



**BMOP**  
*sound*

**JACOB DRUCKMAN: LAMIA**

THAT QUICKENING PULSE | DELIZIE CONTENTE CHE L'ALME BEATE |  
NOR SPELL NOR CHARM | SUITE FROM MÉDÉE

**JACOB DRUCKMAN** 1928–1996

THAT QUICKENING PULSE

DELIZIE CONTENTE CHE L'ALME BEATE

NOR SPELL NOR CHARM

SUITE FROM MÉDÉE

LAMIA

**LUCY SHELTON** soprano

**BOSTON MODERN ORCHESTRA PROJECT**

GIL ROSE, CONDUCTOR

[1] **THAT QUICKENING PULSE** (1988) 7:41

*Francesco Cavalli/Jacob Druckman:*

[2] **DELIZIE CONTENTE CHE L'ALME BEATE** (arr. 1985) 2:48

[3] **NOR SPELL NOR CHARM** (1990) 11:37

*Marc-Antoine Charpentier/Jacob Druckman:*

**SUITE FROM MÉDÉE** (arr. 1985)

[4] I. Ouverture 2:14

[5] II. Prélude 2:45

[6] III. Rondeau pour les Corinthiens 1:50

[7] IV. Loure 4:46

[8] V. Passepiéd & Choeur 3:24

**LAMIA** (1986)

[9] I. Folk conjuration to make one courageous 2:09

[10] II. Metamorphoses, Book VII;  
Folk conjuration to dream of one's future husband 7:01

[11] III. Folk conjuration against death or other absence  
of the soul 4:59

[12] IV. Stanza degli Incanti de Medea;  
Tristan und Isolde;  
Periap against thieves 5:08

**TOTAL** 56:24



Francesco Cavalli (1602–1676)

### By Jacob Druckman

Lamia was the name of a sorceress of Greek mythology and has come to mean “sorceress” in the generic sense. The concept of the work grew out of a particular performance of my *Animus II* by my dear friend and colleague, the great American mezzo-soprano Jan DeGaetani at the Aspen Colorado Music Festival in 1972. Ms. DeGaetani, who has magnificently performed and recorded several of my works, gave a particularly magical performance that night in which everything that sounded and befell seemed to be the direct result of her will and her powers.

*Lamia* is a celebration of those powers. The texts range from the most terrifying damnings of ancient witches to the most innocent folkloric dream-conjuration of provincial maidens. Toward the end of the work there are two overlapping quotations from earlier music: one from Richard Wagner’s *Tristan und Isolde*, in which only the words and not the music appear, and another from Francesco Cavalli’s *Il Giasone*, in which both the words and music are cited.

The title *Nor Spell Nor Charm* is a quotation from the text of a song I wrote in March 1989, again for Jan DeGaetani. She was failing of leukemia at that time and never had a chance to perform it. When I began to write the present work, not only was she on my mind but also the music of the little song, which I felt was very strong and special. The new work is an extension and elaboration of that song and is dedicated to her memory. The text is from William Shakespeare’s *Midsummer Night’s Dream*:

You spotted snakes with double tongue,  
Thorny hedge-hogs, be not seen;  
Newts, and blind worms, do no wrong;  
Come not near our fairy queen.

Philomel, with melody  
Sing in our sweet lullaby;  
Lulla, lulla, lullaby,  
Lulla, lulla, lullaby:  
Never harm  
Nor spell, nor charm  
Come our lovely lady nigh;  
So, good night, with lullaby.

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## NOTES

THAT QUICKENING PULSE was premiered by the Saint Louis Symphony, led by Leonard Slatkin, in 1988.

DELIZIE CONTENTE CHE L'ALME BEATE, realized by the composer from Francesco Cavalli's opera *il Giasone* (1649), is scored for a small ensemble.

NOR SPELL NOR CHARM was commissioned by the Los Angeles Chamber Orchestra, *Orpheus*, and the St. Paul Chamber Orchestra, and premiered in 1990 by the Los Angeles Chamber Orchestra at the Wiltern Theater, with the composer conducting.

SUITE FROM MÉDÉE, scored for full orchestra, was realized by the composer from the 1694 opera *Médée* by French Baroque composer Marc-Antoine Charpentier.

LAMIA, scored for mezzo-soprano and small orchestra, was premiered in 1986 by the St. Paul Chamber Orchestra and Jan de Gaetani, mezzo-soprano, with the composer conducting.

### By Daniel Albertson

Sovereign. Perhaps no word better describes the treatment of the orchestra at the hands of Jacob Druckman. His orchestral music is assured without being boisterous; meticulous without being finicky; structured without being hidebound; careful without being unimaginative. He stood some distance away from the prevailing winds in American music throughout his career, not a populist, not a serialist, not a neo-Romantic, not a minimalist, and not a post-Modernist, in more or less chronological order, while learning from the exponents of these different trends. He experimented with electronic music, improvisation and notation, in particular, without succumbing to the temptation of graphic scores. In his search for a

middle ground in the minefield of musical dogmas too typical in post-war music, he most closely resembles the Polish composer Witold Lutosławski (1913–94).

Druckman received a thorough, if conservative, education at the Juilliard School of Music in the era of Mennin, Persichetti, and Wagenaar, instilling in the young composer the importance of form, a lesson never forgotten. What Juilliard could not claim is his individual talent for timbral possibilities, an area in which he has few peers from his own generation and whose importance is revealed in titles such as *Chiaroscuro*, *Mirage*, and *Prism*. His handling of material and orchestral forces alike becomes more distinctive from the 1970s onward, growing in tandem with an increased awareness of what would later be termed polystylism. Even in these later works in which the interplay of musics then and now becomes a part of his craft, a certain homogeneity is integral; unlike Alfred Schnittke (1934–98), the aim of Druckman is to enhance commonalities in disparate epochs, not merely to juxtapose them. BMOP has chosen works from this mature period in the output of Jacob Druckman.

The earliest composition on the present recording is *Lamia*, dating from 1974–75 and originally requiring a large orchestra with two conductors, though Druckman made this reduced version for mezzo-soprano and chamber orchestra in 1986. In homage to the concerto grosso of the 18th century, he places a trio of instruments, in this case bass clarinet, synthesizer, and percussion, apart from the soloist and from the orchestra. This trio plays almost constantly and thus constitutes a form of basso continuo, both providing a stable foundation and acting as a catalyst for harmonic development. The orchestra is otherwise typical for its size, with single winds, single brass, and single strings, and is asked to serve a variety of purposes, from pared-down accompaniment to large-scale chamber music to an orchestra unleashed, both with and without voice. At times, the score is in a variation of space-time notation, with measures assigned precise durations yet with relative freedom for fixed notes within each measure [9-12].

The text is a conglomerate from various centuries and various sources in French, German, Latin, and Malay in place of a direct portrayal of the titular Lamia, a fallen queen of ancient Libya. Each textual subset finds an individual in confrontation with notions of love and longing, the metaphysical and the mundane. Two texts are taken directly from operas at opposite ends of the development of the genre, an early example from Venice, *Il Giasone* by Francesco Cavalli, which figures elsewhere on this CD, and *Tristan und Isolde* by Richard Wagner, the pinnacle of harmonic daring in the Romantic era. Indeed, these two invocations of sorcery in music directly follow each other, with not a measure of rest in-between. Instead of providing a jolt, this moment is seamless, drawing a tie between Medea in the 17th century, Isolde in the 19th century, and unknown protagonists beyond. By dealing in archetypes, which themselves predate their operatic incarnations by millennia, in the case of Medea, and centuries, in the case of Isolde, Druckman ensures the relevance of his message on the power of music to bind mankind to notions of the numinous. Is the art of music, of making meaningful connections amongst invisible, intangible sounds, really so different from the art of conjuring spells?

The figure of Medea, wife of Jason and probable perpetrator of a famous filicide, if Euripides is to be believed, seems to have preoccupied the musical mind of Jacob Druckman more than any other composer since the Baroque. The Romantic Movement and its offspring marked a gradual shift from classical sources such as Greek mythology as material for the stage, though operatic engagement with these stories increased in the 20th century. Druckman's obsession with the subject of Medea, and her various interpretations, would have culminated in an opera, had he lived to finish it.

The following pair of realizations dates from 1985, *Delizie Contente che l'Alme Beate* from the aforementioned opera *Il Giasone* by Cavalli, produced in 1649, and a suite from *Médée* by Marc-Antoine Charpentier, produced in 1693. Though the intervening decades have witnessed many revivals of operas by both Cavalli and Charpentier, neither composer was

a known commodity on the stage at the time of these arrangements. Whether by chance or design, Charpentier was a prime area of focus of H. Wiley Hitchcock during the same period. Hitchcock, a one-time colleague of Druckman at Brooklyn College, published his catalogue of the works of Charpentier, still the definitive source and a tool aiding the revival of his music, in 1982.

*Delizie Contente che l'Alme Beate*, from Act II, was intended for a castrato with modest accompaniment; Druckman reinvents it for English horn, with the option of another English horn, and strings, plus harpsichord. He sets the aria as an Andantino with a brief ritornello and keeps dynamics and ornamentation to a minimum, leaving the severity of the music intact [2].

*Suite from Médée* encompasses five movements: the Overture [4]; the Prélude to Act III Scene 5 [5]; and three extracts from the Prologue: the Rondeau pour les Corinthiens with the first and second Suite de l'Air des Corinthiens [6]; the Loure [7]; and the Passepied & Chœur [8]. In his version, Druckman is once more reverential, including observance of repeats. His string writing is cast in six parts, but reduced to five parts from time to time; a flute, a pair of oboes and a trumpet are the other instruments, with a bassoon added to reinforce the basso continuo and with timpani making a brief appearance. His only peculiar choice is the metronome marking for the Loure, a stately dance, which he gives as faster than the Overture!

*That Quickening Pulse*, commissioned for the New York International Festival of the Arts in 1988, is intended as a concert opener. With triple winds, a full contingent of brass and a healthy amount of harp, piano, timpani, percussion, and strings, it is by far the biggest orchestra heard on this CD. It is also, as the title hints, a study in accelerandi, the momentum often relenting only to quicken.

The onset is marked, "Driven," and centers on repetitions of the note E, with the trumpets leading the parade, though with flute, oboe, harp, pitched percussion, and violins also honing in on this note. The tempo soon slackens and the texture thins considerably, with isolated winds and brass appearing above oscillating strings [1]. The composer hereby establishes a pattern for the composition, with moments of propulsion alternating with isles of relative repose. Of special notice, and unusual in a work of this type, is his writing for winds, with oboes, clarinet, bass clarinet, and bassoons often going to the forefront instead of the brass; strings are divided into five parts.

Druckman enjoyed a long collaboration with the American mezzo-soprano Jan DeGaetani, an adventurous singer at home in the burgeoning world of early music as well as in the music being written around her, her unique sound serving as a muse to countless composers.

Knowing of her terminal leukemia, Druckman wrote her a short song for mezzo-soprano and English horn, *Nor Spell*, in 1989, the year of her death. As in his works inspired by Medea, here elements of the supernatural are within close reach: The text is taken from Act II Scene 2 of *A Midsummer Night's Dream* by William Shakespeare, the passage with the opening line, 'You spotted snakes with double tongue...', though the composer took his title from two later lines from the same scene, 'Never harm, / Nor spell nor charm.' As Druckman notes, DeGaetani was by then too ill to perform; after her death, she remained on his mind and he decided to expand the material from this song into a work for chamber orchestra, now titled *Nor Spell Nor Charm* and finished in 1990.

The memorial is written for flute with alto flute, two oboes, two clarinets with one bass clarinet, two bassoons, two horns, piano with synthesizer, and strings in five parts, with occasional divisi in the first violins. Despite the original song lacking a keyboard, in this elaboration of the original material, the composer features the piano and synthesizer extensively, the latter instrument often serving as a substitute for percussion. The programmed sounds of the synthesizer may seem antiquated, even quaint, to contemporary ears. Much

more striking is the use of the two horns in stark relief to low strings and soloistic writing for oboe, clarinet and bass clarinet.

After an introduction and energetic development, recurring septuplets pass from the oboe to the clarinet, leading to a slower section in which the synthesizer is exposed. Long glissandi in the strings usher in a more hectic phase, with the synthesizer moving from pitched percussion to congas and with winds pushing higher in their ranges. An anguished, sometimes shrill, clarinet beckons above fidgeting strings before forward motion is suspended; the work ends with the alto flute and bass clarinet breaking off, unable to finish their thoughts [3].

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Daniel Albertson is the curator of the Living Composers Project, a frequent contributor to *La Folia* and the editor of multiple volumes of *Contemporary Music Review*.

## LAMIA

### [9] Folk conjuration to make one courageous (Lorraine)

Ramuc X Malin X For a consummatum est.  
In te confeto (*sic*) Satana

### [10] Ovid, *Metamorphoses*, Book VII, 9

concipit interea validos Aeëties ignes

Meanwhile the daughter of King Aeëtis  
conceived an overpowering passion.

### Folk conjuration to dream of one's future husband (Poitiers)

Lune, belle lune, je te vois tu me vois  
Va dire au Roi des Rois.  
Qu'il me fasse voir en mon dormant  
Celui que j'aurais dans mon vivant

Moon, lovely moon, I see you, you see me;  
Go tell the King of Kings that he should  
make me see, in my dreamtime he whom I  
shall have in my lifetime

Je mont sur le saint Bois  
Et je demande à la sainte Vierge  
De me faire voir en m'endormant  
L'époux de mon vivant  
Et l'outil qui lui servira à gagner sa vie.  
Ainsi soit-il.

I step onto the blessed wood and I pray  
the Holy Virgin to make me see, in my  
sleeping the husband of my life  
and the tool that he will use to earn his  
living.  
So be it.

Premier Vendredi du mois  
J'mets l'pieds sur l'antibois  
De l'antibois dans mon lit  
Grand saint Jean, faites qu'en mon dormant  
J'vois c'lui qu,j'aurai dans mon vivant,  
Tout frais, tout rasé  
Comme le jour où j'me marierai.

On the first Friday of the month, I place  
my foot on the footboard, from the foot-  
board into my bed, Great St. John,  
make me see in my sleep the one that I  
shall have for my life, all freshly  
scrubbed, clean shaven, as on the day  
that I shall marry

**Ovid, *Metamorphoses*, Book VII, 10–13**

Et luctata diu, postquam ratione furorem  
vincere non poterat, "frustra, Medea, repugnas:  
nescio quis deus obstat" ait, "mirumque  
nisi hoc est,  
– quod amare vocatour."

Long she fought against it and when by  
reason she could not rid her of her madness  
she cried: "In vain, Medea, do you fight.  
I don't know which god is opposing you;  
it is a wonder if this is not that which  
is called love.

**[11] Folk conjuration against death or other absence of the soul (Malay)\***

Mari Ruh kamari,  
Mari Semangat kamari,  
Mari Kechil kamari,  
Mari Burong kamari  
Mari Halus kamari  
Mari, aku dudok puja mu  
Mari, aku dudok melambe mu  
Balik kapada rumah tangga mu  
Kapada Lantei sudah jangkat-jongkatan,

Hither, Soul, come hither  
Hither, Little One, come hither  
Hither, Bird, come hither  
Hither, Filmy One, come hither  
Hither, Quick One, come hither  
Hither, I sit worshipping you  
Hither, I sit beckoning you  
Return to your own house and house-ladder  
To your own house floor, of which the planks  
are broken.

Atap sudah bintang-bintangan  
Jangan ankau berkechil hati  
Jangan ankau berkechil rasa  
Jangan ankau mengambil salah  
Jangan ankau mengambil sileh  
Aku dodok puja mu  
Aku dudok sru mu  
Aku dudok hela mu  
Aku dudok lambei mu  
Mari pada waktu ini, mari pada katika ini.

And your roof-thatch "starred" with holes  
Do not bear grudges,  
Do not bear malice,  
Do not take it  
Do not take it as a transgression as a wrong,  
I sit worshipping you  
I sit calling you  
I sit coaxing you  
I sit waving to you  
Come at this moment, Come at this instant.

**[12] Francesco Cavalli, *Il Giasone*, Stanza degli Incanti de Medea (1649) (Medea)**

Dell'antro magico stridenti cardini  
il varco apritemi,  
e frà le tenebre del Negro ospizio  
Lassate me!  
Su l'ara orribile del lago Stigio  
i fochi splendino

On screaming hinges, Open unto me  
O ye portals of the magic cave! Amidst  
the shadows of the black lair  
let me be.  
On the horrible altar of the Stygian lake  
the blazing fires –

**Richard Wagner, *Tristan und Isolde* (1860) (Isolde)**

Entartet Geschlecht!  
Unwert der Ahnen!  
Wohin, Mutter,  
vergabst du die Macht,  
uber Meer und Sturm zu gebieten?  
O zahme Kunst  
der Zauberin,  
die nur Balsamtranke noch braut!  
Erwache mir wieder  
kuhne Gewalt;  
herauf aus dem Busen,  
wo du duch bargst!  
Hört meinen Willen,  
Zagende Winde!  
Heran zu Kampf  
und Wettergetös!  
Zu tobender Stürme  
wütendem Wirbel!

Degenerate offspring!  
Unworthy of your ancestors!  
Where, Mother,  
do you bequeath your power  
of command over sea and storm?  
O feeble art  
of sorceress  
that now only brews balsam drink!  
Stir me anew  
audacious force;  
rise from that bosom  
where you hide yourself!  
Hear my will  
you trembling winds!  
Now to battle  
and the weather's roar!  
To the raging storm's  
furious whirlpool!



### Periap against theeves (sic)\*\*

Fons + alpha & omega + figa + figalis + Sabbaoth + Emmenuel + Adonai + o + Neray + Elay the  
Pentone + Neger + Sahe + Pangeton + Commen + a + g + l + a + Matthaeus + Marcus + Lucas +  
Johannes + X + titulus triumphalis + Jesus Nasaerenus + rex Judaeorum + ecce dominae cruces  
signum + fugite partes adversae, vicit leo de tribu Judae, radix, David, alelujah, Kyrie eleeson,  
Christe eleeson, pater noster ave Maria. & ne nos, & venit super nos salutare tuum: Oremus, &c.

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*\*The Malay conception of the human soul is that of a species of "Thumbling," a vapory, shadowy or filmy replica of its casing (sarong) i.e., the body in which it has its residence and from which it is temporarily absent in sleep, trance or illness and permanently absent after death. It can "fly" or "flash" quickly from place to place and is often, perhaps metaphorically, addressed as if it were a bird. – Walter William Skeat, Malay Magic (1900)*

**\*\*Reginald Scott, *The Discovery of Witchcraft* (1584).**



Marc-Antoine Charpentier (1643–1704)



VINCENT P. ONEFFO

**Jacob Druckman**, one of the most prominent of contemporary American composers, was born in Philadelphia in 1928. After early training in violin and piano, he enrolled in the Juilliard School in 1949, studying composition with Bernard Wagenaar, Vincent Persichetti, and Peter Mennin. In 1949 and 1950 he studied with Aaron Copland at Tanglewood; later, he continued his studies at the École Normale de Musique in Paris (1954–55).

Druckman produced a substantial list of works embracing orchestral, chamber, and vocal media, and did considerable work with electronic music. In 1972, he was awarded the Pulitzer Prize for *Windows*, his first work for large orchestra. Among his other numerous grants and awards were a Fulbright Grant in 1954, a Thorne Foundation award in 1972, Guggenheim Grants in 1957 and 1968, and the Publication Award from the Society for the Publication of American Music in 1967. Organizations that commissioned his music included Radio France (*Shog*, 1991); the Chicago Symphony Orchestra (*Brangle*, 1989); the New York Philharmonic (*Concerto for Viola and Orchestra*, 1978; *Aureole*, 1979); the Philadelphia Orchestra (*Counterpoise*, 1994); the Baltimore Symphony (*Prism*, 1980); the St. Louis Symphony Orchestra (*Mirage*, 1976); the Juilliard Quartet (*String Quartet No. 2*, 1966); the Koussevitzky Foundation in the Library of Congress (*Windows*, 1972); IRCAM (*Animus IV*, 1977); and numerous others. He also composed for theater, films, and dance.

Druckman taught at the Juilliard School, Bard College, and Tanglewood; in addition he was director of the Electronic Music Studio and Professor of Composition at Brooklyn College. He was also associated with the Columbia–Princeton Electronic Music Center in New York City. In the spring of 1982, he was resident-in-music at the American Academy in Rome; in April of

that year, he was appointed composer-in-residence with the New York Philharmonic, where he served two two-year terms and was artistic director of the HORIZONS music festival. In the last years of his life, Druckman was professor of composition at the School of Music at Yale University.

Many of Druckman's works have been recorded by Deutsche Grammophon, Nonesuch, CRI, New World, and other labels. Jacob Druckman is published by Boosey & Hawkes.

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BETH KELLY

**Lucy Shelton**, soprano, is the winner of two Naumburg Awards—for chamber music and solo singing—and enjoys an international career generously marked by prestigious performances. She premiered Grisey's *L'icône paradoxale* with the Los Angeles Philharmonic; sang Boulez's *Le Visage Nuptial* under the composer's direction in Los Angeles, Chicago, London, and Paris; appeared in London, Vienna, and Berlin singing Kurtág's *The Sayings of Péter Bornemisza* (with pianist Andras Schiff); and made her Aldeburgh Festival debut in the premiere of Goehr's *Sing, Ariel*. Shelton has exhibited special skill in theatrical works, including Berio's *Passaggio* (with the Ensemble InterContemporain), Tippett's *The Midsummer Marriage* (for Thames Television),

Dallapiccola's *Il prigioniero* (her BBC Proms debut), Rands's *Canti Lunatici*, and multiple staged performances of Schoenberg's *Pierrot Lunaire* (with Da Camera of Houston and eighth blackbird). A quintessential collaborative artist, she has been a frequent guest with her vast chamber music repertoire at festivals such as Tanglewood, Ojai, Lincoln Center, Santa Fe, Marlboro, Aspen, Salzburg, Kuhmo, Aldeburgh, and the BBC Proms. Her many recordings showcase works of Adolphe, Albert, Baley, Benson, Carter, Crawford Seeger, Del Tredici,

Kim, Knussen, Le Baron, Messiaen, Rands, Ruders, Schoenberg, Schwantner, Stravinsky, Wuorinen, Yannatos, and Ung. Shelton has taught at Third Street Settlement, Eastman, New England Conservatory, and Cleveland Institute of Music. She joined the artist faculty of the Tanglewood Music Center in 1996, and in 2007 became the voice faculty for Manhattan's Contemporary Performance Program. A native of California, her primary mentor was mezzo Jan DeGaetani. Shelton has received honorary doctorates from both Pomona College and the Boston Conservatory.



LIZ LINDER

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

In 1996, Mr. Rose founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording symphonic music of the twentieth and twenty-first centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim and earned the orchestra fourteen ASCAP awards for adventurous programming as well as the John S. Edwards Award for Strongest Commitment to New American Music.

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

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. He joined Opera Boston as its music director in 2003, and in 2010 was appointed the company's first artistic director. Mr. Rose led Opera Boston in several American and New England premieres including: Shostakovich's *The Nose*, Weber's *Der Freischütz*, and Hindemith's *Cardillac*. In 2009, Mr. Rose led the world premiere of Zhou Long's *Madame White Snake*, which won the Pulitzer Prize for Music in 2011.

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

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

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

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

In 2012 he was appointed Artistic Director of the Monadnock Music Festival in historic Peterborough, NH, and led this longstanding summer festival through its 47th season conducting several premieres and making his opera stage directing debut in two revivals of operas by Dominick Argento.

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



The **Boston Modern Orchestra Project** (BMOP) is widely recognized as the leading orchestra in the United States dedicated exclusively to performing new music, and its signature record label, BMOP/sound, is the nation's foremost label launched by an orchestra and solely devoted to new music recordings.

Founded in 1996 by Artistic Director Gil Rose, BMOP affirms its mission 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, BMOP established a track record that includes more than eighty performances, over seventy world premieres (including thirty commissioned works), two Opera Unlimited festivals with Opera Boston, the inaugural Ditson Festival of Contemporary Music with the ICA/Boston, and thirty-two commercial recordings, including twelve CDs from BMOP/sound.

In March 2008, BMOP launched its signature record label, BMOP/sound, with the release of John Harbison's ballet *Ulysses*. Its composer-centric releases focus on orchestral works that are otherwise unavailable in recorded form. The response to the label was immediate

and celebratory; its five inaugural releases appeared on the “Best of 2008” lists of the *New York Times*, the *Boston Globe*, National Public Radio, *Downbeat*, and *American Record Guide*, among others. BMOP/sound is the recipient of five Grammy Award nominations: in 2009 for *Charles Fussell: Wilde*; in 2010 for *Derek Bermel: Voices*; and three nominations in 2011 for its recording of *Steven Mackey: Dreamhouse* (including Best Classical Album). The *New York Times* proclaimed, “BMOP/sound is an example of everything done right.” Additional BMOP recordings are available from Albany, Arsis, Cantaloupe, Centaur, Chandos, ECM, Innova, Naxos, New World, and Oxingale.

In Boston, BMOP performs at Jordan Hall and Symphony Hall, and the orchestra has also performed in New York at Miller Theater, the Winter Garden, Weill Recital Hall at Carnegie Hall, and The Lyceum in Brooklyn. A perennial winner of the ASCAP Award for Adventurous Programming of Orchestral Music and 2006 winner of the John S. Edwards Award for Strongest Commitment to New American Music, BMOP has appeared at the Bank of America Celebrity Series (Boston, MA), Tanglewood, the Boston Cyberarts Festival, the Festival of New American Music (Sacramento, CA), and Music on the Edge (Pittsburgh, PA). In April 2008, BMOP headlined the 10th Annual MATA Festival in New York.

BMOP’s greatest strength is the artistic distinction of its musicians and performances. Each season, Gil Rose, recipient of Columbia University’s prestigious Ditson Conductor’s Award as well as an ASCAP Concert Music Award for his extraordinary contribution to new music, gathers together an outstanding orchestra of dynamic and talented young performers, and presents some of the world’s top vocal and instrumental soloists. The *Boston Globe* claims, “Gil Rose is some kind of genius; his concerts are wildly entertaining, intellectually rigorous, and meaningful.” Of BMOP performances, 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.”

#### FLUTE

Sarah Brady\* [1, 4, 5]  
Rachel Braude [1]  
Alicia DiDonato Paulsen [1, 3]

#### OBOE

Barbara LaFitte\* [1, 3]  
Kristen Severson [1, 3]  
Laura Pardee [4]  
Jennifer Slowik\* [2, 4, 5]

#### ENGLISH HORN

Meredeth Rouse [1]

#### CLARINET

Jan Halloran [1, 5]  
Karen Heninger [1, 3]  
Michael Norsworthy\* [1, 3, 5]

#### BASSOON

Sally Merriman [1, 3]  
Adrian Morejon [4, 5]  
Gregory Newton\* [1, 3]

#### HORN

Roslyn Black [1]  
Alyssa Daly [1]  
Whitacre Hill\* [1, 3]  
Ken Pope [1, 3, 5]

#### TRUMPET

Eric Berlin [1, 4, 5]  
Terry Everson\* [1]  
Richard Watson [1]

#### TROMBONE

Alexei Doohovskoy\* [1]  
Gabriel Langfur [1]  
Philip Swanson [1]  
Martin Wittenberg [5]

#### TUBA

Donald Rankin [1]

#### TIMPANI

Craig McNutt [1, 4, 5]

#### PERCUSSION

William Manley [1]  
Robert Schulz\* [1]  
Nick Tolle [5]  
Aaron Trant [1]

#### HARP

Ina Zdorovetchi [1]

#### PIANO

Sarah Bob [1]  
Linda Osborn (harpsichord)  
[2-5]

#### VIOLIN I

Melanie Auclair-Fortier [1]  
Blanka Bednarz [1]  
Gabriel Boyers [4, 5]  
Piotr Buczek [1, 3-5]  
Gabriela Diaz\* [1, 3-5]  
Sharon Fay Gewirtz [1]  
Oana Lacatus [1, 4, 5]  
Shaw Pong Liu [4, 5]  
Miguel Perez-Espejo [1, 3]  
Jennifer Schiller [1]  
Gabrielle Stebbins [1, 3]  
Megumi Stohs [1-3]  
Sarita Uranovsky [1]  
Biliana Voutchkova\* [1, 3]

#### VIOLIN II

Colleen Brannen [1, 3]  
Sasha Callahan [1]  
Julia Cash [1, 3-5]  
Lois Finkel [1, 3]  
Rohan Gregory [4, 5]  
Christina Day Martinson [1, 3-5]  
Annie Rabbat [2]  
Krista Buckland Reisner\* [1, 3]  
Amy Rosenthal [1]  
Elizabeth Sellers [1]  
Hsin-Lin Tsai [1]  
Brenda van der Merwe [1, 3-5]

## VIOLA

Mark Berger [1]  
Stephen Dyball [1]  
Adrienne Elisha [1]  
Joan Ellersick\* [1, 2, 3]  
Nathaniel Farny [1, 3]  
David Feltner [1, 3]  
Jonina Mazzeo [4, 5]  
Dimitar Petkov [1, 4, 5]  
Wendy Richman [1]  
Alexander Vavilov [1]  
Kate Vincent\* [1, 3-5]

## CELLO

Nicole Cariglia [1, 3]  
Holgen Gjoni [2, 4, 5]  
Katherine Kayaian [1]  
Andrea Lee [1]  
Marc Moskovitz [1, 3]  
Carol Ou [1]  
Rafael Popper-Keizer\* [4, 5]  
David Russell\* [1, 3]  
Rebecca Thornblade [1]  
Courtenay Vandiver [1]

## BASS

Aaron Baird [1]  
Anthony D'Amico\* [1-5]  
Pascale Delache-Feldman [1]  
Scot Fitzsimmons [1, 3-5]  
Nancy Kidd [1]

## KEY

- [1] That Quickening Pulse
- [2] Delizie Contente che l'Alme Beate
- [3] Nor Spell Nor Charm
- [4] Suite from Médée
- [5] Lamia

\*Principals

## Jacob Druckman

That Quickening Pulse  
Delizie Contente che l'Alme Beate  
Nor Spell Nor Charm  
Suite from Médée  
Lamia

Producer Gil Rose  
Recording and editing Joel Gordon and David Corcoran

*Nor Spell Nor Charm* and *That Quickening Pulse* were recorded on November 6, 2006, at Mechanics Hall (Worcester, MA). *Suite from Médée* was recorded on September 27, 2009, *Lamia* was recorded on September 28, 2009, and *Delizie Contente che l'Alme Beate* was recorded on June 6, 2010, at Distler Performance Hall (Medford, MA).

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