the St. Paul Chamber Orchestra; and Kurt Weill's *Das Kleine Mahagonny* with Kent Nagano, available on London videotape and on CD from Erato.

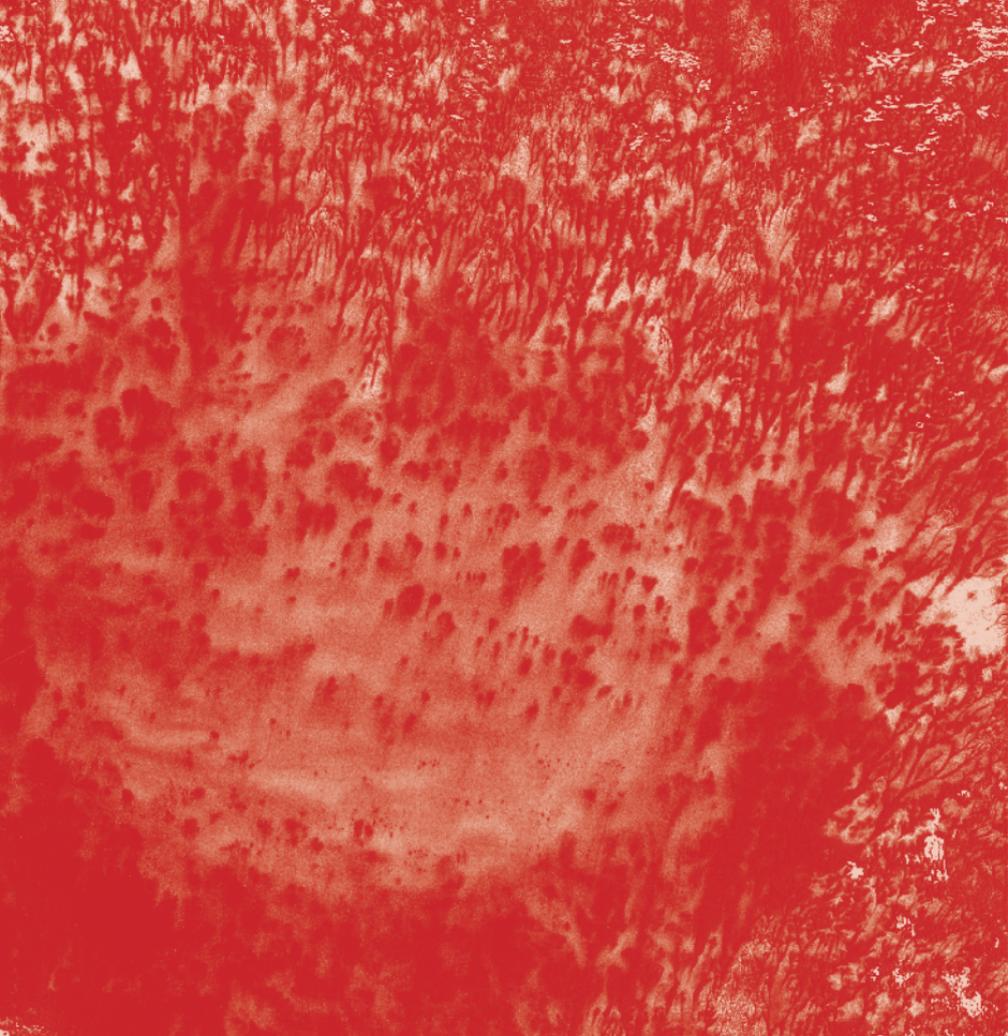


DENNIS O'BRIEN

**Janna Baty**, mezzo-soprano, has been praised by *The Boston Globe* for "a rich, viola-like tone and a rapturous, luminous lyricism," and has sung with the Boston Symphony Orchestra, Los Angeles Philharmonic, Daejeon Philharmonic (Korea), Hamburgische Staatsoper, L'Orchestre National du Capitole de Toulouse, Royal Philharmonic Orchestra, Tallahassee Symphony, Tuscaloosa Symphony, Longwood Symphony Orchestra, Hartford Symphony, the Orquesta Filarmónica de Bogotá, Opera Theatre of St. Louis, Eugene Opera, Opera North, and Boston Lyric Opera. In addition to her many collaborations with Gil Rose and the Boston Modern Orchestra Project (BMOP), she has sung under James Levine, Seiji Ozawa, Michel Plasson, Carl Davis, Robert Spano, Steuart Bedford, Stephen Lord, Stefan Asbury, Christopher Lyndon Gee, Alexander Mielck, Dean Williamson, David Milnes, David Hoose, Shinik Hahm, and Edward Cumming. As a soloist, chamber musician, and recitalist, she has performed at festivals worldwide, including the Aldeburgh and Britten Festivals in England, The Varna Festival in Bulgaria, the Semanas

Musicales de Frutillar Festival in Chile, and the Tanglewood, Norfolk, Lighthouse (Cape Cod), and Coastal Carolina festivals in the U.S.

A noted specialist in contemporary music, Ms. Baty has worked with such noted contemporary music ensembles as BMOP, DaCapo Chamber Players, Los Angeles Philharmonic's Green Umbrella series, and the San Francisco Contemporary Music Players, among others. She has collaborated with John Harbison, Bernard Rands, Yehudi Wyner, Sydney Hodkinson, Peter Child, Reza Vali, Paul Salerni, Paul Moravec, and many other noted composers on performances of their music. Her other recordings with BMOP include the critically lauded *Vali: Flute Concert/Deylaman/Folk Songs* (sung in Persian), Lukas Foss's opera *Grifflekin*, and the world-premiere recording of Eric Sawyer's Civil War-era opera *Our American Cousin*. Ms. Baty is on the faculty of the Yale School of Music.



LIZ LINDER

**Gil Rose** is recognized as one of a new generation of American conductors shaping the future of classical music. His orchestral and operatic performances and recordings have been recognized by critics and fans alike. In 1996, Gil Rose founded the Boston Modern Orchestra Project (BMOP), the leading professional orchestra in the country dedicated exclusively to performing and recording music of the 20th and 21st Centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim and earned the orchestra nine ASCAP awards for adventurous programming and the John S. Edwards Award for Strongest Commitment to New American Music. In 2007, Mr. Rose received Columbia University's prestigious Ditson Award and an ASCAP Concert Music Award for his exemplary commitment to new American music. Since 2003 Mr. Rose has also served as Music Director of Opera Boston, an innovative opera company in residence at the historic Cutler Majestic Theatre. In 2008 he was appointed Artistic Director of the inaugural Ditson Festival of Contemporary Music (Boston). Also in 2008 he launched BMOP/sound, the celebrated record label of the Boston Modern Orchestra Project.

As a guest conductor, Mr. Rose made his Tanglewood Festival debut in 2002 conducting Lukas Foss' opera *Griffelkin*, a work he recorded for Chandos and released in 2003 to rave reviews. In 2003 he made his guest debut with the Netherlands Radio Symphony conducting three world premieres as part of the Holland Festival. He has led the American Composers Orchestra, the Warsaw Philharmonic, the National Symphony Orchestra of the Ukraine, the Cleveland Chamber Symphony, the National Orchestra of Porto, and the Orchestra della Svizzera Italiana, as well as several appearances with the Boston Symphony Chamber Players.

In June 2003, BMOP and Opera Boston together launched the much-celebrated Opera Unlimited, a ten-day contemporary opera festival featuring five operas and three world premieres. Mr. Rose led the world premiere of Elena Ruehr's *Toussaint Before the Spirits*, the New England premiere of Thomas Adès' *Powder Her Face*, as well as the revival of John Harbison's *Full Moon in March* with "skilled and committed direction" according to *The Boston Globe*. In 2006 the Opera Unlimited Festival presented the North American premiere of Peter Eötvös' *Angels in America* to critical acclaim.

Also recognized for interpreting standard operatic repertoire from Mozart to Bernstein, Mr. Rose's production of Verdi's *Luisa Miller* was hailed as an important operatic event. *The Boston Globe* recognized the production as "the best Verdi production presented in Boston in the last 15 years." Mr. Rose's recording of Samuel Barber's *Vanessa* for Naxos has been hailed as an important achievement by the international press. He was chosen as the "Best Conductor of 2003" by *Opera Online*. He made his Chautauqua Opera debut in 2005 with a production of *Lucia de Lammermoor* and in the 2007–08 season he led the Boston premiere of Osvaldo Golijov's *Ainadamar* with Dawn Upshaw as well as a revival of Verdi's *Ernani*.

Gil Rose's extensive discography includes world premiere recordings of music by Derek Bermel, Eric Chasalow, Robert Erickson, Lukas Foss, Charles Fussell, Michael Gandolfi, John Harbison, Lee Hyla, David Lang, Tod Machover, Steven Mackey, Stephen Paulus, David Rakowski, Bernard Rands, George Rochberg, Elena Ruehr, Gunther Schuller, Reza Vali, and Evan Ziporyn. Upcoming releases include works by composers Louis Andriessen, John Cage, Alan Hovhaness, William Thomas McKinley, and Ken Ueno. His world premiere recording of the complete orchestral music of Arthur Berger was chosen by *The New York Times* as one of the "Best CD's of 2003."

The **Boston Modern Orchestra Project** (BMOP) is widely recognized as the premiere orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries. Founded in 1996 by Artistic Director Gil Rose, BMOP's mission is to illuminate the connections that exist naturally between contemporary music and contemporary society by reuniting composers and audiences in a shared concert experience. In its first twelve seasons alone, BMOP programmed over 80 concerts of contemporary orchestral music; commissioned more than 20 works and presented over 70 world premieres; released 20 CD's; produced the inaugural Ditson Festival of Contemporary Music with the ICA/Boston; and collaborated with Opera Boston to produce staged performances of contemporary operas including the Opera Unlimited festival of contemporary chamber opera.

In addition to its regular season at Boston's Jordan Hall, the orchestra has performed in major venues on both the East and West Coasts and collaborated with internationally based artists and organizations. A nine-time winner of the ASCAP Award for Adventurous Programming of Orchestral Music and recipient of the prestigious John S. Edwards Award for Strongest Commitment to New American Music, BMOP has appeared at Tanglewood, the Festival of New American Music (Sacramento, CA), and Music on the Edge (Pittsburgh, PA).

In 2008 BMOP launched its signature record label, BMOP/sound. Its first nine releases were met with widespread critical acclaim, and were selected among the "Best CD's of 2008" by *The New York Times*, *National Public Radio*, *Time Out New York*, and *Downbeat Magazine*. The label's recording of Charles Fussell's *Wilde* received a 2009 Grammy Award nomination (Sanford Sylvan, Best Classical Vocal Performance). Additional BMOP recordings are available from Albany, New World, Naxos, Arsis, Oxingdale, and Chandos. BMOP CD's are regularly reviewed by national and international publications including *Gramophone*, *Fanfare*, *BBC Music*, *American Record Guide*, *The Chicago Tribune* (Best CD's of 2004), *Time Out New York* (Best CD's of 2004), *The Boston Globe* (Best CD's of 2003), and *The New York Times* (Best CD's of 2003).



Composers are at the core of BMOP's mission, and BMOP has hosted a Composer in Residence each season since 2000. In recognition of the importance of this position, Meet The Composer and the League of American Orchestras awarded BMOP one of six three-year Music Alive grants for a collaboration with composer Lisa Bielawa.

Dedicated to discovering and advocating for the next generation of composers and audiences, BMOP is committed to encouraging and extending the new music community. Beyond the concert hall, BMOP's trend-setting Club Concerts bring "the music formerly known as classical" to downtown venues, and its in-depth outreach programs provide mentors and workshops for teenage composers in underserved communities.

BMOP's greatest strength is the artistic distinction of its musicians and performances. Each season, Gil Rose gathers together an outstanding orchestra of dynamic and talented young performers, and presents some of the world's top vocal and instrumental soloists. *The New York Times* says: "Mr. Rose and his team filled the music with rich, decisive ensemble colors and magnificent solos. These musicians were rapturous—superb instrumentalists at work and play."

## John Harbison

Full Moon in March | Mirabai Songs | Exequien for Calvin Simmons

Producer Gil Rose  
Recording and editing Joel Gordon and David Corcoran

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*Full Moon in March* was performed in June 2003 as part of the Opera Unlimited Festival, co-produced by BMOP and Opera Boston.

*Full Moon in March* was recorded on June 12 and 13, 2003 at Sonic Temple (Roslindale, MA). *Mirabai Songs* and *Exequien for Calvin Simmons* were recorded on February 20, 2004 at Sonic Temple (Roslindale, MA).



This recording was made possible in part by The Perkin Fund, the National Endowment for the Arts, and with the cooperation of the Boston Musicians' Association.

"I wish to thank Gil Rose and BMOP for the revival of these works in performance and for these recordings, and to their continuing dedication to my music for the stage."  
— John Harbison

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